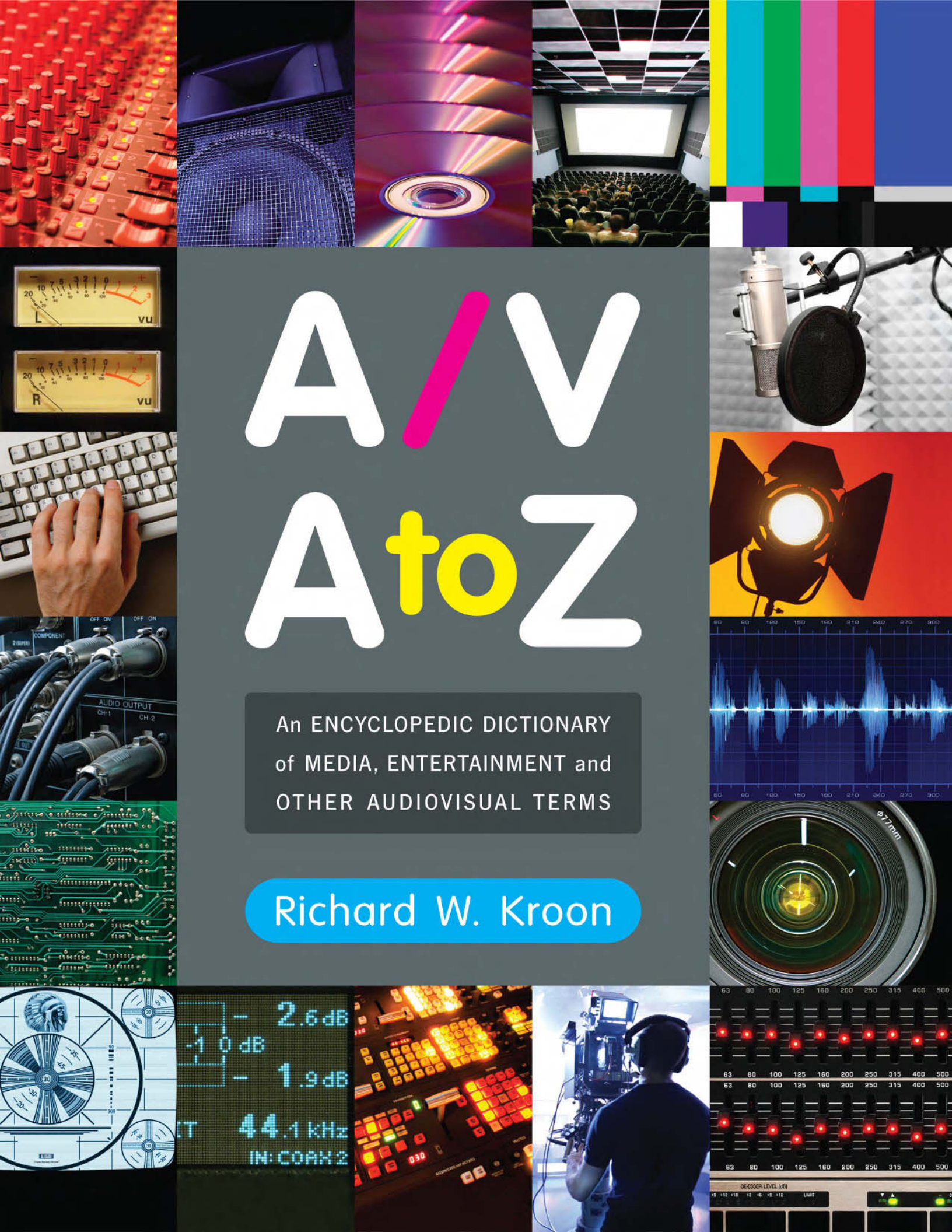

# A/V A to Z

An ENCYCLOPEDIC DICTIONARY of MEDIA, ENTERTAINMENT and OTHER AUDIOVISUAL TERMS

Richard W. Kroon

A/V
A to Z

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*An Encyclopedic Dictionary of Media, Entertainment and Other Audiovisual Terms*

Richard W. Kroon

McFarland & Company, Inc., Publishers
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# INTRODUCTION

> Pray bear in mind that all well informed persons judge of a man's mind, until they have other means of judging, by his writing or speaking.
>
> — William Cobbett, *Rural Rides* (pub. 1822–1826).

Audiovisual works are as old as civilization, starting with shadow plays cast on cave walls to accompany stories of the hunt. As the technology has advanced, so too has the language used to describe it. The audiovisual works themselves have evolved from primitive images flickering in the dark to iconic events that can define a generation. The contemporary global media and entertainment industry casts a very wide net, but at the core of it remains the production, distribution, and presentation of audiovisual works.

The technical terminology used in motion picture production — and to a lesser extent, television production — is well defined in various dictionaries and published texts. However, terms unique to distribution, exhibition, and the business of entertainment are often ignored. When dictionaries do define distribution terms, they often look at distribution only from the perspective of the producer, rather than the distributor or exhibitor. Even less coverage is given to theatrical exhibition and other forms of public presentation. As a result, there are many terms and nuances of meaning unique to the audiovisual industry that are not well covered by existing texts and remain open to misinterpretation or confusion. The present work provides standard definitions for all of these terms in one place. The definitions have no certainty in regard to legal contracts, which will continue to define their own terms in their own ways. Instead, these standardized English definitions are intended to promote communication among participants in the different segments of the media and entertainment industry including motion pictures, television, home entertainment, mobile content, and Internet delivery.

## *More Than a Dictionary*

***A/V A to Z*** goes beyond the scope of a true dictionary, concerned only with *words*, and intentionally crosses into the world of encyclopedias and their coverage of *things*, making it an encyclopedic dictionary. As such, it may, of course, be contributing to the disintegration of lexicographical purity.

According to European lexicographers, a proper dictionary does not contain entries for proper nouns, while most American general-purpose dictionaries include them, further blurring the lines between dictionary and encyclopedia.[1] Following the American tradition, many proper nouns are included among the terms defined, but there are no biographical entries (people's names appearing as entry headings). The present mission is to explain only the language of the industry.

Each definition begins with a brief description explaining what the entry word or words mean and how to use them. Many of the entries go beyond this and provide more encyclopedic information about the thing described by the term, such as its origins, key stages in its development, people associated with it, its impact on the industry, illustrative examples and anecdotes.

This encyclopedic dictionary approach is common to what Clarence L. Barnhart calls *special-field* or *special-purpose* dictionaries[2]: those focused on the language of a single profession or branch of science rather than language as a whole. Special-purpose dictionaries often differ from general purpose language dictionaries in that while contemporary general purpose dictionaries are mainly descriptive, special-purpose dictionaries are often prescriptive. They go beyond documenting how a word *is* used and provide a normative definition that specifies how a word *should* be used and what it should be taken to mean. Special-purpose dictionary compilers often focus on "maintaining the internal coherence of their discipline rather than faithfully recording how terms are used. Their goal is ease and accuracy of communication between those versed in the language of science."[3]

The present work shares this goal, and applies it to practitioners in the various fields within the media and entertainment industry. Knowing how words are actually used is sometimes of more practical importance in communication

than knowing how they are supposed to be used. This book is more than an academic exercise in lexicography; it documents *actual* usage while providing advice on *proper* usage, honoring both the descriptive and prescriptive camps in dictionary writing.[4] Usage notes in the body of the dictionary caution the reader when a particular term may be misunderstood or is often misused.

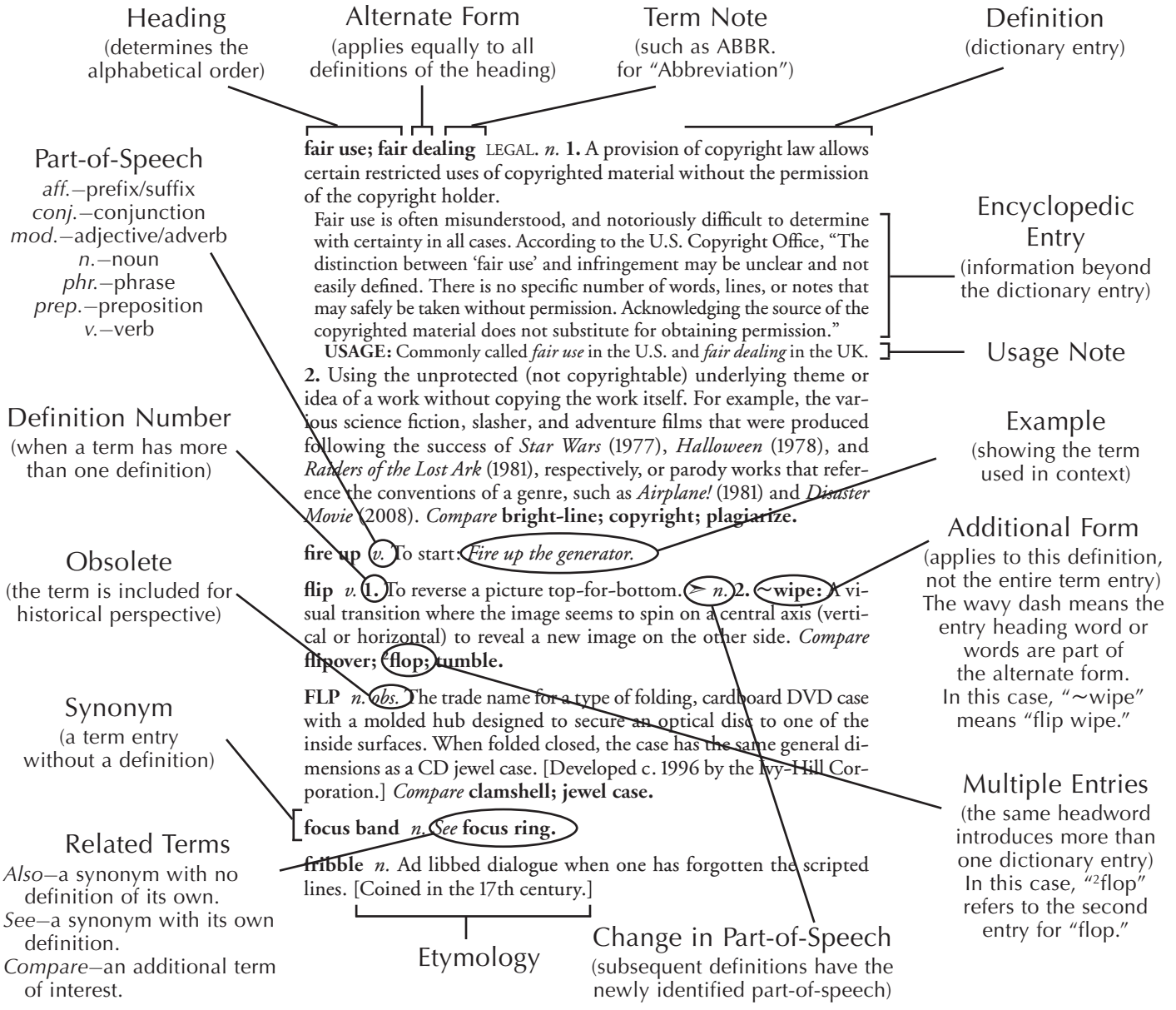
Mathematics can be said to have fixed rules of behavior and usage, but not so language. Even so, the reader cannot go far wrong adhering to the prescriptive usage notes herein.

## *The Arrangement*

The entries have been alphabetized word-by-word (not letter-by-letter). Thus, "brand integration" comes before "branded entertainment"—the space makes a difference (as do hyphens, slashes, etc.). This helps cluster similar terms near each other. This is not a significant issue in a general language dictionary where most of the entries are one word long, but it is a vital distinction in a dictionary such as this where the longest entry heading is 78 characters, making up 14 words. Terms containing numerals are ordered as if the numbers were spelled out. Thus, "3-D" is under the letter *T*, while "4-perf" is under the letter *F*.

## *The Inclusion Criteria*

***A/V A to Z*** concentrates on terms and concepts from the general purpose through the slightly obscure. One cannot help but bump into a technical term, slang expression, or abbre-



viation from outside one's field of expertise from time to time: ***A/V A to Z*** covers those terms, idiomatic phrases, and concepts that anyone might encounter or need to use when unfamiliar with a particular aspect of the audiovisual industry. This work should also be of use to laypersons outside the industry, students training for entry into the field, new-hires during their first years on the job, and professionals well established in one area but now working in another. Very obscure technical terms have been omitted. Most readers will never encounter them and they require too much background material to understand completely or use properly.

***A/V A to Z*** is a self-contained reference tool: If one industry term is used while defining another, the meaning of that term will either be made clear in the definition or it will have an entry of its own where one may turn for further insight. Words and phrases that are important to the industry but mean exactly the same thing to the rest of the English speaking world are not included. Legal, insurance, and accounting terms are touched upon lightly because those terms generally have well established meanings outside the industry.

Persons' names are included as entries when the name itself has become a term, like (Jack) Foley. There are no biographical entries.

## *The Tone*

Far from dry and dull, many dictionaries have had quite the sense of humor. Samuel Johnson's *Dictionary of the English Language* (1755) is famous for its definitions, such as *lexicographer*: "a harmless drudge." Dictionary writers have often included humorous, satirical, or idiosyncratic remarks in their definitions. Many entries in *The Concise Oxford Dictionary* (1911) were positively whimsical.[5] Modern dictionaries, produced by committee, show less obvious subjectivity, or what John Algeo calls the "Johnsonian effect."[6] One could call this the auteur theory of dictionary making, since even now the auteur's voice can still be heard.

- **canoe:** A kind of boat in use among uncivilized nations. (*Oxford English Dictionary*, 1933)
- **cosmonaut:** A somewhat hyperbolic designation for persons who make a tiny jump in cosmic space, e.g. by having themselves shot to the moon or a planet of our solar system. (*Van Dale Dutch Dictionary*, 1976)[7]
- **he-man:** A man of exaggerated or extreme virility, or what some women take to be virility. (*Chambers Twentieth Century Dictionary*, 1972)
- **tattoo:** A mode of ornamentation practiced by various barbarous races, both in ancient and modern times, and also by some among civilized nations, especially by sailors. (*Webster's Unabridged Dictionary*, 1913)

The editor and compilers of the present dictionary have tried to approach the work of lexicography with an awareness of a certain sense of humor that may accompany the objective truth. We see no reason why both cannot be accommodated. The astute reader, or anyone who stumbles upon the headwords beginning with "sch–" while looking for the one knock-knock joke in this dictionary, will note a surprising number of Yiddish words. These words are not included just because they are fun to say. Yiddish expressions have become inextricably linked with the language of entertainment in New York City and Los Angeles/Hollywood. If you wish to communicate on a par with the natives, you had best be able to tell a *mensch* from a *schmuck* and know which one of them is an insult. (That would be *schmuck*.)

## *Gender and the English Language*

The English language is deficient in gender-neutral pronouns. For many years, male pronouns were used instead, but that practice is now considered sexist. And the A/V industry language is already fairly sexist. The alternatives of s/he and he/she are awkward and far from an ideal solution. (In fact, in 1994, "he/she" was added to Lake Superior State University's *List of Words Banished from the Queen's English for Mis-Use, Over-Use and General Uselessness*.[8]) To avoid long and awkward phrasing using *they* as a singular pronoun, this dictionary employs a third approach: When possible, plural pronouns are used; when a singular pronoun must be used, the use of masculine and feminine pronouns alternates by initial letter of the alphabet. (An entry heading beginning with A is thus masculine, B is feminine, C is masculine, and so on.) So, unless the context clearly refers to a male or female subject, the reader should not draw any gender conclusions based on the pronoun employed.

## *Lexicography Never Stops*

This dictionary began in early 2001 as a short glossary of commonly confused motion picture distribution terms. When that glossary was merged with a list of entertainment industry acronyms a year later, the present project was born. This print edition of ***A/V A to Z*** now contains more than 10,000 definitions and more than 15,000 entry headings, including synonyms. At the Hollywords Web site (www.hollywords.org) you will also find an electronic directory containing contact information for 3,000 audiovisual industry associations, guilds, unions, festivals, markets, and educational programs around the world.

No dictionary of a living language will ever be complete. There will always be new terms. And definitions: They are always a little out of date since they reflect the language as it recently was rather than as it is now. Words need to demon-

strate a certain staying power over time before they can be considered sufficiently well established in the lexicon to justify their inclusion in a dictionary.

Terms and definitions that do not make it into the first edition of this dictionary may appear in the next. We ask our readers to report any errors or omissions that they may find in this dictionary to Hollywords (updates@hollywords.org) so that we can continue to improve and expand our coverage of ***A/V A to Z***.

A number of very kind people have contributed to the creation of this dictionary. Every bit of help was very much appreciated, especially the unending support of my wife, Melanie, and the invaluable assistance of Tess the Cat, who sat on my lap while I wrote the dictionary and tried to help with the typing whenever she could, even though her spelling was quite atrocious.

## *Notes*

1. Henri Béjoint, *Modern Lexicography: An Introduction* (Cambridge, England: Cambridge University Press, 1994 and 2000), pp. 48–49.
2. Clarence L. Barnhart, "American Lexicography, 1947–1973," *American Speech*, Vol. 53, No. 2 (Summer 1978): 83–140.
3. Sidney I. Landau, "Of Matters Lexicographical: Scientific and Technical Entries in American Dictionaries," *American Speech*, Vol. 49, Nos. 3–4 (Fall-Winter 1974): 242.
4. David Foster Wallace, "Tense Present: Democracy, English, and the Wars Over Usage," *Harper's Magazine* (April 2001): 39–58.
5. Béjoint, pp. 18–21.
6. Algeo, John, from a review of John Ayto's *The Longman Register of New Words* appearing in *International Journal of Lexicography*, Vol. 3, No. 3 (1990): 214.
7. Translated by Dirk Geeraerts: F. J. Hausmann, et al. (eds.), "Principles of Monolingual Lexicography," *International Encyclopedia of Lexicography*, Berlin, Germany: Walter de Gruyter, 1989, 1990 and 1991.
8. See www.lssu.edu/banished.

# THE DICTIONARY

**&** ABBR. *See* **ampersand.**

**ϕ** ABBR. *See* **film plane.**

**♭** ABBR. *See* **flat.**

**#** ABBR. *See* **hash mark; number...**

**∞** ABBR. *See* **infinity.**

**φ** ABBR. *Also* **phi.** *See* **golden ratio.**

**♯** ABBR. *See* **sharp**.

**A** ABBR. *n.* **1.** Analog. **2.** The left-hand channel in a stereo audio signal. **3.** *obs.* Adult; an obsolete classification rating of the BBFC (then the British Board of Film Censors, now the British Board of Film Classification) first introduced in 1912. The first film to earn an A rating was *A Strong Man's Love* (1913), issued on January 1, 1913. The BBFC Web site is www.bbfc.co.uk.

According to the BBFC, the A rating was given to a film "without the least implication that [the film] might not be shown to children, for the BBFC policy was that no film which was not 'clean and wholesome and above suspicion' should be given the sanction of any certification at all." In 1951, an X category was added for adults-only films (unrated films were prohibited entirely). The BBFC rating system was overhauled in 1970, and the A category was split into A and AA. A was redefined to indicate content that children 5 and older could attend unaccompanied, but that may contain material not suitable for those under 14, while AA identified a work that children 14 and over could attend without an accompanying adult. In 1982 the system was overhauled once again, and the A categories were dropped in favor of PG and 15.

**USAGE:** The term has fallen out of common use given the demise of the double feature and the studio system (where the vertically-integrated studios had to produce enough films to fill their corporate-owned theaters, regardless of cost or quality). Instead, B-movies are identified as such and anything else is assumed an A-picture.

*Compare* **[2]B.**

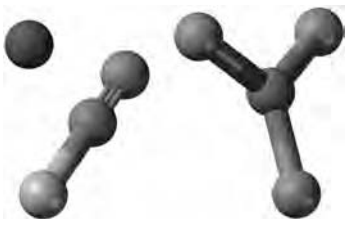
**A & B smoke** *n.* A two part solution that, when the vapors combine, produces a non-toxic vapor that resembles steam or smoke.

**A/B** *n.* A comparison of two versions of the same material or an assessment of the impact of an edit or effect comparing the material before and after processing. For example, the comparison of pre- and post-equalization audio or pre- and post-color corrected video.

**A+B blood; A-B blood** *n.* A two part solution that, when mixed, creates a red liquid resembling blood. (Not for use around the eyes or in the mouth.)

The active ingredients in A+B blood are potassium thiocyanate (KSCN) and ferric chloride ($FeCl_3$). Each can be dissolved in water to create a clear solution that can be used to coat two different surfaces, for example an actor's skin and a knife. When the two coated surfaces come in contact, the solutions mix and instantly turn red, simulating a knife cut, a whip wound, etc. A+B blood can also be used in a liquid activated powder, where the powder is used on the actor's skin (it is less shiny than the liquid) and the liquid is used on the weapon that will come in contact with the actor's skin.

*Compare* **stage blood.**



**The principal components of A+B blood: potassium thiocyanate, left, and ferric chloride (illustration by Bryan Theis).**

**A:B:C notation** *n.* A structured format for the presentation of color video sub-sampling ratios, such as 4:2:2, 4:2:0, 4:4:4, etc.

**A/B cutting; A&B editing** *n.* Assembling a conformed negative or video master in two (or more) rolls where the shots alternate with black leader to facilitate the creation of basic optical effects and hide splices in narrow film gauges (when assembled with handles on either end of each shot). May extend to include C, D, or additional rolls as necessary.

In the most common configuration, odd numbered shots are on the A roll with black leader where the even numbered shots would normally appear, and the even numbered shots are on the B roll with black leader where the odd numbered shots would normally appear. A/B cutting is done in preparation for later A/B printing, which supports simple effects (such as fades and dissolves) without an optical printer and allows for invisible splices (zero cut) in 16mm or full-aperture 35mm film. (Most 35mm formats allow enough room between frames so splices are invisible without A/B cutting.)

*Also* **A/B rolling; checkerboard cutting.** *Compare* **A/B rolls.**

**A/B foam** *n.* A two part solution of urethane and a catalyst that, when combined, creates a foam that expands up to 20 times its original size, depending on the density of the foam (softer, lighter foam expands more, but is not as strong when cured). After it is allowed to set (roughly 30 minutes from when it is mixed, depending on the foam mixture and the ambient temperature), the foam becomes hard and will retain its shape. The chemical expansion and curing process gives off heat, but because the foam does not need to be baked to make it hard (as does latex foam) it is also called cold foam. Often used in the construction of light-weight props and set pieces.

**A/B loop; A/B repeat** *n.* A playback option that allows the viewer to selects two points within a program and play the material in-between in a continuous loop — when the player reaches the end of the loop (point B), it starts back over again at the beginning (point A). This is a particularly useful feature when playing diagnostic or test materials.

**A/B printing; A&B printing** *n.* Producing a print, internegative, interpositive, etc. from a negative or video master cut into A and B rolls (A/B cutting). This technique allows contact printers to produce simple double exposures, dissolves, and fades. It also allows for the production of a 16mm or full aperture 35mm print that has invisible splices

(zero cut), but only if the A and B rolls were assembled with handles on either end of each shot. May extend to include C, D, or additional rolls as necessary. *Also* **double printing.** *Compare* **A/B rolls; single-strand printing.**

**A/B reel** *See* **AB-reel.**

**A/B roll editing; A&B roll editing; electronic ~** *n.* A video editing configuration with at least two playback devices (the A and B rolls), and a third recording device.

Using at least two playback devices for the source material allows for more sophisticated editing than would be possible with a single playback device. The playback and recording devices are generally tied to an editing controller and synchronized using SMPTE/EBU time code for frame-accurate editing. If a switcher or mixer is used, one may perform visual effects such as dissolves and wipes. A/B roll editing is not limited to two playback devices; if there are more than two, they are the C deck, the D deck, and so on. Nonlinear editing systems such as Avid, Final Cut Pro, Media 100, etc. simulate A/B roll editing using a single electronic device.

*Compare* **assemble edit; cuts-only editing.**

**A/B roll supered titles; A&B roll supered titles** *n.* **1.** Text superimposed on an image using A/B roll printing. **2.** The process of producing on-screen text (titles) on film by printing a roll of picture in one pass and a separate roll of titles in a second pass on the same strip of film.

**A/B rolling** *n. See* **A/B cutting.**

**A/B rolls; A&B rolls** *n.* A negative or video master prepared for A/B printing. Namely, one cut to conform to the final edit and assembled into two (or more) separate rolls, A and B, with the individual shots alternating between the rolls.

Traditionally, the A roll has all of the odd numbered shots, with opaque black leader in place of all of the shots appearing on the B roll. The B roll has all of the even numbered shots, with black leader in place of all of the shots appearing on the A roll. When printing film, the negative is transferred to an interpositive or special release print in three passes through the contact printer, one for each A and B roll and a third for the optical soundtrack. This process is more common for 16mm than 35mm film.

Conforming a negative into A and B rolls is more expensive than simply editing it to match the final cut or edit decision list. However, having the two rolls with alternating shots allows for invisible splices (zero cut) in 16mm (if each shot has handles), instantaneous changes of the timing lights from shot to shot (since the timing lights actually change during the blank leader portion of each roll), fades to colors other than black, and dissolves without the need for separate opticals. After all of the elements have been exposed onto one strip of film (whether print, interpositive, reversal, etc.), the exposed film is developed.

If a work has complex transition shots — for instance a dissolve involving more than two images — it may be conformed into A/B/C rolls, and so on depending on how many simultaneously overlapping segments are required. In such a case, the reel (or double reel) in which such a shot occurs will have additional rolls but the rest of the work will likely not, since the entire C (or D, or E, etc.) roll would simply contain black leader.

*Compare* **A/B cutting; A/B printing.**

**A/B stories; A&B stories** *n.* Two stories playing out in the same work. The A story is the primary story line; the B story is a secondary (or background) story line. May extend to include C, D, or additional stories, as necessary.

**A/B switch** *n. See* **input selector switch.**

**A/B test** *n.* A quality comparison test that uses two copies of the same audiovisual material derived from two different sources. During synchronized playback, the operator switches from one source to the other, comparing the two to identify any quality problems. Often used to compare a copy to the original.

**A-I** ABBR. *n.* A U.S. Conference of Catholic Bishops (USCCB) Office for Film and Broadcasting content advisory rating for audiovisual works indicating that the material is suitable for general patronage. The USCCB Web site is www.usccb.org.

**A-II** ABBR. *n.* A U.S. Conference of Catholic Bishops (USCCB) Office for Film and Broadcasting content advisory rating for audiovisual works indicating that the material is suitable for adults and adolescents, but not children. The USCCB Web site is www.usccb.org.

**A-III** ABBR. *n.* A U.S. Conference of Catholic Bishops (USCCB) Office for Film and Broadcasting content advisory rating for audiovisual works indicating that the material is suitable for adults only. The USCCB Web site is www.usccb.org.

**A-IV** ABBR. *n. obs.* A U.S. Conference of Catholic Bishops (USCCB) Office for Film and Broadcasting content advisory rating for audiovisual works indicating that the material is suitable for adults, but with certain reservations. The USCCB Web site is www.usccb.org.

According to the USCCB classification guide, "While not morally offensive in themselves, [these works] are not for casual viewing because they require some analysis and explanation in order to avoid false impressions and interpretations." On August 6, 2003, the A-IV classification was replaced with L. Older reviews may still carry an A-IV designation. The two ratings cover the same material, but the name was changed to better reflect the USCCB's content concerns. According to a USCCB press release, "With movies being more explicit these days in terms of violence, language, sexuality and themes, the designation 'L — limited adult audience' offers a more cautionary assessment than the previous 'A-IV, adults, with reservations,' which some interpreted as just slightly problematic but otherwise equivalent of a straightforward 'A-III — adults' classification."

**"A" camera; A-camera** *n.* The primary camera in a multi-camera setup. Most commonly associated with television productions but also used for feature films. According to writer/director Akira Kurosawa, "I put the A camera in the most orthodox positions, use the B camera for quick, decisive shots, and the C camera as a kind of guerrilla unit." This should not be confused with a second unit, an entirely independent filming unit operating in parallel with the primary shooting company. *Also* **camera one.** *Compare* **"B" camera; "C" camera; multi-camera; three-camera format.**

**A-chain** *n.* The part of the theatrical motion picture sound reproduction system that includes the sound transducer (such as an optical analog soundtrack reader or digital sound decoder), preamp, noise reduction, and multichannel matrix decoding, where applicable. The A-chain equipment decodes the sound in preparation for the B-chain and loudspeakers. *Compare* **B-chain.**

**"A" county; A-county** *n.* A U.S. county (or its local equivalent) that includes all or part of one of the 25 most populous Metropolitan Statistical Areas as determined by Nielsen Media Research. Used in the calculation and presentation of marketing statistics and demographics. *Compare* **"B" county; "C" county; "D" county.**

**A/D; ADC** ABBR. *n. See* **analog-to-digital converter.** *Compare* **D/A.**

**A/D connector; A/D converter** *n. See* **analog-to-digital converter.**

**A-D strip** ABBR. *n.* The trade name for a piece of chemically-treated paper that changes color in the presence of acetic acid, much like a standard pH strip. Used to detect acetate decay, or vinegar syndrome, in acetate-based film that has been stored for an extended period. [An initialism of *Acetate Decay strip*.] *Compare* **acetate decay; vinegar syndrome.**

**"A" deal; A-deal** LEGAL *n.* The negotiated package of terms, conditions, contracts, deal memos, etc. that accompanies a major production. One would expect an "A" deal to involve large budgets; major stars;

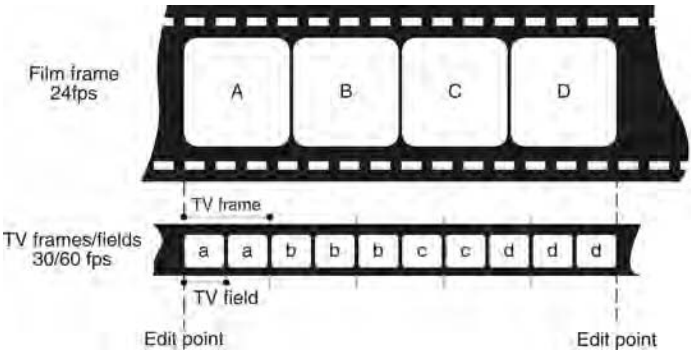
**A-D strips are placed inside film cans, right, and checked periodically for the tell-tale color change that will indicate vinegar syndrome has begun (courtesy Image Permanence Institute, www.imagepermanenceinstitute.org).**

extended pre-production, production, and post-production times; profit participations; etc. *Compare* **"A" picture.**

**A/53 DTV Standard** *n. See* **ATSC.**

**A-frame** *n.* The video frame containing a full film frame in a 3:2 pulldown transfer to NTSC video. Only every fifth video frame contains a full film frame. The other video frames contain portions of multiple film frames and are not clean edit points.

Incoming film frames A through D are recorded in video fields 1 and 2 in a pattern that repeats after every 4 film frames or 5 video frames. The best point to cut the video is at the start of the five frame sequence, the only point where the full video frame corresponds exactly to a full film frame.




**A-frame (© 2008 Quantel Ltd., All Rights Reserved, www.quantel.com).**

**A-frame edit** *n.* Video editing at only the point of an A-frame. In frame-accurate editing, the cut normally happens at the exact frame specified. In A-frame editing, the cut happens at the nearest A-frame instead. Please note that this only applies to video material that was created by a film-to-video transfer using a 3:2 pulldown.

**A inputs** *n.* The primary audio input channels on a sound mixing console. *Compare* **B inputs.**

**à la carte** BUSINESS *n.* The practice of allowing cable system subscribers to select the individual channels to which they wish to subscribe, rather than offering only bundled packages of channels collected into separately priced tiers.

Consumers advocate for this option under the assumption that they are being required to pay for channels they do not wish to receive in order to gain access to those few channels they actually watch. Cable system operators oppose this option arguing that it will ultimately lead to higher consumer costs and reduced choice. Some of the factors that go into this position include the increased complexity of the cable system operations necessary to support à la carte service delivery and billing, increased subscription fees for many channels (with fewer subscribers per channel, the cost for each remaining subscriber will increase), and reduced choice as niche channels cease to be financially viable with a reduced subscriber base.

[French for *by the menu*.] *Compare* **tiered pricing.**

**A-lens** ABBR. *n. See* **anamorphic lens.**

**A-list** *n.* **1.** A short list of preferred "star" talent: actors, directors, writers, etc., presumed to have audience drawing power. ➢ *mod.* **2.** Actors, directors, writers, etc., working at the highest level of the entertainment industry. *Compare* **bankable actor; B-list; C-list.**

**A-mode assembly** *n.* An on-line video editing process where the footage is assembled in the final shot order using an edit decision list. Generally limited to tape-based editing. If necessary, the on-line edit system will stop and request a missing tape before continuing on to the next edit point. *Also* **sequential assembly.**

**"A" movie; A-movie** *n.* [Coined c. 1930.] *See* **"A" picture.**

**a [name] film; a film by [name]** *phr. See* **possessory credit.**

**A-negative** *n.* The segments of camera-original negative that are used to produce the workprint (they contain a select or circle take) and therefore may be needed when the negative is conformed to the final edit. The A-negative is generally stored in a secure climate-controlled storage facility until it is needed. *Compare* **B-negative.**

**A/100** *n. See* **DASE.**

**A- or B-type; A- or B-wind** *n. See* **A-wind; B-wind.**

**A-page** *n.* An additional page added to a script after it has been circulated. Renumbering the original pages would cause confusion, so

any new pages must be given new page numbers. Otherwise, existing notes, breakdowns, etc. that included page number references would no longer refer to the correct page. For example, new page 19A would be placed between existing pages 19 and 20; new page A49 would be placed just before the existing page 49. If an additional page is inserted between 19A and 20, it would be called 19B (or A20), and so on.

**NOTE:** When script development is complete, all of the script pages are renumbered. This ensures that the pages in the shooting script that is circulated to production departments are numbered consecutively, without lettered A-pages. During production, new A-pages may be introduced.

*See* **blue page.** *Compare* **A-scene.**

**"A" picture; A-picture** *n.* The primary attraction in a double feature; a big-budget, star-studded production, as opposed to its low-budget B-movie counterpart. Traditionally, the A-picture is listed on the top half of a double bill.

**USAGE:** The term has fallen out of common use given the demise of the double feature and the studio system (where the vertically-integrated studios had to produce enough films to fill their corporate-owned theaters, regardless of cost or quality). Instead, B-movies are identified as such and anything else is assumed an A-picture.

[Coined c. 1930.] *Compare* **"A" deal; "Z" picture.**

**A roll** *n.* The footage used in a live video broadcast or that accompanies a television news report. *Compare* **B roll.**

**A-roll original** *n.* The camera-original negative edited to conform to the final cut; the master from which all prints will be ultimately produced.

**A-scene** *n.* A scene that is added during script editing or production. These scenes are identified with a letter to distinguish them from original scenes. A new scene added after scene 14 would be scene 14A, and so on.

**NOTE:** When script development is complete, all of the scenes are renumbered. This ensures that the scenes in the shooting script that is circulated to production departments are numbered consecutively, without lettered A-scenes. During production, new A-scenes may be introduced.

*See* **added scene.** *Compare* **A-page.**

**A scene** *n. See* **A side.**

**A side** *n.* The left side. When editing film, the material to the left is the A scene or the A side, while to the right is the B scene or B side. Chronologically, the A scene will come before the B scene, so if one is editing in continuity order, the A side will represent material that is complete while the B side will contain new material that is being added. *Also* **A scene.**

**A story** *n. See* **outside story.** *Compare* **B story.**

**A-team** *n. See* **first team; principal.**

**A-3** ABBR. *n. See* **AC3.**

**A-to-D** ABBR. *n. See* **analog-to-digital converter.**

**A-track** *n.* The primary dialog track assembled by the picture editor. The B- and subsequent tracks are used for overdubs.

**A-type** *n. See* **A-wind; Dolby noise reduction.** *Compare* **B-wind.**

**"A" type vehicle; A-type vehicle** *n. See* **"A" picture.** *Compare* **vehicle.**

**A/V alignment** *n.* The process of keeping sound and video in acceptable sync within an electronic audiovisual presentation system, generally by inserting periodic timing marks into the independent audio and video channels that can be used by the playback system to adjust its timing to keep the two elements in sync as they play back. *Compare* **sound sync.**

**A/V mixer** *n. See* **mixer.**

**A/V receiver** *n.* An electronic device that allows a consumer to interconnect multiple audiovisual devices. For example, a consumer could connect a PDR, DVD player, video game system, television, and home stereo system to a single A/V receiver and then select any of the video sources (PDR, DVD player, video game system) to play back on the television. In addition, the consumer may select to play the audio portion of the program through the television's speakers or direct it to the home stereo system for playback on those speakers.

**A/V script** *n. See* **two-column script.**

**A-VSB** ABBR. *n.* [An initialism of *Advanced-Vestigial Side Band*.] *See* **mobile television.**

**A-weighting** *n.* An audio equalization curve applied to sound level meters in an attempt to make their measurements correspond better to the perceived loudness of sounds, which is not equal for all frequencies. A-weighting decreases the sensitivity of the meter to frequencies below 1 kHz — the bottom octave (32 Hz) is attenuated by almost 40dB, the second octave (63 Hz) by 26dB, and the third octave (125 Hz) by 16dB. *Compare* **B-weighting; C-weighting; equal-loudness contour; sound pressure level.**

**A-wind** *n.* **1.** Film wound onto a spool or reel with the emulsion side facing in or down (towards the center).

A-wind is the orientation typically used for positive prints (both interpositives and release prints). In this arrangement, the exposed film base on the outside of the reel helps to protect the softer emulsion from damage. During contact printing, A-wind film is matched with B-wind film so that the emulsion layers will be in direct contact, producing the best quality image possible.

By convention, 35mm and larger format positives are always A-wind (whether release prints or interpositives produced as part of the duplicating process) and negatives are always B-wind. Therefore, one does not normally specify the wind orientation for 35mm or larger film stock. The same convention does not hold for 16mm film, given the common use of reversal film in the camera, 16mm film stock with perforations on only one side (Super-16), varying lab duplication practices, etc., so one may need to specify the desired wind, since intercutting A- and B-wind film will cause focus problems when projected. Super-16mm film in particular is specifically identified as A- or B-wind since the two are not interchangeable.

**2.** Single perforation 16mm film wound onto a reel so that when one orients the reel to unwind when spun clockwise, the perforations are on the side closest to the observer. **3. A-type:** Film where the image reads correctly left to right when viewed from the emulsion side. B-type film will read reversed when viewed from the emulsion side. *Also* **printing wind.** *Compare* **B-wind.**

**AA** *n. obs.* An obsolete classification rating of the BBFC (then the British Board of Film Censors, now the British Board of Film Classification) first introduced in 1970. At the time, the previous A category was split into A and AA, with AA indicating a work that children 14 and over could attend without an accompanying adult. The AA category was dropped in 1982 when the BBFC system was overhauled and the A and AA categories were replaced with PG and 15. The BBFC Web site is www.bbfc.co.uk.

**AA rating** ABBR. *n.* The average percentage of total television households in a given area that watched a particular program. This is generally calculated as the arithmetic mean of the fraction of total TV viewing households tuned to a particular station, sampled once each minute over the course of a program's broadcast time slot.

A program's AA rating is almost always lower than its TA (total audience) rating due to channel surfing. If they are nearly the same, this indicates high audience retention (most people who tuned to a particular program,

stayed to watch it). If the AA is significantly lower than the TA, this indicates low audience retention (a large number of people started to watch the program, but for some reason then tuned somewhere else).

[An initialism of *Average Audience rating*.] *Compare* **ratings and shares; reach; TA rating.**

**AAA** ABBR. *n.* A U.S.-based professional organization dedicated to the scholarly study of advertising and advertising education. The AAA publishes the *Journal of Advertising* and the *Journal of Interactive Advertising*. The AAA Web site is www.aaasite.org. [An initialism of *American Academy of Advertising*.]

**AAAA; 4A's** ABBR. *n.* A U.S. national trade association for advertising agencies, dedicated to improving and advancing the cause of advertising. Established in 1917. The 4A's Web site is www.aaaa.org. [An initialism of *American Association of Advertising Agencies*.]

**AAC** ABBR. *n.* A lossy digital audio compression and encoding format defined as part of MPEG-2 and MPEG-4 and used within Apple's QuickTime multimedia file format. AAC supports multichannel audio including subwoofer and embedded data channels, using a variety of sample rates up to 96 kHz. In general, AAC delivers better audio quality than MP3 running at the same bit rate, particularly at rates below 192 Kbps. [An initialism of *Advanced Audio Coding*.]

**AAF** ABBR. *n.* An electronic file format that allows the exchange of digital audio, video, and other data elements between different devices, platforms, and applications. It includes EBU/SMPTE metadata and management of pluggable effects and codecs. It allows open connections between equipment where not only video and audio are transferred but also metadata including information on how the content is composed, where it came from, etc. The AAF standard is developed under the direction of the Advanced Media Workflow Association (AMWA). The AMWA Web site is www.aafassociation.org. [An initialism of *Advance Authoring Format*.] *Compare* **MXF.**

**AAP** *n. See* **American Association of Producers.**

**Aardman Animations Ltd.** *n.* A U.K.-based animation production company specializing in claymation (animating characters made of plasticine clay), founded in 1972 by Peter Lord and David Sproxton. Aardman is best known for the Oscar-winning short film work of Nick Park: *Creature Comforts* (1990), *The Wrong Trousers* (1993), and *A Close Shave* (1995). Aardman also produced the feature length *Chicken Run* (2000) and *Wallace & Gromit: The Curse of the Were-Rabbit* (2005) in cooperation with DreamWorks SKG. The Aardman Web site is www.aardman.com.

**Aaton** *n.* A Grenoble, France-based motion-picture camera and equipment manufacturer. Aaton first made its mark on the industry in the 1970s with its hand-held 16mm and Super-16 cameras, widely used for documentary filmmaking and news-gathering. Aaton also pioneered the simultaneous recording of time code information to film and sound media for double-system sound recording without a photographed slate at the head of each shot. The Aaton film camera line now includes the Super-16 Xterà (the quietest Super-16 camera available) and A-Minima (the smallest Super-16 camera), the 35mm/Super-35 Aaton 35-III, and the 2-Perf/3-Perf 35mm Penelope (designed for film capture and digital intermediate post-production). Aaton cameras all share a focus on ergonomic design summarized by their "cat on the shoulder" philosophy — when used for handheld photography, the camera should be as comfortable as having a cat sit on your shoulder. Aaton also produces the Cantar-X2 digital audio recorder and tools for post-production audio synchronization. The Aaton Web site is www.aaton.com. *Compare* **Akeley; ARRI Group; Bell+Howell; Éclair; Eyemo; Mitchell Camera Company; Moviecam; Panavision.**

**AatonCode** *n.* The trade name for a system that records time code and other production data in both machine-readable (as coded matrix of dots) and human-readable formats on film in real time as the film runs through the camera. The film's time code is synchronized to the time code recorded with the production audio. Also available in an updated AatonCode II format.

The AatonCode data includes hour, minute, second, and frame (equivalent to SMPTE time code), year, month, day, production ID, camera ID and camera speed. The system was developed by the French camera manufacturer, Aaton, and is available for Aaton and Panavision cameras. With the addition of an Aatoncoder, AatonCode is available in Moviecam and Arri cameras as well. After processing the camera-original negatives, picture is synced with sound using the recorded time code. The film code is also transferred to video for video dailies and nonlinear editing. Aaton estimates that using AatonCode can reduce video dailies production time by 25–30 percent.

*Also* **matrix time code.** *Compare* **Arri Code.**

**Aatoncoder** *n.* The trade name for an add-on device that allows Moviecam and Arri cameras to record AatonCode data directly on film as it is shot in a camera.

**AB recording** *n.* **1.** In the U.S., sound recording that uses a spaced pair of microphones to record stereo sound. **2.** In Europe, sound recording that uses a coincident pair of microphones to record stereo sound. *Also* **binaural recording.** *Compare* **Decca tree.**

**AB-reel** *n.* A single reel of film containing up to 2,050' of 35mm film, or 23-minutes of material, produced for theatrical exhibition.

A theatrical AB-reel may contain material that was originally split between two 1,000' reels during editing, thus projection reel 1AB would have been reels #1 and #2 during editing and mixing. (If the combined length of three consecutive editing reels is less 2,050', they may be combined to create an ABC-reel, but this is rare.) The physical 1,000' editing reel has all but disappeared as film-based editing and sound mixing have given way to non-linear editing for film-based, theatrically-released works, but the concept of the 1,000'/10-minute reel survives.

**USAGE:** *AB-reels* are not the same as *A/B-rolls*, which refer to splitting the camera negative into multiple rolls using a checkerboard pattern when conforming it for optical printing.

*Also* **2,000-foot reel; big reel.**

**Abby Singer; the Abby; ~ shot** *n.* The second to the last shot of the day, before the lunch break, or before a set/location move.

The term originated with Abby Singer, a 1st AD with Universal Television c. 1957. To save time, he would give the crew advance warning of a coming break or location move. Others adopted the practice and this advance notice to the crew took on Abby Singer's name. Over time, the tradition has become that only the second to last shot of the day is the Abby Singer shot.

In an interview for the March 2002 issue of *DGA Magazine,* Singer recalled, "In television, we would make maybe five or six moves during the day — going from one set to another, or from one stage to another. Or we'd move from the back lot to a stage. I would say, 'Fellas, we'll do this [shot] and one more and then we're moving.' This would give the crew a chance to begin wrapping up their equipment or to call transportation for gurneys, so they'd be ready to get out quickly... I could save 10 to 15 minutes each time we had to move. I could give the director another hour a day of shooting."

Deserved or not, Singer also developed a reputation for trying to squeeze in an extra shot, thus claiming that each of several shots in a row was the next to the last one for the day. Singer denies this. "In the course of a year, I would say, maybe two or three times at the most, we'd go one extra shot." When asked to confirm, his daughter, herself an AD and UPM, admitted, "Well, my father is terminally optimistic."

[An eponym.] *See* **last but one; penultimate.** *Compare* **martini shot.**

**Abby Singer is up** *phr.* Called out by the AD to indicate that the next shot will be the Abby Singer (second to last) shot.

**ABC** ABBR. *n.* **1. American Broadcasting Company:** One of the original "Big Three" U.S. broadcasting networks along with CBS and NBC,

now owned by the Walt Disney Company. The ABC Web site is abc.go.com.

ABC was established on October 12, 1943, when NBC sold its Blue network to the American Broadcasting System, itself founded by Edward J. Noble of Life Savers candy fame. In the late 1960s, the network was renamed the American Broadcasting Company (ABC). ABC was acquired by Capital Cities Communications in 1985. The acquisition was finalized on January 3, 1986, creating Cap Cities/ABC. In 1994, the Walt Disney Company began the process of acquiring Cap Cities/ABC, which was finalized in early 1996.

**2. Australian Broadcasting Corporation:** A government broadcaster providing national, non-commercial programming services in Australia. The ABC Web site, *ABC Online*, is www.abc.gov.au.

ABC was originally established as the Australian Broadcasting Commission in June 1932 with responsibility for 12 radio stations across Australia. This history of broadcast television in Australia began with the first experimental broadcasts in Brisbane during 1934, but little happened until the ABC was appointed the national television authority under the Television Act of 1953. The first television station, TCN-9 (Sidney), began regular broadcasts on November 5, 1956. The ABC adopted PAL as Australia's official color television standard and color broadcasts began on March 1, 1975. In 1985, Australia launched its first communications satellite, AUSSAT. ABC Television began its first 24 hour a day programming service in 1993. Before that, the television services signed off during the early morning hours. The Commission was restructured and renamed under the *Australian Broadcasting Corporation Act of 1983*. ABC now reports to the Australian Parliament through the Minister for Communications.

**ABCs of filmmaking** *phr.* An industry aphorism that identifies Animals, Boats, and Children as the three things that should be avoided when making a movie if at all possible. Working with animal or child actors or working on the water is highly unpredictable and usually takes longer, and costs more, than filming the same program without these added complications. Naturally, some stories require one or more of these elements (it would be difficult to tell *Hansel & Gretel* without children or *Moby-Dick* without a boat) but special care should be given to planning and budgeting when these factors are involved, as evidenced by the troubled production of *Waterworld* (1995).

Some people add *D* for *Date* to the list (ABCD). Period pieces (taking place at some date in the past or the future) are more expensive to produce than contemporary pieces since they require special costumes, sets, props, etc. Period pieces may also require extensive rotoscoping to remove telephone and power wires, to hide jet contrails, to change city skylines, etc.

**aberration** *n.* **1.** Commonly: an optical defect in a lens or mirror that causes it to form an image that is distorted. **2.** Technically: the convergence of rays of light emanating from a single point to different focal points (which, without the aberration, would focus at a single point), or the deviation of such rays from a single focus.

- **Spherical Aberration:** The spherical shape of a lens (thicker in the center than at the edges) causes rays of light passing through the edge of the lens to have a different focal point from the rays that pass through the center. This is most apparent when using a fisheye lens.
- **Chromatic Aberration:** Each color of light is bent by a slightly different amount when passing through a lens, giving each color a distinct focus due to different refrangibilities of the colored rays of the spectrum. This is most apparent when light passes through a prism.

*Compare* **astigmatism; barrel distortion; comatic aberration; curvature of field; curvilinear distortion; flare; ghosting; [1]keystone; lateral chromatic aberration; longitudinal chromatic aberration; pincushion distortion; transverse chromatic aberration; veiling glare.**

**abeyance order** *n.* A television advertising waiting-list request. Obtained when all of the advertising space for a desired time slot has already been booked in the hope that there will be a later cancellation and space will become available.

**above** *mod.* Upstage or away from the camera. Actors crossing above a prop or a piece of the set are keeping it between themselves and the camera. *Compare* **below.**

**above-the-line** BUSINESS *mod.* Relating to the components of or participants in an audiovisual production project that are accounted for in the portion of a budget summary top-sheet literally above the line that traditionally divides pre-production commitments from production and post-production expenses. *Compare* **below-the-line.**

**above-the-line costs** BUSINESS *n.* The production costs that traditionally appear above the dividing line on a production budget summary top-sheet, representing the amounts expended or committed to during development and pre-production before a project is formally greenlit.

For the most part, above-the-line costs are related to the major creative elements of an audiovisual work including acquiring the story rights (options, production fees if the project was purchased from another company in turnaround, etc.) and the salaries and other costs for the producers, writers, director, and principal cast members. The DP and production designer may also be above-the-line. These costs traditionally appear above a horizontal line that divides the budget summary top sheet in half; everything else falls below the line. Taken together, above-the-line and below-the-line costs comprise the negative cost. Costs after that point are associated with distribution or exhibition.

*Also* **creative expenses.** *Compare* **below-the-line costs.**

**above-the-line deferrals** BUSINESS *n.* The above-the-line costs owed, but not paid until some future date or event (which may never come to pass). Common in low-budget and independently produced projects.

Low-budget producers often limit their up front investment by delaying payment of all or part of the above-the-line costs until the completed work has been released or sold. Lender financing agreements may require above-the-line deferrals to limit the lender's financial risk and increase the financial incentive for the major creative personnel. SAG and DGA contracts both have provisions for low-budget productions to defer all or part of a person's compensation until the project actually starts to make money.

*Compare* **below-the-line deferrals.**

**above-the-line fringes** BUSINESS *n. See* **fringe benefits.**

**above-the-title; above the regular title** *mod.* Relating to credits that appear on screen before the title of the work is displayed.

This is the most sought after position in a work's credits and is often a negotiating point in above-the-line employment agreements. Originally, it was reserved for the distributor's name alone, occasionally joined by a powerful producer's name. Frank Capra was the first director to receive an above-the-title credit. In general, the contemporary order of above the title credits is distributor, producer or production company, director's possessory credit, and star actors.

*Compare* **below-the-title; front credits.**

**abrasion** *n.* A small or superficial scrape, indentation, or other minor imperfection on the surface of a film print or negative caused by improper handling or poorly maintained equipment, especially caused by dirt.

Abrasions are often caused when film is wound too tight on a roll, causing the layers to rub against each other. Abrasions on a film print may pass unnoticed by the audience, but most will cause some image or sound distortion. However, since they are generally shallow (regardless of their number), abrasions are not as severe as scratches.

While film remains the most certain long-term archival medium for audiovisual works, it is susceptible to various forms of physical defect or damage. The most common include:

- Abrasions
- Buckling (Cockling)
- Channeling
- Cinch Marks (Rain)
- Curling
- Embossing
- Fluting (Edgewaving)
- Frilling

- Microspots (Redox Blemishes)
- Reticulation
- Roping (Run-Off)
- Scratches
- Shrinkage
- Sparkle
- Spoking
- Spotting
- Twisting
- Water Spots

[From the Medieval Latin *abrasion*; from the Latin *abrasus,* meaning to scrape off.] *Compare* **cinch marks.**

**ABS** ABBR. *n.* Time code that records the actual running or recording time, rather than time of day, in hours, minutes, and seconds (HH:MM:SS) with 00:00:00 at the head of the tape or start of the recording. [Clipped from *ABSolute time*.]

**absence** ACADEMIC *n.* The concept that when one views a work any meaning extracted by the viewer is done so in the absence of any authority that can guarantee its correctness, since the author is not present. [Coined by the French philosopher and literary critic Jacques Derrida.]

**absolute film** *n.* A type of abstract, non-narrative experimental film that grew out of the European avant-garde movement of the early part of the twentieth century c. 1920. Such works emphasized the visual and rhythmic elements of the medium without attempting to tell a story. The earliest surviving example is Walther Ruttmann's *Opus I* (1921). Many absolute films were produced by painting directly on film stock, including the more recent *Ere erera baleibu icik subua aruaren* (1970) and *Impressions from the Upper Atmosphere* (1989). *Compare* **abstract film; direct animation; pure cinema.**

**absolute title** LEGAL *n. See* **clear title.**

**[1]absorption** *n.* **1.** A material's ability to dampen sound. **2.** The process dampening sound using sound absorbing materials.

**[2]absorption; ~ arrangement; ~ formula** *n.* When a primary distributor contracts with a sub-distributor for the distribution of a work, and the primary distributor absorbs the sub-distributor's distribution fee, paying it out of their own pocket rather than passing it on to a third party as a reimbursable expense. Otherwise, the sub-distributor's expenses are not absorbed by the distributor and are passed on along with the distributor's own direct expenses.

Absorption may go on for several levels, with a sub-distributor contracting a sub-sub distributor, and so on. In certain situations, the sub-distributor may even contract with the original distributor for distribution services in a particular market.

**absorption coefficient** *n.* The rate at which a material absorbs, rather than reflects, sound waves expressed as the fraction of the sound energy that is absorbed. A higher absorption coefficient means better acoustical damping. The absorption coefficient is a function of both the structure of the material and the frequency of the sound. A coefficient of 1.0 implies 100 percent sound absorption, such as from an open window, while 0.0 implies 100 percent sound reflection.

| *Material* | *Sound Frequency (Hz)* | | | | | |
|---|---|---|---|---|---|---|
| *(1 square meter)* | *125* | *250* | *500* | *1,000* | *2,000* | *4,000* |
| Acoustic Panel | 0.15 | 0.30 | 0.75 | 0.85 | 0.75 | 0.40 |
| Brick | 0.024 | 0.024 | 0.03 | 0.04 | 0.05 | 0.07 |
| Carpet | 0.05 | 0.10 | 0.20 | 0.25 | 0.30 | 0.35 |
| Concrete | 0.01 | 0.01 | 0.02 | 0.02 | 0.02 | 0.03 |
| Curtains | 0.05 | 0.12 | 0.15 | 0.27 | 0.37 | 0.50 |
| 4" Fiberglass | 0.38 | 0.89 | 0.96 | 0.98 | 0.81 | 0.87 |
| Glass | 0.03 | 0.03 | 0.03 | 0.03 | 0.02 | 0.02 |
| Plasterboard | 0.30 | 0.30 | 0.10 | 0.10 | 0.04 | 0.02 |
| Plywood on 2" Batten | 0.35 | 0.25 | 0.20 | 0.15 | 0.05 | 0.05 |
| Seated Person | 0.18 | 0.40 | 0.46 | 0.46 | 0.50 | 0.46 |
| Wood Floor (joists) | 0.15 | 0.20 | 0.10 | 0.10 | 0.10 | 0.05 |
| ¾" Wood Panel | 0.10 | 0.11 | 0.10 | 0.08 | 0.08 | 0.11 |

**absorption loss** *n.* Fiber optic signal attenuation, usually specified as dB/km (decibels of signal loss per kilometer of cable).

**absorptive filter** *n.* A traditional light filter, such as a gel, that allows certain types of light to pass through and absorbs all other types of light, converting the absorbed light energy into heat. Such filters can melt or burn if they absorb too much light.

One approach to resolve the problem of overheating a filter when it must be placed close to a bright light source is to use a liquid filter — essentially a glass tank filled with a colored liquid. Liquid filters are much thicker than traditional gel filters and so can absorb more heat. What heat they do absorb may be given off as steam.

*Compare* **dichroic filter.**

**abstract film; abstract form** *n.* A type of work that rejects narrative in favor of using rhythm and visual form to convey meaning or feeling. Qualities such as color, shape, size, and motion, as well as sound, link the images together. If recognizable objects appear, they are used to convey something other than their traditional meaning. See, for example, the French short film *Ballet Mécanique* (*Mechanical Ballet*, 1924) or the computer-animated film *Permutations* (1968). *Compare* **absolute film; avant-garde; experimental film; narrative.**

**absurd** *n. See* **theater of the absurd.**

**ABU** ABBR. *n. See* **Asia-Pacific Broadcasting Union.**

**AC** ABBR. *n. See* ***American Cinematographer*; adult content; assistant camera; CinemaScope perforation.**

**AC bias** ABBR. *n.* [An initialism of *Alternating Current bias*.] *See* **bias.**

**A.C. Nielsen Company** *n. See* **Nielsen Media Research.**

**AC1; AC-1** ABBR. *n.* A digital audio compression standard based on ADPCM first used in 1985 for digital radio applications and later adopted for direct broadcast satellite television, satellite communications, and digital cable radio systems. AC-1 has a data rate between 220 kbps and 325 kbps. [An initialism of *Audio Compression-1*.] *See* **Dolby Digital.**

**AC2; AC-2; Dolby ~** ABBR. *n.* A digital audio compression standard developed by Dolby Laboratories that uses 256-band transform coding at a data rate of 128 kbps or 192 kbps for two channels of audio. Used in the Dolby Fax System and DP5xx encoding. [An initialism of *Audio Compression-2*.] *See* **Dolby Digital.**

**AC3; AC-3; A-3; Dolby ~** ABBR. *n.* A digital audio compression and encoding format used for broadcast television and consumer video that supports from one to six (up to 5.1 surround) audio channels at various bit rates. Developed by Dolby Laboratories and specified in *ITU-R 1196-E (1995)—ANNEX 2 Digital Audio Compression (AC-3)*. Used as the standard audio format with ATSC digital television. [An initialism of *Audio Compression-3*.] *See* **Dolby Digital.**

**ACA** ABBR. *n. See* **Advertising Code Administration.**

**academic cutting; academic editing** *n. See* **invisible editing.**

**Academy aperture** *n.* **1.** A 35mm film image with a projected aspect ratio of 1.37:1, indicating that it is 1.37 times as wide as it is tall. Many sources consider 1.33 equivalent to Academy aperture and use the two interchangeably. The two are very similar, but technically not identical.

In the Silent Era (c. 1886–1930), the standard image aspect ratio was 1.33:1 (also expressed as 4:3). When sound tracks were added to 35mm film using the Movietone sound-on-film process (introduced in 1927), the available image area was reduced to a squarer aspect ratio. To compensate, the Academy of Motion Picture Arts and Sciences proposed in 1932 that the exposed image area be cropped top and bottom to create a more rectangular, and visually pleasing, 1.37:1 aspect ratio.

With the introductions of Cinerama (1952) and CinemaScope (1953),

even Academy aperture looked too square. Studios began cropping their films at different aspect ratios and often instructed projectionists to crop older films shot at 1.37:1 so that they would appear more widescreen. The Hollywood studios proposed a number of standards, including 1.66:1 (Paramount), 1.75:1 (Disney), and 1.85:1 (Columbia, MGM, and Universal). No formal standard has ever been established to replace Academy aperture, but 1.85:1 is generally accepted as the default normal (not widescreen) 35mm aspect ratio. The 1.33 aspect ratio lives on as the standard 4:3 television screen shape.

**2.** A 35mm camera, printer, or projector aperture plate with a 1.37:1 aspect ratio opening through which the film image is exposed or projected. *Also* **Academy gate; Academy mask; Academy ratio; Movietone frame; reduced aperture.** *Compare* **Edison aperture; full aperture.**

**Academy Award Oscar statuette (© AMPAS, www.oscars.org).**

**Academy Award** *n.* The trade name for the Academy Award of Merit, better known as the Oscar; an award given by the Academy of Motion Picture Arts and Sciences in recognition of artistic or technical achievement, or other contributions to the motion picture industry. Most awards presented by the Academy recognize a specific contribution during the prior year, though some, such as the Irving Thalberg Award, recognize lifetime achievement or a body of work. The Academy Award Web site is www.oscars.org. The first Academy Awards were given at a dinner held on May 16, 1929 at the Hollywood Roosevelt Hotel's Blossom Room to honor work in the season from August 1, 1927 through July 31, 1928. Since 1934, the awards have honored work in the prior calendar year. All members vote to nominate Best Picture candidates. The other competitive award nominees are chosen by their respective Academy branches; actors nominate actors, directors nominate directors, etc., but final award voting is open to the entire membership.

The competitive awards categories have changed over the years, but presently include:

- Actor in a Leading Role
- Actor in a Supporting Role
- Actress in a Leading Role
- Actress in a Supporting Role
- Animated Feature Film
- Art Direction
- Best Picture
- Cinematography
- Costume Design
- Directing
- Documentary (Feature)
- Documentary (Short Subject)
- Film Editing
- Foreign Language Film
- Makeup
- Music (Original Score)
- Music (Original Song)
- Short Film (Animated)
- Short Film (Live Action)
- Sound Editing
- Sound Mixing
- Visual Effects
- Writing (Adapted Screenplay)
- Writing (Original Screenplay)

The Scientific and Engineering Award (a plaque) and the Technical Achievement Award (a certificate) are inscribed with the year presented while all Academy Awards represented by statuettes are inscribed with the year of eligibility (the year prior to the ceremony). Thus, all statuettes presented in 2000 at the 72nd Academy Awards are inscribed with 1999, the year in which the winning films were released.

*Compare* **Winner's Agreement.**

**Academy centerline** *n. See* **optical sound track.**

**Academy curve** *n. obs.* An Academy of Motion Picture Arts and Sciences (AMPAS) sound re-recording equalization method for mono optical sound tracks, originally established in 1938 to adjust for the loss of sound frequency (roll-off) that occurs when a work is presented in a movie theater. The standard specifies a flat response throughout the range of 100Hz–1.6 kHz and is down 7dB at 40 Hz, 10dB at 5 kHz, and 18 dB at 8 kHz. Largely abandoned in the 1970s with the advent of Dolby sound. Later formally replaced by the X-curve standard. *Also* **Academy roll-off; Academy sound; N-Curve.**

**Academy gate** *n. See* **Academy aperture.**

**Academy leader** *n. obs.* Film attached to the head of each reel of a film print to provide a visual countdown preceding the first program frame of motion picture according to the standard developed by the Academy of Motion Picture Arts and Sciences (AMPAS). Used for aligning the various film reels and the optical track for composite printing, for aligning the workprint and edited soundtracks for mixing, and for timing the change-over from one reel of film to another during projection. As with any leader at the head of a reel, the Academy leader also protects the film and gives the projector time to come up to proper running speed before the image appears on screen and the sound is heard by the audience. Replaced in practice by SMPTE, or universal, leader.

In Academy leader, black leader is followed by a frame labeled "Picture Start" and a numeric countdown of the feet of film remaining before the start of the picture, with one number per foot from 11 to 3. ("Picture Start" appears in place of 12.) When projected, these numbers appear upside-down on screen. At three, there is a sync plop (a beep) for one frame on the sound track and the leader goes completely black for the remaining three feet before the picture itself begins.

With an optical sound track, the sound is actually in advance of the matching picture (due to the sound pull up) because the optical sound head cannot operate in the same space as the projection gate. The sync beep is visible on the optical sound track as a short series of sine waves. The position of this can be compared to the start of the black leader following the three in the Academy leader countdown to verify that the sound is in its proper position with respect to the picture. (For a 35mm print, the sound should be 21 frames ahead of the picture.)

*Also* **countdown.** *Compare* **universal leader.**

**Academy mask** *n. See* **Academy aperture.**

**Academy of Canadian Cinema and Television; Academie Canadienne du Cinema et Télévision; ACCT** *n.* The association established in 1979 to promote the Canadian motion picture and television industries. Each year the Canadian Academy presents the Gemini, Genie, and Prix Gemeaux Awards. The Canadian Academy Web site is www.academy.ca.

**Academy of Motion Picture Arts and Sciences; The Academy; AMPAS** *n.* A professional honorary society founded in May 1927 to "improve the artistic quality of the film medium." Since December 1975, the Academy has been headquartered in Beverly Hills, California. Before that, it was headquartered in Hollywood. The Academy is best known for presenting the Academy Awards. Membership is by invitation only. The Academy Web site is at www.oscars.org.

The Academy is divided into fifteen branches: actors, art directors, cinematographers, directors, film editors, executives, musicians, producers, publicists, sound technicians, short film and feature animation creators, make-up, visual effects, and writers. The Academy's Board of Governors must approve all new members. Prospective members must be sponsored by at least two current members in the appropriate branch, receive the endorsement of the branch executive committee, and have "achieved distinction in the arts and sciences of motion pictures."

*Compare* **Oscar.**

**Academy of Science Fiction, Fantasy & Horror Films** *n.* A not-for-profit organization founded in 1972 by Dr. Donald A. Reed, who also founded the Count Dracula Society in 1962, and several fellow University of Southern California students to recognize excellence in the science fiction, fantasy, and horror filmed-entertainment genres. The Academy presents the annual Saturn Awards. The Academy Web site is www.saturnawards.org.

**Academy of Television Arts and Sciences; ATAS** *n.* A Hollywood-based association of professionals working in the television industry founded in October 1946. The Academy strives to "promote creativity, diversity, innovation and excellence though recognition, education and leadership in the advancement of the telecommunications arts and sciences." Members are admitted to one of several peer groups including: actors, craftspersons, directors, and writers. Each membership class has its own eligibility requirements. The ATAS Web site is www.emmys.org.

In 1957, the Academy merged with its New York–based equivalent to create the National Academy of Television Arts and Sciences (NATAS), but, due to internal politics, in 1977 the organizations split back in to two separate organizations: the Hollywood Academy of Television Arts and Sciences in Los Angeles (soon renamed the Academy of Television Arts and Sciences) and the National Academy of Television Arts and Sciences in New York. Attempts at reunification were initiated in 1985, but were unsuccessful. The National Academy is the parent of the various U.S. Regional Academy Chapters (excluding the Los Angeles chapter, which is part of ATAS) and the International Academy. Each Academy organization (including National, Regional, and International) sponsors its own annual Emmy awards honoring professional excellence within their respective territories. The ATAS presents the Primetime Emmys and the Los Angeles Regional Emmys.

*Compare* **Emmy Awards.**

***Academy Players Directory*** *n. obs. See* ***Players Directory.***

**Academy ratio** *n. See* **Academy aperture.**

**Academy roll-off** *n. See* **Academy curve.**

**Academy screener; screener** *n.* **1.** A video copy of a theatrically released film sent to members of the Academy of Motion Picture Arts and Sciences so that Academy members may consider the film for award nomination or selection, without having to attend a screening. **2.** Any award screener, not just those promoting Academy Award nominations or awards. *See* **award screener.** *Compare* **screener.**

**Academy sound** *n. See* **Academy curve.**

**Academy standard flat** *n.* A 1.37:1 aspect ratio image shot on 35mm film with a spherical lens.

**Academy standard flat matted** *n.* A 1.85:1 aspect ratio image shot on 35mm film with a spherical lens; a 1.37:1 aspect ratio image with mattes added to the top and bottom to create a 1.85:1 image.

**Academy, The** *n. See* **Academy of Motion Picture Arts and Sciences; Academy of Television Arts and Sciences.**

**ACC** ABBR. *n.* A type of circuitry found in some consumer-grade NTSC televisions that compensates for the color fidelity issues common to the NTSC format. ACC circuitry can vary from basic auto tint control to more complex adjustments in color type and saturation. Generally, the user cannot adjust or disable ACC, limiting the utility of consumer-grade equipment in professional environments. [An initialism of *Automatic Color Correction*.]

**accelerated montage** *n.* **1.** A montage that is edited by rapidly cutting between very short shots, typical of contemporary music videos. **2.** An editing technique to increase dramatic tension, often used in chase scenes. The shots may become increasingly shorter as the tension builds or may be of mixed length, frenetically edited together as in the shower scene in *Psycho* (1960).

**accelerated motion** *n. See* **fast motion.** *Compare* **slow motion; undercrank.**

**accent** *n.* **1.** Generally: The characteristic pronunciation and speech patterns of a particular country, region, or social order such as the Mexican accent in Spanish or the Cockney accent in English. One's native accent generally carries forward into one's pronunciation of another language, thus leading to the stereotypical German accent in English, American accent in French, etc. **2.** Technically: The relative level of stress, or emphasis, placed on a particular syllable when speaking.

- **Word accent:** The relative stress placed on syllables in normal speech.
- **Rhetorical accent:** The relative stress placed on words or syllables based on their importance in a sentence. (This may differ from their normal word accent.)
- **Metrical accent:** The relative stress placed on syllables according to poetic meter. (When metrical accent results in a stressed syllable not found in a word's normal word accent, the additional stress is said to be *wrenched*.)

**3.** In acting: The voice characteristics one adopts to represent a character from outside one's home country, while dialect represents the voice characteristics of another region or social class within one's home country. For example, an American actor could adopt a British accent or a Southern dialect. *Compare* **dialect.**

**accent light** *n.* A light that provides additional illumination for one subject within the frame. *Compare* **back light; key light; kicker.**

**acceptance angle** *n. See* **angle of acceptance.**

**access** *n.* The television broadcast time slot immediately preceding prime time. *See* **prime access.**

**access channel** *n.* A full channel dedicated to public access programming by a cable television operator. *See* **public access.**

**access network** *n.* The part of a carrier's network that reaches the customer's premises. *Also* **first mile; local drop; local loop.** *See* **last mile.** *Compare* **wireless local loop.**

**access node; AN** *n.* The part of an access network that performs some or all of the following functions: modulating forward data onto the access network; demodulating return-path data; enforcing the Media Access Control (MAC) protocol for access onto the access network; separating or classifying traffic prior to multiplexing onto the transport network (such as differentiating traffic that is subject to quality of service guarantees from traffic that receives best-effort support); enforcing signaling; and handling passive operations such as splitting and filtering.

**access time** *n.* The hour of local television programming set aside in the U.S. within the four-hour prime time block created by the FCC's 1972 prime-time access rule. In most cases, access time is the hour between 7:00 PM and 8:00 PM (in the U.S. Central Time Zone this is the hour between 10:00 PM and 11:00 PM).

**accessibility** *n. See* **market segmentation.**

**account executive; AE** *n.* **1.** A television station advertising salesperson, generally paid a commission based on the revenue from booked commercial time. **2.** The primary liaison between an advertising agency and its client, the agency employee who oversees all projects for a particular client. *Also* **account representative.** *Compare* **account supervisor.**

**account number** BUSINESS *n.* **1.** A specific number assigned to expense categories in an itemized production budget. **2.** An identifier assigned by a studio to a project. The name of a project may change several times during its life, making income and expense tracking very difficult over time. The account number remains the same throughout, and so is used instead of the project name for financial accounting and reporting. *See* **production number.**

**account representative** *n. See* **account executive.**

**account supervisor** *n.* An advertising agency employee who manages account executives. May have occasional direct involvement with the clients.

**accountable gross** BUSINESS *n.* A contractually defined term that specifies a type of gross revenue (income less specified expenses) from which one then deducts further expenses to arrive at a net income or profit figure.

**accountant's opinion** BUSINESS *n.* A statement signed by an auditor that details the scope, process, and assumptions employed in a financial audit. *Also* **auditor's certificate.**

**accounting method** BUSINESS *n.* The formal practice employed for financial recordkeeping, especially for the realization of income and expense and the calculation of profit and loss. The two primary accounting methods are accrual and cash accounting. Generally, a financial entity (corporation, partnership, individual, etc.) selects only one accounting method. The motion picture industry is one of the few places where accrual and cash accounting are mixed in the same set of financial books. *Compare* **accrual accounting; cash accounting; creative accounting.**

**accounting release date** BUSINESS *n.* A contractually defined date upon which other activities and calculations are based. Theatrical motion pictures often have several different release dates from which the accounting release date is selected (typically the date of first release or the date of release in a specified market, such as the U.S.). Televised works typically use the date of first broadcast.

**accrual accounting; accrual method of accounting** BUSINESS *n.* A financial accounting practice where one recognizes and records income and expense when they become due (income is earned or expense is incurred).

For example, in a negative pickup deal, when all of the required film elements have been delivered, the payment is due. Under accrual accounting, the distributor would then record the payment as an expense and the producer would record it as income even though it may be several months before the distributor actually pays the producer. If both parties in a transaction are using accrual accounting, then theoretically the first party recognizes the expense and the second party recognizes the income at the same instant.

*Compare* **accounting method; cash accounting.**

**accruals** BUSINESS *n.* An amount that accumulates and increases over time (under accrual accounting), but which has not yet been received or paid. *The accruals keep increasing, but we haven't actually been paid.*

**accrue** BUSINESS *v.* To become due; when all the necessary conditions have been met and a financial obligation has been earned and is now owed. For example, when one has performed a service, the fee for that service has been accrued and is then owed by the recipient of the service. Under accrual accounting, the amount is then booked. Under cash accounting, the amount would not be booked until the payment is actually received.

**ACCT** ABBR. *n. See* **Academy of Canadian Cinema and Television.**

**accumulated carrying charge** BUSINESS *n. obs.* The monetary compensation paid by one studio to another during the Studio Era (1927–1954) for the temporary loan of a feature player. Generally the equivalent of three weeks pay for the feature player. This was to compensate the original studio for the cost of paying actors during idle times when they were not working on a picture.

**accumulation** *n. See* **audience accumulation.**

**Accuracy in Media; AIM** *n.* A U.S. organization founded in 1969 by Reed Irvine to act as a "watchdog of the news media that critiques botched and bungled news stories and sets the record straight on important issues that have received slanted coverage." AIM tends towards a politically conservative, traditional values philosophy in counterpoint to the perceived liberal bias of the majority of the U.S. news media. The AIM Web site is www.aim.org.

**[1]ace** *n.* A 1K (1,000-watt) spotlight with a Fresnel lens.

**[2]ACE** ABBR. *n. See* **American Cinema Editors.**

**acetate; cellulose ~** *n.* A clear, slow-burning plastic material made by treating cellulose with acetic acid or acetic anhydride. There are several types of acetate, including cellulose diacetate, cellulose triacetate, cellulose acetate propionate, and cellulose acetate butyrate. Acetate is used for a variety of purposes, including as a replacement for celluloid in the manufacture of motion picture film and as the basis for hand-drawn animation cels. In addition to being less flammable than celluloid, acetate is also much longer lasting, though not as long lasting as polyester, the film base of choice for archival storage. *Compare* **Celluloid.**

**acetate base** *n.* A slow-burning film base first developed for the amateur market by Eastman Kodak in 1908. In 1948, Kodak introduced 35mm acetate base safety film for professional use and was honored with an Academy Award for technical achievement in 1950. Safety film was not widely adopted by the motion picture industry as a replacement for Celluloid-based film until 1952.

The acetate film base is composed of cellulose treated with acetic acid or acetic anhydride. This is coated with a light-sensitive emulsion to create motion picture film or an iron oxide emulsion to create magnetic tape. Before that, film base was made using highly flammable chemicals (nitrate and camphor). While acetate base lasts much longer than nitrate base, it still breaks down over time. Polyester base is a better choice for long term archival storage.

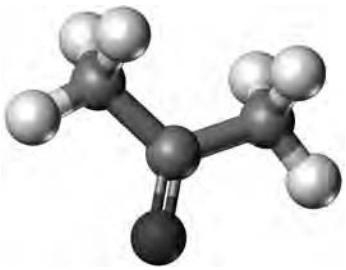
*Also* **non-flammable film.** *See* **safety base.** *Compare* **Celluloid; vinegar syndrome.**

**acetate cel** *n.* A clear plastic animation cel made from cellulose acetate rather than the more flammable and less durable cellulose nitrate (Celluloid). *Compare* **nitrate cel.**

**acetate decay** *n.* The chemical degradation of acetate over time, often identified by a characteristic vinegar odor given off as acetic acid leaches from the film base. As acetate-based film decays, it may physically distort, shrink, and become brittle. Acetate decay can be delayed significantly by proper care and storage, but not prevented altogether. *See* **vinegar syndrome.** *Compare* **A-D strip; binder degradation; biological decay.**

**acetate film base degradation** *n. See* **vinegar syndrome.**

**acetone** *n.* A volatile liquid chemical (dimethyl ketone, $CH_3COCH_3$) and organic solvent. While acetone may be best known as a common component in fingernail polish remover, it is also used in some film cements and as a cleaning agent for cement splicers. Acetone was also once used in motion picture sound editing to remove magnetic striping on magnetic film to make fades in and out.



**An acetone molecule (illustration by Bryan Theis).**

**acetylene wrench** *n.* A cutting torch: rather than free a seized nut with a wrench, one might use an acetylene torch to cut the bolt instead: *If you can't get that loose, use an acetylene wrench to cut it free.*

**achromatic color** *n.* Color that is devoid of hue; the shades of gray ranging from white to black. *Compare* **chromatic color.**

**achromatic doublet** *n.* A system of two lenses, each with equal but opposite chromatic dispersion characteristics. The cancellation is not perfect, but this combination results in a lens system with fewer

chromatic aberrations than a similar single-lens system. *Compare* **apochromatic lens group; supra-chromat.**

**achromatic lens** *n.* A lens that does not have perceptible chromatic aberration. That is, all colors of light focus at the same point. Achromatic lenses are generally constructed using several lens elements made of different materials and arranged so that one cancels out the chromatic aberration of the other. *Compare* **apochromatic lens.**

**ACI** ABBR. *n. See* **adjacent channel interference.**

**ACK** ABBR. *n.* Acknowledgement.

**Acmade numbers** *n.* **1.** Code numbers added to the synchronized workprint and magnetic sound stock via thermal transfer using a machine made by Acmade. Such numbers are applied in one foot increments. For 35mm film, a new number is printed every 16 frames, while for 16mm film, there is a new number every 40 frames. **2. acmade:** The generic name for the numbers burned or printed on film and mag stock during editing, even those that are not produced using an Acmade machine (much the same as using Hoover for vacuum cleaner, Kleenex for facial tissue, or Xerox for photocopier). *See* **code numbers.** *Compare* **edge numbers.**

**Acme pegbar** *n.* A type of animation registration peg system with two ⅛" rectangular pegs on either end and one ¼" round peg in the center. At one time, Disney animation used a registration system essentially similar to the Acme pegbar except that the rectangular pegs were placed on 7" centers rather than the 8" centers now standard for Acme pegbars. See illustration with peg bar entry.
*See* **peg bar.** *Compare* **Lightfoot pegbar; Oxberry pegbar.**

**acoustic baffle** *n. See* **baffle.**

**acoustic feedback** *n. See* **audio feedback.**

**acoustic flat** *n. See* **flat.**

**acoustic intensity** *n. See* **sound pressure level.**

**acoustic labyrinth** *n.* **1.** A type of microphone design that provides for highly directional sound recording, as in a hyper-cardioid microphone.
Two or more concentric tubes in front of (and sometimes around) the diaphragm create a compact series of folded pathways through which all sounds approach the diaphragm. On-axis sounds arriving from the front reach the diaphragm in phase and record a strong signal. Off-axis sounds arriving from different directions follow different length pathways to reach the diaphragm and are partially or fully removed due to phase cancellation.
**2.** A type of speaker enclosure in which sound waves emanating from the rear of the woofer cone travel through a long, folded interior path before they reach the outside. This extends bass response considerably. *Compare* **pressure gradient; pressure operation.**

**acoustic lens** *n.* A device placed in front of a high-frequency speaker to disperse or direct the sound, normally to increase the angle of dispersion along either or both the horizontal or vertical axis.

**acoustic power** *n.* The number of watts of energy produced by any sound source or transducer.

**acoustic suspension** *n.* A loudspeaker designed for, or used in, a sealed enclosure. Typically, a low-frequency loudspeaker baffle where most of the damping of the cone is the result of the elasticity of the air in the sealed cabinet. *Also* **air suspension.**

**acoustics** *n.* **1.** The science of sound; the study of the nature, phenomena, and laws of sound. **2.** The sound qualities of a space: a room, a soundstage, a concert hall, etc. Often how the design of the space (its shape, size, and component materials) and the nature and arrangement of its contents (furniture, fixtures, people, etc.) impact the sound qualities of the space. [From the Greek *akoustikos*, referring to hearing; from *akouein*, to hear.]

**ACPB** BUSINESS *n. See* **audited cash production budget.**

**acquisition** *n.* **1.** A work that was financed and produced by an independent party before the distribution rights in at least one media for at least on territory were obtained by another party (the distributor).
**USAGE:** Technically, *acquisitions* do not include *negative pickups*, since negative pickups are negotiated before the works have been produced, but acquisitions is often used to mean all works not produced directly by the distributor.
**2.** Retrieving content for local use or storage in an access-controlled system. **3.** The gathering of data, whether it be photographic, audio, or for some other purpose. **4.** Obtaining legal rights to a story, experience, or copyrighted material for subsequent incorporation into the production of an audiovisual work.

**acquisition agreement** LEGAL *n.* A contract where one purchases the right to produce a new work based in some part on a prior work or idea. For example, a producer will secure permission to produce a film based on a book through an acquisition agreement with the book's copyright holder. In the past, it was common to purchase the perpetual rights to a work. Now it is more common to acquire the exclusive right to produce a derivative work during a specified period of time. *Also* **agreement for acquisition of literary material; purchase agreement; rights agreement.** *See* **acquisition of story rights.**

**acquisition group** *n.* The set of one or more devices in the authorized domain that is physically proximate to the acquisition point, for example in the same office, in the same home, etc.

**acquisition of story rights** LEGAL *n.* **1.** The process of obtaining permission to produce a work based on one's life or specific events in which one played a role. **2.** The process of obtaining the rights to produce a work based on prior material, including an idea, book, television program, treatment, screenplay, etc., memorialized in an acquisition agreement. *See* **acquisition agreement.**

**acquisition/distribution agreement** LEGAL *n.* A distribution contract between a creative work's rights holder (generally the work's producer) and a distributor involving a work that has already been produced. An acquisition/distribution agreement contract covers both the acquisition of distribution rights by the distributor and the terms under which the work will be distributed, particularly the contract's duration, the media and markets covered, and the compensation due the original rights holder.
**USAGE:** The principal difference between a *negative pickup* and an *acquisition/distribution agreement* is that the former is negotiated before the work finished while the latter is negotiated after the work is complete.
*Compare* **negative pickup; production-financing/distribution agreement.**

**across the board** *n. See* **daily strip.**

**ACS** ABBR. *n. See* **Australian Cinematographers Society.**

**[1]act** *v.* **1.** To perform on the stage or screen; to present a character. ➢ *n.* **2.** Collectively, a performance and the person(s) performing it, as in a comedy act, variety act, opening act, etc. **3.** The main division of action in a dramatic story.
Traditionally, feature films have been viewed as three-act plays, though not every film fits this structure. Acts in programs produced for advertiser-supported television are generally divided by the commercial breaks. Act divisions likely derive from Greek dramas where the chorus divides the episodes of a play. A complete work is normally divided into acts, sequences, scenes, and shots (in order from the general to the specific).
*Compare* **react.**

**[2]ACT** ABBR. *n. See* **Action for Children's Television; Association of Cine-Technicians.**

**act I** *n.* **1.** The first act in the three-act play structure; the opening portion of a movie when the main character is introduced and the problem or obstacle that must be overcome is presented. In a two-hour feature film, Act I usually ends around 30 minutes into the piece with the first major plot point (or turning point). Something happens in the story to shift focus or raise the stakes — tension is increased and the problem or obstacle now appears greater than before. **2.** The first act in a multi-act story. Different works have different act structures ranging from the two-act sitcom to the seven-act long-form television program/MOW. In most cases, Act I introduces the main story line and characters. *Compare* **Plot Point I.**

**act II** *n.* **1.** The second act in the three-act play structure; the middle portion of a movie when the conflict develops — things become more complicated, the plot "thickens," the stakes are raised as high as they can go. Act II is usually twice as long as Act I, ending at around the 90-minute mark in a two-hour feature film. It ends with the second major plot point (or turning point). There is a reversal of fortune; the main character is on the verge of failure, surrounded by danger; obstacles are everywhere. The film has reached its dramatic climax. **2.** The second act in a multi-act story. Different works have different act structures ranging from the two-act sitcom to the seven-act long-form television program/MOW. In most cases, Act II develops the story line(s) introduced in Act I. In a two-act sitcom, Act II includes the story climax and resolution. *Compare* **Plot Point I; Plot Point II.**

**act III** *n.* **1.** The third act in the three-act play structure; the end of a movie when the conflict is resolved — the hero saves the day and all problems are resolved. If the film has a Hollywood ending, then everyone lives happily ever after. In a two-hour feature film, Act III usually comprises the final 30 minutes. **2.** The third act in a multi-act story. Different works have different act structures, but those with more than three acts tend to use Act III for continuing story development. *Compare* **coda; dénouement; Plot Point II.**

**act IV** *n.* The fourth act in a multi-act story, generally limited to hour-long television dramas and comedies (where this is the final, resolving act), and long-form television (where this is one of the intermediate acts, providing continuing story development). Occasionally, an hour-long program will have a fifth and resolving act. In that case, Act IV will provide further story development rather than resolution.

**act V** *n.* The fifth act in a multi-act story, generally limited to long-form television with seven acts where this is one of the intermediate acts, providing continuing story development. Occasionally, an hour-long program will have a fifth and resolving act.

**act VI** *n.* The sixth act in a multi-act story, generally limited to long-form television with seven acts where this is one of the intermediate acts, providing continuing story development.

**act VII** *n.* The seventh and resolving act in a seven-act story. Common to long-form television and MOWs (movies-of-the-week).

**act against** *v. See* **act opposite.**

**act break** *n. See* **station break.**

**act five** *n. See* **act V.**

**act four** *n. See* **act IV.**

**act one** *n. See* **act I.**

**act opposite** *v.* To appear in a work with another actor: *At times it can be difficult to act opposite Alan. Also* **act against; appear opposite.**

**act seven** *n. See* **act VII.**

**act six** *n. See* **act VI.**

**act three** *n. See* **act III.**

**act two** *n. See* **act II.**

**actcom** *n.* A sitcom where the humor derives from the actions of the protagonists, generally taken to correct some disruption caused early in the episode. Classic examples include *The Honeymooners* (1955–1956) and *I Love Lucy* (1951–1957). [A blend of *action* and *comedy* after the pattern of *sitcom*.]

**acting** *n.* The delivery of a dramatic performance, covering the range from comedy to tragedy. According to Charles Jehlinger of the American Academy of Dramatic Arts, "Good actors don't act. Bad actors act. Good actors create." *Compare* **Method.**

**acting coach** *n.* An acting instructor — generally one who works one-on-one with an actor, especially when preparing for a specific role.

**acting credit** *n.* Written acknowledgement of an actor's performance in a work. *Compare* **credits.**

**acting exercise** *n.* An activity that helps prepare or train an actor.

**acting name** *n. See* **stage name.**

**acting notes** *n. See* **director's notes.**

**actinicity** *mod.* Relating to actinism; the proportion of light that actually causes a chemical reaction in a photosensitive emulsion. For example, the wider the spectrum of light that film is sensitive to, the greater the actinicity of the film. Because of this, sunlight has a greater actinicity when used with panchromatic film than with orthochromatic film.

**actinism** *n.* The property of radiant energy, principally light, that causes chemical reactions, as in the creation of a latent image when the photosensitive emulsion of motion picture film is exposed to light.

**action** *phr.* **1.** The director's oral instruction that signals the principal actors to start their performance in a scene.

The director's call for action follows the AD's call to start rolling camera, to start background extra movement, and, when filming with double-system sound, to start recording sound. The director's call may be repeated by the AD in situations where the director cannot be heard by everyone on the set. If the director is some distance from the actors (such as off to the side watching the action in a video monitor), the AD may call for action instead of the director. ➢

*n.* **2.** The visual movement that appears within a work including the activities depicted and the external deportment (attitude, voice, gestures, countenance, etc.) of the actors. **3.** Stunts and other energetic activities such as running, jumping, fighting, chase sequences, etc. **4.** The event or connected series of events that play out as a work's narrative unfolds; the story. **5.** The visual portion (as opposed to the audio portion) of an audiovisual work. **6.** The written description of a shot or scene that appears in a script; direction. **7.** A genre in which screen action and special effects mostly replace story and character development as the focus of the work.

An action movie is filled with some combination of physical stunts, battles, chase scenes, martial arts, etc. Action films are generally in non-stop motion, and plots are generally simple, compact, and predictable. Westerns and war movies are often typical of the genre. Critics rarely hail action movies thanks to their typical two-dimensional hero vs. villain approach.

The plot of an action movie is typically based around a simple conflict between the good guys and the bad guys. Similar to action-adventure movies, the bad guys are typically former criminals, fugitives, foreign powers, or evil masterminds. The good guys are usually men who are either top agents of law enforcement, or rogues who have personal agendas with the bad guys.

What makes an action movie stand out from the rest of the movie genres is its extensive use of special effects and stunts. Newer action films

have incorporated more complex one-on-one fight scenes as a result of the growing popularity of Asian martial art films in Hollywood. Consequently, action movie actors must be quite fit and agile.
*Compare* **direction.**

**action-adventure** *n.* A genre where the story follows the main character as he goes on a journey to exotic locations to explore the unknown or undertakes an unusual quest where danger, stunts, and special effects are principal attractions. Star actors have less of an impact on audience interest in action-adventure works than in other forms of drama. Such works also travel well (they experience a relatively low cultural discount) and generally perform better in foreign markets than comedy or character-driven drama.

As the name implies, action-adventure is a combination of the two genres: action and adventure. An action movie is filled with physical stunts, battles, chase scenes, martial arts, etc., and tends to take place in a contemporary domestic location. Plots are often simple, compact, and predictable. Adventure films are often set in exotic locations. Unlike an action movie, an adventure film does not focus on violence, but instead allows the viewer to live vicariously through the main character and join him on his journeys and adventures with the unknown.

Action-adventure works are often formulaic and have straightforward plots. For example, a typical film will have the "bad guys" battle the "good guys" for a prize or dominant power. If there is a female lead character, she is usually a romantic interest or a prize to be won. *Laura Croft: Tomb Raider* (2001) is a noted exception and features a female action-adventure hero.

Action-adventure works are generally expensive to produce due to the exotic locales, wholesale destruction, and extensive stunt sequences typical of the genre. Digital special effects are playing an increasing role in these films. With an actor performing in front of a green screen, live action can be fused with the computer-generated imagery to create visual effects that were impossible a decade ago. A digital effect can make a location more exotic, an explosion bigger, a hero stronger, etc. Such effects are impressive, but costly.

**action axis** *n. See* **axis of action.** *Compare* **180° rule.**

**action continuity** *n. See* **continuity.**

**action cutting** *n. See* **cutting on action.**

**action-effects sequence; action/effects sequence** *n.* A segment of an audiovisual work featuring action (typically fights, chases, and dramatic stunts) and special or visual effects that enhance the action (making the action seem more real, difficult, dangerous, etc.). Action-effects sequences of note include the fight between Neo and hundreds of Agent Smiths in *The Matrix Reloaded* (2003), the various Quidditch matches in the Harry Potter films beginning with *Harry Potter and the Philosopher's Stone* (2001), and the animal stampede through the house and surrounding town in *Jumanji* (1995).

**action field** *n. See* **field of view.**

**action figure** *n.* A posable toy figure, usually produced to depict a person — often a character from an audiovisual work. *Compare* **merchandising.**

**action film** *n. See* **action.**

**Action for Children's Television; ACT** *n. obs.* A grass-roots U.S. activist organization founded in 1968 by four Massachusetts mothers, "to encourage diversity in children's TV, to discourage over-commercialization of children's programming, and to eliminate deceptive advertising aimed at young viewers."

By 1971, the group had members from thirty-eight states. At its peak, ACT employed 12 to 15 paid staff members in addition to its numerous volunteers. To get their message heard, the group relied on petitions to the FCC and Congress along with the occasional lawsuit, most notably *Action for Children's Television, et al. v. Federal Communications Commission and the United States of America* (821. F. 2d 741, 1987). ACT was also instrumental in the passage of the U.S. federal *Children's Television Act of 1990*. Shortly thereafter, the group disbanded, having accomplished its mission and leaving further work to individual citizens' groups.
*Compare* **children's television.**

**action genre** *n. See* **action.**

**action hero** *n.* **1.** The protagonist (hero) in an action genre work. **2.** An actor who is famous for playing the lead in action or adventure films.

**Revolution Studios' *xXx* (2002) starred Vin Diesel as a contemporary action hero.**

The first action heroes came from silent serials, such as Pearl White in *The Perils of Pauline* (1914), and westerns, such as Tom Mix who played everyone in the West from a cowboy to an Indian and from a lawman to a bandit. Many silent slapstick comedies were so violent and full of action that their stars were as much action heroes as comedians. Buster Keaton and Harold Lloyd were both well known for doing their own action stunts in an age before stuntmen were in common use. Lloyd lost his right thumb and forefinger when a prop bomb exploded in his hand during filming. (In subsequent films, Lloyd wore a special glove with two fake fingers to fill in for his missing digits.) Keaton broke his back on a railroad track when a stunt with a water tower went wrong. (The injury was not diagnosed until years later.)

The most famous action hero of the Studio Era (1927–1954) was Errol Flynn. Flynn is closely associated with the swashbuckler genre, such as *Captain Blood* (1935) and *The Adventures of Robin Hood* (1938), but he also appeared in more contemporary action films such as *Dive Bomber* (1941).

Hong Kong became known as a center for martial arts action films in the 1970s, principally due to the films of Bruce Lee. Jackie Chan's Hong Kong action career also began in the 1970s, but continued into the 21st century with Hollywood films such as *Shanghai Noon* (2000) and *Rush Hour 3* (2007). Chan is famous for doing his own stunts as well as for the humor in his physical work, much in the comedy/action mold of Keaton and Lloyd.

The action hero with the largest-ever worldwide box office draw was Arnold Schwarzenegger, whose 20-year action career kicked off with *Conan the Barbarian* (1982) and continued through *Terminator 3: Rise of the Machines* (2003) before it was interrupted by his entrance into politics. (As with such statistics, it is difficult to compare Schwarzenegger's cumulative box office with that of action heroes of the past such as Douglas Fairbanks and Errol Flynn due to the lack of complete records and the need to adjust for inflation.) Other action heroes contemporary to Schwarzenegger include Chuck Norris, Steven Seagal, Wesley Snipes, Jean-Claude Van Damme, and Bruce Willis.
*Also* **action star.**

**action matte; action printing matte** *n. See* **foreground matte.**

**action news** *n.* A style of local television news that originated in the U.S. during the 1970s as a variation on the eyewitness news format developed in 1968. Filmed reports from the field, a working newsroom (a news set showing people working at desks in the background), and ad libbed banter between the news anchors and reporters commonly differentiate action news from the more traditional news format of a single anchor reading the news stories and providing voice-overs for the filmed segments. The male-dominated action news format of the 1970s was spoofed in the film *Anchorman: The Legend of Ron Burgundy* (2004). *Compare* **happy talk news.**

**action photo** *n. See* **action still.**

**action plan** *n. See* **marketing strategy.**

**action point** *n. See* **plot point.**

**action print only; APO** *phr.* A silent film print, one without integrated sound.

**action product** *n. See* **action; action-adventure.**

**action prop** *n.* A prop that is used by an actor in a scene, as opposed to a prop that dresses a set. Common action props include guns, swords, brooms used to sweep, water glasses that are drunk from, bottles that are thrown, etc. *Also* **hand prop.** *See* **practical.**

**action safe; ~ area** *n. Also* **safe-action area.** *See* **picture-safe area.**

**action scene** *n.* A scene containing stunts and other energetic actions or fast moving subjects.

**action star** *n. See* **action hero.**

**action still** *n.* A photograph enlarged from an actual frame of a motion picture or video work, as opposed to a production still, which is shot with a separate still camera. Generally used for publicity purposes. *Also* **action photo.**

**action story** *n. See* **outside story.**

**action track** *n.* The visual component of an audiovisual work without the sound elements (dialogue, music, and effects). *Compare* **sound track.**

**actioner** *n.* An action genre work.

**active** *mod.* **1.** An electronic device, such as a microphone, integrated circuit, or amplifier, that requires an external source of power to operate. **2.** A data service that has been granted access to a network and is permitted to forward data packets. *Compare* **passive.**

**active casting** *n.* When casting directors conduct their own search for reality program and game show contestants. Active casting can be in addition to, or instead of, potential contestants presenting themselves as applicants.

**active crossover** *n. See* **crossover network.**

**active equalizer** *n.* An audio equalizer that employs active components in its processing circuits. A pre-amplifying circuit generally follows each stage of actual equalization, boosting the signal level to restore it to its original strength (unity gain). *Compare* **passive equalizer.**

**active eyewear** *n.* Glasses that contain liquid crystal lenses, used with 3-D imagery systems.

The right and left lenses in active eyewear turn on and off in time with the presentation of images for the right and left eye by a high-speed digital video projector. Thus, the left eye only sees left eye images and the right eye only sees right eye images. (Synchronization is maintained through a timing signal transmitted from the projector and picked up by the eyewear.) Active eyewear is more expensive than the passive eyewear used with traditional anaglyphic red/green or polarized lenses, but only requires a single-lens projector and produces images that are superior to those produced by an anaglyphic process since each eye sees a full-screen, full-resolution, full-motion image.

*Also* **3-D eyewear; wireless shutter eyewear.** *Compare* **passive eyewear.**

**active format description; active format descriptor** *n. See* **AFD.**

**active matrix display** *n.* An LCD (liquid crystal display) technology where each pixel is directly controlled by one or more transistors, resulting in a flat panel display that refreshes faster and presents brighter and more colorful images than the alternative passive matrix display technology.

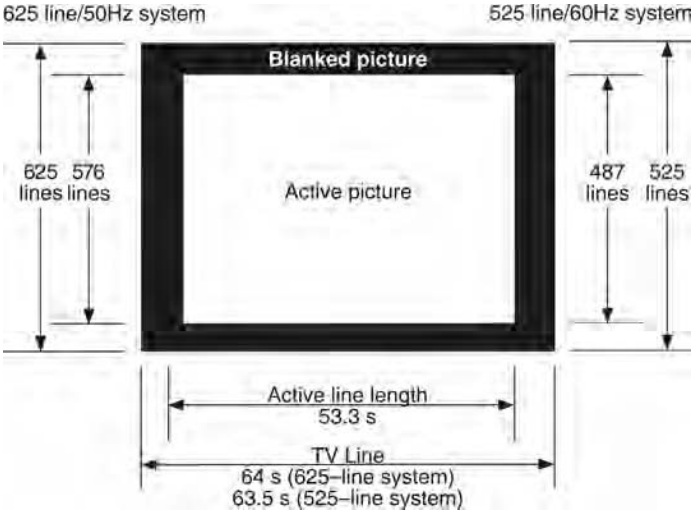
**active monitor** *n.* A loudspeaker with built-in amplification circuitry.

**USAGE:** A true *active monitor* includes active equalization and active crossovers to precisely contour the sound. If there is only one amplifier driving all transducers, or there is no active equalization or crossover circuitry, then the loudspeaker is more properly a *powered speaker* or *powered monitor*.

*Also* **active speaker.**

**active image; ~ area** *n.* The portion of a video image that conveys useful picture information. For a full screen image, this is the same as the active picture area. For an image that has been cropped to fit a screen with a different aspect ratio (by adding letterbox or pillar-box bars), this excludes the space taken up by the bars.

**active picture area; active picture period** *n.* The portion of a video signal measured in scan lines containing image information as opposed to synchronization signals or other data. This is 480 lines for NTSC and 576 lines for PAL. For contemporary video, high definition implies greater than the NTSC or PAL standards for lines of active picture area. *Also* **active video.** *Compare* **blanking.**




**Active picture area (© 2008 Quantel Ltd., All Rights Reserved, www.quantel.com).**

**active pixel** *n.* A pixel within an image that conveys useful picture information, as opposed to pixels that may be set to black to create letterbox bars or the like. *Also* **content pixel.** *Compare* **bar pixel; blank pixel.**

**active satellite** *n.* A communications satellite that receives and transmits or retransmits radio wave signals (including television) to or from a base station on the earth or another satellite in orbit. *Compare* **passive satellite.**

**active service flow** *n.* An authorized data service flow from a cable modem to the cable modem termination system on a cable broadband network.

**active speaker** *n. See* **active monitor.**

**active video** *n. See* **active picture area.**

**active window** *n.* The application window currently selected for use in a graphical user interface.

**activities, interests, opinions** *phr. See* **AIO.**

**actor** *n.* **1.** A male cast member in an audiovisual work. **2.** A performer without respect to gender (male or female). **3.** The subject of a

camera shot, whether animal, vegetable, or mineral; any human, animal, or inanimate object (such as an advertising product) that appears as the focus of the audience's attention. *See* **artist; performer; player; talent.** *Compare* **actress; character; social actor.**

**actor controls** *n.* Authority granted to an actor in an employment agreement, such as script approval, co-star approval, final cut, advertising approval, etc.

**actorization** *n.* An oronym; the derivation of a new term based on a misunderstanding or mispronunciation of the original term, often attributed to nontechnical personnel who repeat what they think they have heard said by technical personnel. Also the new terms so coined: *Through actorization, "pneumatic air gun" became "nomadic air gun."*

**USAGE:** Potentially offensive to actors.

***Actor's Bible*** *n.* [Before 1905, the *Actor's Bible* was the New York *Clipper*.] *See* ***Daily Variety.***

**actor's craft** *n.* Acting, particularly the skills, technique, and talent employed in acting: *Formal study and practical experience both help hone an actor's craft.* or *Alan works every day to improve his craft.*

**actor's direction** *n. See* **character direction.**

**actor's director** *n.* A director known for his open and collaborative working relationship with his actors.

**Actors' Equity Association; AEA; Equity** *n.* A U.S. national labor union based in New York City, established in 1913. Actors' Equity represents over 47,000 actors and stage managers working in legitimate theater within the U.S., including Broadway, national touring companies, regional and developing theaters, and stock and children's theaters. Members of Actors' Equity may be members of other actors' unions, such as SAG or AFTRA, if they also work under other union jurisdictions. The Equity Web site is www.actorsequity.org. *Compare* **AFM; AFTRA; AGMA; AGVA; SAG.**

**Actors Fund, The; AFA** *n.* A New York City–based charity, founded in 1882, that provides financial assistance to needy performers, craftspersons, and technicians working in the entertainment industry — including film, television, and legitimate theater. The Actors Fund also operates a retirement facility in Englewood, New Jersey called the Actors Fund Home. The Actors Fund Web site is www.actorsfund.org.

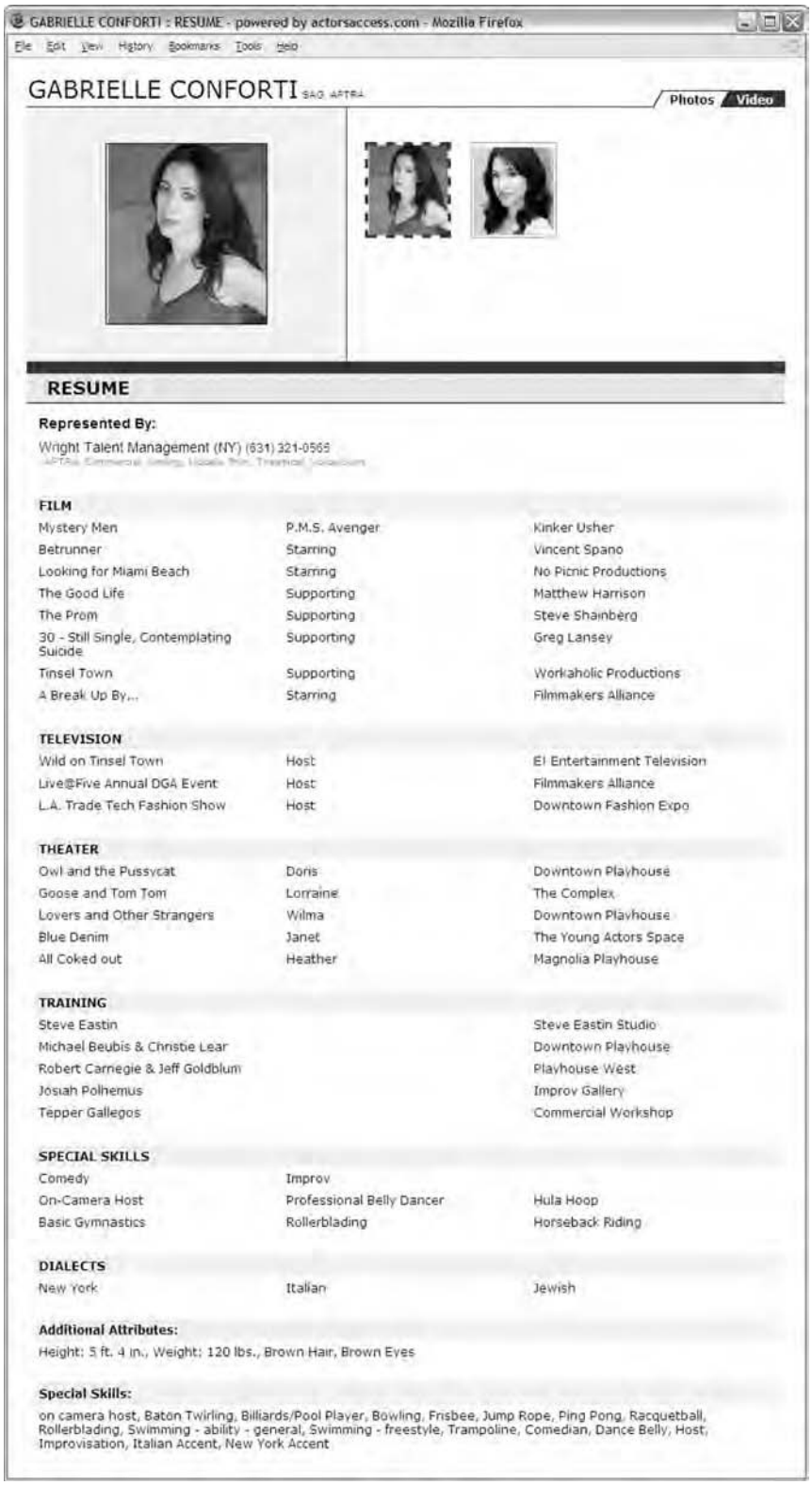
**actor's medium** *n.* Legitimate theater; acting in live stage performances. So called because, of the principal creative participants, the actor has the greatest freedom of expression and the most responsibility for the final result. *Compare* **director's medium; producer's medium; writer's medium.**

**actor's notes** *n. See* **director's notes.**

**actor's process** *n.* The technique employed by an actor to prepare for and deliver a performance. For example, Method acting teaches a process for developing a performance, while classically trained actors use a different process. *Compare* **presentational actor; representational actor.**

**actor's resume** *n.* A summary of an actor's experience, training, physical attributes, and special skills. Traditionally printed on the back of a headshot, now often presented on a Web page. *Compare* **headshot.**

**Actors' Studio, The** *n.* An acting school founded in 1947 by Cheryl



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| | | |
|---|---|---|
| **FILM** | | |
| Mystery Men | P.M.S. Avenger | Kinker Usher |
| Betrunner | Starring | Vincent Spano |
| Looking for Miami Beach | Starring | No Picnic Productions |
| The Good Life | Supporting | Matthew Harrison |
| The Prom | Supporting | Steve Shainberg |
| 30 - Still Single, Contemplating Suicide | Supporting | Greg Lansey |
| Tinsel Town | Supporting | Workaholic Productions |
| A Break Up By... | Starring | Filmmakers Alliance |
| **TELEVISION** | | |
| Wild on Tinsel Town | Host | E! Entertainment Television |
| Live@Five Annual DGA Event | Host | Filmmakers Alliance |
| L.A. Trade Tech Fashion Show | Host | Downtown Fashion Expo |
| **THEATER** | | |
| Owl and the Pussycat | Doris | Downtown Playhouse |
| Goose and Tom Tom | Lorraine | The Complex |
| Lovers and Other Strangers | Wilma | Downtown Playhouse |
| Blue Denim | Janet | The Young Actors Space |
| All Coked out | Heather | Magnolia Playhouse |
| **TRAINING** | | |
| Steve Eastin | | Steve Eastin Studio |
| Michael Beubis & Christie Lear | | Downtown Playhouse |
| Robert Carnegie & Jeff Goldblum | | Playhouse West |
| Josiah Polhemus | | Improv Gallery |
| Tepper Gallegos | | Commercial Workshop |
| **SPECIAL SKILLS** | | |
| Comedy | Improv | |
| On-Camera Host | Professional Belly Dancer | Hula Hoop |
| Basic Gymnastics | Rollerblading | Horseback Riding |
| **DIALECTS** | | |
| New York | Italian | Jewish |

**Additional Attributes:**

Height: 5 ft. 4 in., Weight: 120 lbs., Brown Hair, Brown Eyes

**Special Skills:**

on camera host, Baton Twirling, Billiards/Pool Player, Bowling, Frisbee, Jump Rope, Ping Pong, Racquetball, Rollerblading, Swimming - ability - general, Swimming - freestyle, Trampoline, Comedian, Dance Belly, Host, Improvisation, Italian Accent, New York Accent

**A typical actor's resume, in this case, available online rather than printed on the back of a headshot (courtesy Gabrielle Conforti, gabrielle@farfallinafilms.com).**

Crawford, Elia Kazan, and Robert Lewis, originally conceived as a New York City rehearsal group for actors. Some of its early acting instructors included Harold Clurman, Sanford Meisner, and Daniel Mann. Under the artistic direction of Lee Strasberg, from 1951 until his death in 1982, the Actors' Studio became the center for Method acting, based on the teachings of Konstantin Stanislavski, and the training ground for such future stars as Marlon Brando, James Dean, and Paul Newman. In 1967, a West Coast branch of the Actors' Studio opened in what is now West Hollywood, California. The Actors' Studio also offers programs for directors and writers, including a Masters program established in cooperation with the New School University in 1994. In 2004, the masters program was reorganized under Pace University. The Actors' Studio Web site is www.theactorsstudio.org.

**actress** *n.* A female cast member in an audiovisual work. *See* **performer; player; talent.** *Compare* **actor; character; social actor.**

**actual breakeven** BUSINESS *n.* The point in the financial history of a work when income equals expense (according to the contractual definitions of each), after which additional revenue results in a profit and net participation payments may be due. The expenses included in the calculation of actual breakeven include all costs used in the calculation of cash breakeven and all money paid to gross profit participants. *Compare* **artificial breakeven; breakeven; cash breakeven; initial actual breakeven; rolling breakeven.**

**actual malice** LEGAL *n.* A concept of libel law requiring that, in order for someone to be found guilty of libeling a public figure or official, the offending party must be found to have had prior knowledge that the statements were false, or to have published the statements with a reckless disregard for the truth. First defined under U.S. law in the 1964 U.S. Supreme Court decision in the case of *New York Times Co. v. Sullivan* (376 U.S. 254).

**actual monitor** *n. See* **master monitor.**

**actual sound** *n.* **1.** Ambient sound recorded on location. **2.** Sound recorded during principal photography, as opposed to sound recorded at other times (such as ADR) or added in the sound mix. *Also* **diegetic sound.** *See* **ambient sound; natural sound.**

**actualité** *n.* [Coined c. 1895 by the Lumière brothers.] *See* **actuality.**

**Three typical actualities (definition 1): *Athlete with Wand* (1894) featuring a man exercising with a short pole and an uninterested dog in the lower right corner; *The Kiss* (1896), with John C. Rice and May Irwin recreating a scene from John J. McNally's stage play *The Widow Jones* (1895); and *10th U.S. Infantry, 2nd Battalion, Leaving Cars* (1898) (Library of Congress American Memory collection).**

**actuality** *n.* **1.** An early short film genre, typically ranging from 1 to 10 minutes in length and generally comprised of a single, continuous and unedited shot, depicting some actual event.

Typical actualities include *La Sortie des Ouvriers de l'Usine Lumière à Lyon* (*Employees Leaving the Lumière Factory at Lyon*, 1895) and *Demonstrating the Action of the Brown Hoisting and Conveying Machine in Unloading a Schooner of Iron Ore, and Loading the Material on the Cars* (1900). Actualities occasionally featured works of fiction, such as a scene from a play, but they were shot as a record of the actual performance rather than a presentation of a narrative story. The early Edison actualities were often recreations staged inside the Black Maria, Edison's studio in West Orange, New Jersey. Whatever the subject, the emphasis was often more on motion than historical significance, such as *The Royal Henley Regatta* (1897) or *Waves Breaking on the Sea Shore* (1898). More modern — and decidedly longer — examples include Andy Warhol's 321-minute (5½-hour) *Sleep* (1963) and 485-minute (8-hour) *Empire* (1964).

**2.** News that is seen on television or heard on the radio as it is actually happening. **3.** A video clip or sound bite recorded from a live event. *Also* **actualité.** *Compare* **cinéma vérité; documentary; minimal cinema; non-narrative; single shot film.**

**actuator** *n.* The electromechanical device that adjusts a satellite dish so it points at a specific satellite.

Most communications satellites travel in geostationary orbits, fixed at a specific north/south angle with respect to a particular point on the earth. This means the actuator only needs to perform east/west adjustments to tune the dish to a new satellite. The noted exception being Molniya Orbit satellites, limited to use in the extreme northern latitudes of Russia.
*See* **jack.**

**acutance** *n.* An objective measure of the physical characteristics that influence a viewer's subjective opinion of film image sharpness. The concept of acutance was developed c. 1940 when it was realized that simple lens resolving power does not necessarily correlate directly to perceived image quality. Acutance is generally expressed as the change in density across a film image as measured with a densitometer. *See* **resolution.**

**ACVL** ABBR. *n. See* **Association of Cinema and Video Laboratories, Inc.**

**[1]ad** *n.* A commercial advertisement.
**USAGE:** Some make the distinction that an *ad* is an advertisement that appears in print, while a *commercial* is an audiovisual advertisement, but most do not.
*See* **commercial; [2]spot.**

**[2]AD** ABBR. *n. See* **assistant director; associate director.**

**ad avails; local ~** *n.* Commercial-broadcast time periods that may be purchased from the broadcaster or network or that may be used by a cable system operator to insert local advertising on a cable network.

**ad campaign** *n.* A series of related advertising designed to raise public awareness and carried out according to a plan; the materials prepared as part of the campaign; the plan for the campaign. For example, the ad campaign for a motion picture may include teaser ads, movie trailers, television ads, posters, and newspaper ads. *See* **marketing campaign.** *Compare* **promotional activities.**

**ad creep** *n.* The tendency for advertising and promotional messages to permeate all forms of mass communication. *Compare* **branded entertainment; integrated commercial; plugola; product placement.**

**ad hoc network** *n.* A group of otherwise independent television stations that contract together to carry a specific program or series.

**Ad-ID** ABBR. *n.* An Internet-based identification system developed in the U.S. that generates a unique identifier for all advertising assets (TV, radio, print, Internet, etc.) using a 12-character code. Ad-ID Web services is the repository of advertising asset codes and related asset metadata. The Ad-ID system is a joint venture of the American Association of Advertising Agencies (4A's) and the Association of National Advertisers, Inc. (ANA). The Ad-ID Web site is www.ad-id.org. [An acronym of *Advertising Digital Identification*. Previously *Advertising IDentifier*.] *Compare* **DOI; [2]GRid; ISAN; ISBN; ISRC; MWLI.**

**ad impression** *n. See* **impression.**

**ad insertion** *n.* The process of including an advertisement in a broadcast program, either filling in a blank space within the program provided for this purpose or replacing an advertisement included by the program provider. Ad insertion is generally performed at the local level by the local affiliate of a broadcast network or the local cable television system operator.

**ad liability** *n.* A contractual obligation to compensate an advertiser when a televised commercial receives lower than anticipated ratings or fails to deliver the promised demographic mix during the scheduled run of the advertisement or when technical difficulties or scheduling errors prevent the clear reception of the advertisement at the promised time. *Compare* **audience deficiency; make-good.**

**ad lib; ad-lib** *v.* **1.** To make up things on the spot; when an actor improvises dialogue or actions during filming. ➢ *n.* **2.** An improvised bit of dialogue or action that did not originally appear in the script. Ad libs may be used to cover an unexpected situation or hide a lapse of memory during a live production. **3.** A script notation indicating that the actors should make up their own incidental dialogue. [Clipped from the Latin ad libitum, meaning at one's pleasure.] *See* **busk it; extemporize; improvise; wing it.** *Compare* **improv**.

**ad-pub** *n.* Advertising and publicity: *Alan has taken a job in ad-pub.* [Industry trade paper jargon.] *Compare* **public relations department; publicity department.**

**ad slick** *n.* Camera-ready artwork for print media such as newspapers and magazines. Prepared by the distributor or its advertising agency to use in its own advertisements, in press kits, and to forward to exhibitors for use in their advertising. Electronic publishing is diminishing the need for printed ad slicks and camera-ready artwork in general. [After the glossy paper on which they are printed.] *Also* **slicks.**

**adagio** *n.* A slow or leisurely musical tempo. Traditionally, 66–76 beats per minute. [Italian.] *Compare* **allegro; andante; andantino; largo; moderato.**

**adaptability** *n.* The suitability of a work for adaptation; the ease with which a work may be converted for use in another medium.
A superior work in one medium, such as a novel, may not be adaptable to another medium, such as film. For example, J.D. Salinger's *The Catcher in the Rye* (pub. 1951) is a critically acclaimed novel, but is widely considered impossible to adapt for the screen, while Andrew Lloyd Webber's *Cats* (1881) set live theater box office records, but the 1998 screen adaptation was described as a "dog." Alternatively, a marginal work may inspire an exceptional adaptation. As a novel, Margaret Mitchell's *Gone with the Wind* (pub. 1936) is pulp romance, but as a movie, David O. Selznick's 1939 production is a classic. According to *How to Read a Film* (pub. 2000), "the genius of an art may be just those [elements] that don't work well in any other art."

**adaptation** *n.* **1.** A creative work based on a prior work in a different medium. For example, a film based on a novel or a play, a play based on a movie, etc. The adaptation takes the story events, characters, settings, or other elements of the original work, and translates them to a form suitable for the new medium. This transformation is a necessary part of the adaptation process since one medium cannot be used to exactly replicate another.
Adaptations range from the loose (with a tenuous connection between the two works) to the faithful or literal (where one work copies another to the fullest extent possible). Traditional adaptations include *Apocalypse Now* (1979), loosely adapted from Joseph Conrad's novel *Heart of Darkness* (1900), and the various film and television versions of Shakespeare's *Hamlet* (1600), beginning with Georges Méliès' production in 1907. The film *Adaptation.* (2002) is a much less traditional adaptation. It began as Susan Orlean's novel *The Orchid Thief* (pub. 1998) but then went far afield into a fictionalized account of Charlie Kaufman's

***Pikovaya dama* (*The Queen of Spades*, 1916) is a silent film adaptation of the 1834 Alexander Pushkin short story of the same name (Eugene Kogan collection).**

work on the screenplay and the impossibility of staying true to the original work when moving from one medium to another (in this case, from a novel to the screen).

Not everything translates well when a creative work is adapted from one medium to another. According to *How to Read a Film* (pub. 2000), "Because film operates in real time, it is more limited. Novels end only when they feel like it. Film is, in general, restricted to what Shakespeare called 'the short two hours' traffic of our stage.' Popular novels have been a vast reservoir of material for commercial films over the years... But commercial film still can't reproduce the range of the novel in time. An average screenplay, for example, is 125 to 150 pages in length; the average novel twice that. Almost invariably, details of incident are lost in the translation from book to film." This is not necessarily bad. What *The African Queen* (pub. 1935) lost in detailed description as it moved from novel to motion picture in 1951, it more than made up for in the on-screen interplay between its two main characters played by Humphrey Bogart and Katherine Hepburn.

**2.** An audiovisual work that is remade in the same medium, but for a new audience (not an exact copy).

The changes necessitated by this transformation go beyond those required for a standard remake. A work may be adapted to a new genre, as was the case when the western *High Noon* (1952) was transformed into the science fiction film *Outland* (1981). A successful work may be remade in a new language, with cultural adjustments to accommodate the new audience, such as when the French film *Trois Hommes et un Couffin* (1985) was remade in the U.S. as *Three Men and a Baby* (1987). As always, the danger in an adaptation is that the work will suffer for the change. The British series *Man About the House* (1973–1976) was successfully adapted for the U.S. market as *Three's Company* (1977–1984), but *Coupling* (2000–2004), a success both in Britain, and as a British import in the U.S., was a critical and popular failure when adapted for the U.S. market in 2003.

*Compare* **format sale; novelization; original version.**

**adapted screenplay** *n.* A screenplay based on a prior work, usually from a different medium such as a screenplay adapted from a stage play or a book. *Compare* **adaptation; original screenplay.**

**adapter; adaptor** *n.* A physical device that allows one to connect two devices not specifically designed to go together. For example, a filter adapter allows one to use filters designed for one type of lens with another type of lens while a lens adapter allows one to connect a lens designed for one camera to a camera with a different kind of lens mount.

**adaptive** *mod.* The ability to adjust or react to a change in operating conditions, such as an adaptive circuit. Usually used in reference to filter circuits.

**adaptive compression** *n.* A digital compression system that adjusts the compression algorithm on the fly to accommodate the changing nature of the source material or the bandwidth available for signal transmission.

**adaptive differential pulse code modulation** *n. See* **ADPCM.**

**adaptive noise reduction** *n.* An intelligent noise filtering system that applies different filters to different kinds of noise. For example, an adaptive video noise reduction filter may analyze each pixel or pixel group in a video image and apply an appropriate filter to remove the noise. This maintains more edge detail while improving compression factors more than obtained using a uniform noise reduction filter. *Compare* **uniform noise reduction.**

**adaptive smart antenna** *n.* A single unit that combines multiple antenna elements with signal processing algorithms to optimize the radiation (transmission) or reception pattern automatically in response to the signal environment.

**ADC** ABBR. *n. See* **analog-to-digital converter.** *Compare* **DAC.**

**add-a-tap** *n. See* **in-line tap.**

**add it in post** *phr.* The oft-heard claim that something missing during production can be added to the film during post-production. Often, this is a missing bit of dialogue or a sound effect.

**added scene** *n.* Any new material, from a single shot to a complete sequence, added to a script after the scenes have been numbered, added to a locked script (a script that is supposed to be finished and not subject to further change), added to the shooting script during principal photography, or written and photographed after principal photography wraps. Added scenes are generally introduced after the work's budget has been set and may represent an additional expense.

There is a lack of universal agreement on exactly how added scenes should be numbered. (The decision is usually left to the script department.) The only point everyone agrees on is that if you insert a new scene into a script that has already been numbered (say, between 16 and 17), that you cannot simply renumber all of the scenes (calling the new scene 17, changing what was previously 17 to 18, what was previously 18 to 19, and so on). So, to avoid confusion, the new scene is distinguished from the original scenes by adding a letter to the scene number. The controversy comes in deciding if the new scene inserted between 16 and 17 should be 16A or A17.

The three possible solutions are:

- Always base the new scene number on the scene that precedes it in the script. Thus, a scene inserted after 16 is 16A and a scene inserted after 42B is 42C.
- Always base the new scene number on the scene that follows it in the script. Thus, a scene inserted before 17 is A17 and a scene inserted before B42 is C42.
- If the scene is logically linked to the scene that follows (for example, a shot of the exterior of a building inserted before a dialogue scene that takes place in the building's interior), use the following scene number (A17). If it is related to the scene it follows, or entirely unrelated to the two scenes between which it is inserted, use the preceding scene number (16A).

In a certain respect, it does not matter which method is selected, so long as the method is consistently applied and everyone on the production knows how the scenes are being numbered.

A particular confusion comes into play when one starts to place scene numbers on production slates. Following Hollywood convention, each setup for a single scene is generally identified by a sequential letter, starting with A and going through the alphabet (possibly wrapping back around again to AA, then AB, AC, and so on to AAA, AAB, AAC, depending on how many different setups there are for the one scene). This means that the first setup for scene 16 could be labeled 16A on the slate, the second setup 16B, and so on. For scene 16A, the first setup would be 16AA — or is that actually the 27th setup for scene 16? One way to avoid this confusion is to always number added scenes according to the scene that follows, or A17 in the examples above. This means that 17A would be the first setup for scene 17 while A17A would be the first setup for scene A17. European crews avoid much of this confusion by numbering the setups instead of lettering them, resulting in 1-16 and 2-16 instead of 16A and 16B for the first and second setups for scene 16. Crews using setup letters could use hyphens in a similar manner to help avoid confusion, leading to 17-A (the first setup for 17) and 17A-A (the first setup for 17A).

The final twist is introduced when one inserts a new scene between two previously lettered scenes. That is, when a new scene goes between 16A and 16B. One could switch to numbers, with the new scene being 16A1, but the more common convention is to switch to sequential lowercase letters, making the new scene 16a. The sequence would then be 16, 16A, 16a, 16B, 17.

*See* **A-scene.** *Compare* **additional dialogue; additional photography; blue page; omitted scene.**

**additional camera** *n.* Any camera, besides the "A" camera, used to film a scene, generally from a different angle. Additional cameras (with additional camera crews) are often employed on complicated action sequences, stunts, or any time a second take would be prohibitively expensive. This is not second unit work, though second units can also use additional cameras. *Compare* **"A" camera; additional photography.**

**additional compensation** BUSINESS *n.* Contractually negotiated compensation beyond one's base pay, such as performance-based bonuses and profit participation.

**additional credit** *n.* A second screen credit given to the same person for performing more than one task: *The director received additional credit as writer and producer.*

**additional dialogue** *n.* Spoken words that did not exist in the original version of a work, such as dialogue added to a supposedly locked script (before or during production) or new dialogue added during post-production.

**additional dialogue recording** *n. obs. See* **ADR.**

**additional photography** *n.* Material shot by an additional camera during production or when filming an added scene.

**additional second AD** *n. See* **second second AD.**

**additive color** *n.* A means of producing color by mixing lights of red, green, and blue (technically, blue-violet)—the three primary additive colors. Varying proportions of these primary colors combine to create light of all other colors, including white (which is a mixture of all of the visible wavelengths) and black (which is the absence of all light).

The first color photography experiments, conducted by James Clerk Maxwell in 1861, were based on additive color. He used a still camera and colored filters to take three pictures of the same subject. One photograph was shot through a red filter, another was shot through green, and the last was shot through blue. He printed black-and-white positives of these images on glass magic lantern slides and projected them onto the same screen using three magic lanterns. The original red-filtered photograph was projected through a red filter, etc. The result was a full-color projected image.

One of the first color motion picture systems used the same method. The camera shot frames through alternating filters (red, green, and blue) and the resulting print was projected through similarly alternating filters. This resulted in a full-color image, but the process broke down if the subject moved (color fringing); it also caused eye strain in the viewer (color-bombardment). The original two-strip Technicolor process developed in 1914 also used additive color. In this case, recording red and green filtered images on a double strip of black-and-white film that was later projected through a double projector fitted with corresponding red and green filters. The additive process for color motion picture photography had two serious failings: it required special cameras and projectors, and the filters absorbed much of the light. This meant that it took more light to expose the images and more light to project them. Solutions to these issues were eventually found in subtractive color.

Video systems, on the other hand, continue to use the additive color process. The traditional CRT (cathode ray tube) television or computer monitor uses red, green, and blue phosphors to create an additive color image. In a CRT, an electron gun fires a focused electron beam into the back of the colored phosphors that coat the inside of the screen, causing them to glow in varying amounts, creating all the different colors in an image. If one looks closely at a color CRT screen, one can see the individual image pixels, each consisting of a cluster of three colored phosphors. Plasma, LCD (liquid crystal display), and DLP (digital light projection) video displays each operate in a different fashion, but still produce full color images by mixing the primary additive colors of light (red, green, and blue) in varying amounts.

*Compare* **subtractive color.**

**additive color printer; additive printer** *n.* A film printer that produces an image using additive color light. Such printers may use three separate lights (one each for red, green, and blue) or one light and a diachronic mirror or filter that splits the light into its three constituent elements. By varying the intensity of each color of light, one can adjust the contrast and color balance of an image. *Compare* **subtractive color printer.**

**additive key** *n.* The creation of a composite image by combining two complementary signals, each of which has already been shaped by the application of complementary keys.

**additive mix** *n.* The creation of a composite signal by combining two or more unaltered signals.

**additive primaries** *n.* Red, green, and blue-violet (usually just called blue).

When an additive primary is combined with its complementary color—cyan, magenta, and yellow, respectively—the result is white light. The additive primaries are the same as the subtractive complementary colors. *Compare* **subtractive primaries.**

**additive printing; additive color printing** *n.* A film printing process based on an additive color printer. *Compare* **subtractive printing.**

**additive process; additive color process** *n.* The technique of creating a color image using two or three separate additive primary color images aligned so that they overlap on the screen and produce a single image. The original Technicolor two-strip color system used an additive process, but all contemporary color film projection systems use a subtractive process. Color video systems, however, are all based on the additive color process. *Compare* **subtractive process.**

**address** *n.* **1.** The location of a specific video frame within a recording, usually identified by its time code number. **2.** A specific computer memory location.

**address track** *n.* A separate timing or control data track containing SMPTE/EBU time code that is recorded on a multi-track videotape, such as the ¾" U-matic format, to assist with the synchronization of material from multiple sources and frame-accurate editing. *Compare* **control track.**

**address track time code** *n. See* **LTC.** *Compare* **VITC.**

**addressable** *mod.* The characteristic of cable television and satellite equipment that gives a service provider the ability to send a signal from a remote location, such as the provider's business office, to a single subscriber to effect changes in the subscriber's level of service, such as granting the consumer access to specific programming including premium channels and pay-per-view events.

**addressable set-top box** *n.* A set-top box with a unique electronic identifier that is accessible to the service provider, allowing the delivery of premium services to the customer using the addressable box.

**An addressable set-top box (courtesy Thomson, www.thomsongrassvalley.com).**

**addressable subscriber** *n.* A pay television subscriber (broadcast, cable, or satellite) capable of receiving PPV (pay-per-view) or VOD (video-on-demand) programming. Such subscribers must have a unique electronic address accessible to the service provider to allow both the delivery of the premium service to the identified customer and the appropriate billing activity that results.

**adequate sample** *n.* A subset (sample) of a larger group (market, market segment, potential audience, etc.) that is sufficiently large to be statistically representative of the whole group. Conclusions drawn from an inadequate sample are unreliable.

**ADG** ABBR. *n. See* **Art Directors Guild; Australian Directors Guild.**

**ADI; ~ market** ABBR. *n.* The collection of one or more U.S. counties over which local television station signals dominate signals of the same frequency from other markets; a television station's broadcast area. Since each county belongs to only one ADI, the sum of all ADIs covers the entire U.S. Established by Arbitron in 1958. Similar to the Nielsen DMA (Designated Market Area). [An initialism of *Area of Dominant Influence*.] *Compare* **MSA.**

**adjacencies** *n.* **1.** The commercial breaks at the beginning or end of a program as opposed to those within the body of a program. The individual commercials still fall within a specific program's time slot and are sold accordingly, thus each adjacency may begin with commercial time purchased for the outgoing program and end with commercial time purchased for the next program on the broadcast schedule. **2.** The television programs immediately before and after a particular time slot.

**adjacent channel** *n.* **1.** Any two television channels with carriers 6 MHz apart. **2.** Any two FM radio signals with carriers 400 to 600 kHz apart.

**adjacent channel interference** *n.* When the signals from two channels broadcasting on different but similar frequencies overlap and interfere with one another. *Also* **ACI.** *Compare* **co-channel interference.**

**adjustable ball-peen hammer** *n.* A Crescent wrench, often used as a substitute hammer.

**adjustable shutter** *n. See* **variable shutter.**

**adjusted budget** BUSINESS *n.* A revised budget where changes are based on cost increases or, rarely, decreases of budgeted items.

The changes reflected in an adjusted budget could be anticipated changes for a future expense, but more often they reflect the actual amount spent on an item as opposed to the original budget allowance. Such adjustments allow better projections of final cost. The typical budget life cycle begins with an estimated budget, followed by a preliminary budget and a production budget. Along the way, there will be various adjusted and revised budgets — often the same budget will include both adjustments and revisions.

**adjusted gross** BUSINESS *n.* Gross income (revenue) after the deduction of certain contractually identified expenses. In a typical film distribution contract, the deductible expenses include prints & advertising. Since some expense deductions are allowed, this is not a true gross income figure. Conversely, since not all expenses are deducted, this is not a true net income figure. *Also* **modified gross.**

**adjusted gross participation** BUSINESS *n.* A share in a work's proceeds based on the adjusted gross. *Also* **modified gross participation.**

**[1]adjustment** *n.* A change in an actor's performance, often requested by the director: *The director asked for several adjustments after the first take.* *Compare* **director's notes.**

**[2]adjustment** BUSINESS *n.* **1.** A negotiated reduction in the amount an exhibitor owes a distributor for the rental of a motion picture made after the run of the picture.

Adjustments to the rental fee owed are generally made when a picture does not perform as well as the distributor promised when the original contract was negotiated. This reduces the distributor's income for the adjusted picture, but it helps ensure that the exhibitor will take the next picture offered by the distributor. Sometimes adjustments are made to successful pictures to encourage the exhibitor to take less promising pictures in the future. Adjustments are to the immediate advantage of the exhibitor and to the long-term advantage of the distributor, but are made at the expense of the profit participants.

**2.** An increase, or bump, in compensation or credit given because of an expansion of responsibilities not covered in the original terms of an agreement. Commonly applied to actors when their roles are revised mid-production. *Compare* **selling subject to review; settlement transaction.**

**adjustment rings** *n.* The rotating elements on the outside of a lens that change the focus, focal length, and aperture settings.

**admass** *n.* That portion of the population that can be swayed by advertising: *A good advertising campaign will always draw the admass into the theatres.* [A regionalism of the U.K.]

**admish** *n.* Admission price; admissions: *Admish is up for second week in a row.* [Industry trade paper jargon coined by *Variety*.]

**admission** BUSINESS *n.* **1.** The right granted by an exhibitor to a patron to view a theatrical motion picture performance. Each individual paid entry to a particular show, including a show with multiple programs on the bill (such as a double feature), is a single admission.

**USAGE:** By definition, *admittance* (allowed to go inside) should be used rather than *admission* (allowed to join a group), but admission is used by common convention.

**2. admissions:** The number of patrons who saw a movie in a theater. These are mostly paid admissions, but this could include unpaid admissions due to discounts, special promotions, etc.

Admissions are reported according to the accumulation of their number over a period of time (a single showing, a day, a week, etc.), and the number of films (a single film in release, all films shown at a theater or theater circuit, all films of a single distributor in current release, all films in release in a territory, etc.). If the same person sees the same movie twice, he is counted twice, once for each admission.

**USAGE:** In some instances admissions is used to mean box office (the money collected), but that can lead to confusion. It is better to use admission to mean the number of viewers and box office to mean the fees collected for those admissions.

**3.** The fee paid by an individual patron to view a work. [From the Latin *admissio* (*admittere*), meaning to admit.] *Also* **attendance.** *Compare* **admission price.**

**admission price** BUSINESS *n.* The amount charged by the exhibitor to a consumer for the right to see a movie. Depending on the territory and data source, the reported admission price may be inclusive or exclusive of taxes and other fees, which may have a dramatic impact on the reported box office. *Also* **ticket price.** *Compare* **average ticket price.**

**admission price controls** LEGAL *n.* A statutory limit established by a governing authority to limit the amount that may be charged by a cinema operator for the sale of a ticket for entrance to a movie screening.

**admission price discrimination** BUSINESS *n. See* **price discrimination.**

**admitted** *mod.* A cable system service flow on a DOCSIS network that has been allocated resources, such as bandwidth, by the cable modem termination system.

**admitted service flow** *n.* A cable system service flow, either provisioned or dynamically signaled, which is authorized and for which resources have been reserved, but which is not active.

**adoption process** BUSINESS *n.* An individual's mental process from first hearing about a new product, innovation, or technology to finally adopting it. For example, the mental process that consumers went through as they first heard about and eventually adopted television, color television, videotape, DVDs, and high-definition television (HDTV). *Compare* **buyer-readiness stage.**

**ADPCM** ABBR. *n.* A data compressed variation of the DPCM (differential or delta pulse code modulation) analog to digital conversion method optimized for 16-bit digital audio. Originally developed by the Interactive Multimedia Association.

In DPCM, an analog signal is digitized at regularly spaced intervals and the difference (delta) between each sample is recorded. This is a relatively simple and accurate method of converting analog material to a digital form and is well-suited to real-time applications such as telephony and video conferencing. With ADPCM, a sophisticated algorithm is used to predict the next delta value in the sequence. This prediction is compared to the actual value. Then, instead of storing the actual value (which could be a very large number), ADPCM stores the difference between the predicted and actual values (which is generally a much smaller number). Since ADPCM stores smaller numbers than DPCM, the size of the output data stream is also smaller (more compressed). On average, ADPCM achieves a compression ratio of 4:1.

[An initialism of *Adaptive Differential Pulse Code Modulation* or *Adaptive Delta Pulse Code Modulation*.] *Also* **IMA.**

**ADR** *n.* The process of re-recording dialogue in a sound studio during post-production and synchronizing it with the original picture. Performed under the supervision of the director, post-production supervisor, or ADR editor.

ADR is generally performed using the same actor, frequently to replace poor quality production tracks (too much background or camera noise, improperly placed microphone, etc.), to change the actor's vocal performance (improve line delivery), or to change the actual line delivered, including adding new dialogue (mostly when the actor's mouth cannot be seen clearly, so the miss-match will not be noticed).

**USAGE:** When *ADR* is used to replace one spoken language with another, it is more often called *dubbing*.

[Coined c. 1980 as an initialism of *Automated Dialogue Replacement* to distinguish it from the traditional film looping process. Occasionally taken to mean *Automated Dialogue Recording*. Incorrectly assumed to stand for *Additional Dialogue Recording* (which would not differentiate it from traditional film looping) or *Automatic Dialogue Replacement* (the process still requires live people in its performance).] *Compare* **dub; loop.**

**ADR editor** *n.* One who is responsible for an ADR recording session, often acting as both director and technical supervisor. Generally reports to the supervising sound editor. *See* **dialogue editor.** *Compare* **voice director.**

**ADR mixer** *n.* The re-recording mixer responsible for the additional dialogue (ADR) tracks in a sound mix employing multiple sound mixers. *Compare* **dialogue mixer.**

**ADR session** *n.* The time set aside for ADR and the tasks performed during its execution.

**ADR studio** *n.* A sound recording studio specifically designed, or principally used, for ADR. *Also* **recording stage; sound recording studio.**

**ADS** ABBR. *n. See* **audio descriptive service.**

**ADSR** ABBR. *phr.* The most basic parameters that control the amplitude (volume) and duration of a synthesized musical note, creating a control envelope that may be manipulated by the operator.

Conceptually, a synthesized musical note is contained inside an envelope. The shape of the envelope is determined by the ADSR parameters. Each instrument, whether a simulation of a natural (mechanical) instrument such as a flute or a snare drum or an entirely imagined (electronic) instrument, has a certain characteristic ADSR envelope that shapes all of the notes it plays. For example, when one stops blowing through a trumpet, the sounds stops almost immediately (baring echoes from the surrounding space), while a note from a string instrument, such as a violin, will slowly fade away as the string's vibrations slow to a stop.

- **Attack:** How quickly the sound reaches full volume after it begins (the key is pressed). For most natural instruments, this is nearly instantaneous.
- **Decay:** How quickly the sound volume drops after it has reached full volume. The Decay starts with the peak volume achieved at the end of the Attack and drops to the level of the volume maintained during the Sustain.
- **Sustain:** How long a note holds steady while it is played (the key is held down). The Sustain volume is equal to the volume at the end of the Decay. The longer a note is held, the longer the Sustain lasts.
- **Release:** How quickly the sound fades after the note ends (the key is released). String instruments have a long release while wind instruments have a very short release.

Some synthesizers add two additional parameters to the control envelope, one on either side of the Attack, turning ADSR into DAHDSR:

- **Delay:** A period of silence in advance of the start of the note, ending with the start of the Attack.
- **Hold:** An extension of the note at the peak of the Attack before the start of the Decay.

[An initialism of *Attack, Decay, Sustain, and Release*.]

**ADT** ABBR. *n.* An audio effect produced by duplicating a sound track, delaying or advancing the duplicate by a few microseconds, then mixing it with the original sound. Similar to chorusing, but with a shorter delay. [An initialism of *Auto Double Tracking*.] *Also* **double-tracking.**

**ADU** ABBR. *n. See* **audience deficiency unit.**

**adult content; AC** *n.* A content advisory notice common to television program ratings or classifications indicating that a program may contain material that is only suitable for adult audiences.

**adult film; adult video; adult entertainment** *n.* **1.** A work intended for a mature, adult audience. **2.** A pornographic work, including those shot or released on video; a sexually explicit work that is patently adult in nature, but which is not necessarily obscene. *Also* **blue movie; porno film; sex film; X-rated film.** *See* **stag film.**

**One of the most enduring characters in adult film is Emmanuelle, first made famous by the Dutch actress Sylvia Kristel. Emmanuelle appears in 35 feature films while Emanuelle Nera (or "Black Emanuelle," starring Indonesian actress Laura Gemser) appears in another 11, including *Emanuelle Nera: Orient reportage* (*Emanuelle in Bangkok*, 1976) (courtesy Funhouse Entertainment, www.funhouse-entertainment.com).**

**Adult Industry Medical Health Care Foundation** *n.* A not-for-profit organization based in Sherman Oaks, CA. Founded in 1998 as a medical clinic for adult film performers by doctors Sharon Mitchell and Steven York. Its focus is administering HIV tests to, and tracking on-camera sexual contact between, adult film actors. Most U.S.–based adult film producers require that their potential employees are tested and cleared every 30 days. The Foundation Web site is www.aim-med.org. *Also* **AIM Health Care.**

**adult language; AL** *n.* A content advisory notice common to television program ratings or classifications indicating that a program may contain language that is only suitable for adult audiences.

[1]**advance** *v.* **1.** To move the sound ahead of the picture in a composite print so that image and sound will be properly synchronized when

projected; to pull up the sound. For 35mm film, the sound is advanced 21 frames ahead of the picture; for 16mm film, the sound is advanced 26 frames. (For 70mm film with a magnetic soundtrack, the sound is 24 frames behind the picture — this allows the same 70mm projector to be configured for both optical and magnetic sound.) ➢ *n.* **2.** The sound frames that are placed in advance of their corresponding picture frames when a composite print is produced using printer's sync; the sound pull ups. *See* **sound advance.**

**[2]advance** BUSINESS *n.* **1.** Financial consideration securing contractual rights paid prior to the point at which the work begins to generate the earnings upon which future payments will be calculated.

In the case of theatrical distribution, advances may be paid by the distributor to the producer in anticipation of monies payable under the distribution contract or by the exhibitor to the distributor in anticipation of box office receipts to be collected during the film's theatrical run. Distributors' advances to producers are more like "guarantees," or certain, non-refundable payments, in that they are rarely returned to the distributor so long as the picture is delivered, regardless of how it performs. Exhibitors' advances to distributors are generally treated as true advances and any overpayment is refunded if the film in question does not perform as well as anticipated.

Sales agents commonly collect advances from distributors at preset milestones such as the commencement of principal photography or the delivery of the release print. This is well in advance of a film's theatrical release and is a common source of independent production financing.

**USAGE:** Advances paid by exhibitors should *not* be reported as theatrical box office earnings, since they do not reflect actual theatrical receipts. However, such advances should be included in reported distribution revenue since they do reflect money earned by the motion picture.

**Advance Authoring Format** *n. See* **AAF.**

**advance licensing** BUSINESS *n.* The exhibitor practice of bidding on and booking a work before actually seeing it — generally before it has been produced.

**USAGE:** *Advance licensing* and *blind bidding* are seemingly similar practices, but differ in that blind bidding is imposed upon the exhibitor by the distributor while advance licensing is at the exhibitor's option.

*See* **blind bidding.**

**advance payment** BUSINESS *n. See* **[2]advance.**

**advance screening** *n.* A showing of a motion picture before its formal release in that market. Advance screenings may be held for the media, as part of a special event (such as a charity fundraiser), for the film's premier, for award consideration, for studio executives, etc. *See* **sneak preview; word-of-mouth screening.**

**advance teaser campaign** *n. See* **teaser campaign.**

**Advanced Audio Coding** *n. See* **AAC.**

**Advanced Optical Disc; AOD** *n. obs.* A next-generation DVD standard that supported high definition (HD) video and the larger storage capacity that HD material requires, developed mainly by NEC and Toshiba. On February 19, 2008, Toshiba announced plans to halt production of AOD players, effectively putting an end to the format. *See* **HD-DVD.** *Compare* **Blu-ray.**

**Advanced Program Guide** *n. See* **APG.**

**advanced television; ATV** *n.* A television technology that provides better audio and video quality than standard television broadcast systems (NTSC or PAL). High-definition television (HDTV), enhanced- or extended-definition television (EDTV), improved-definition television (IDTV), and ultra-high-definition television (UHDTV) are all forms of ATV. *Also* **EDTV; [3]IDTV.**

**Advanced Television Enhancement Forum** *n. See* **ATVEF.**

**Advanced Television Systems Committee** *n. See* **ATSC.**

**advanced video coding; AVC** *n. See* **MPEG-4 AVC.**

**Advanced-VSB; A-VSB** *n. See* **mobile television.**

**adventure** *n.* A genre where the main character goes on a journey through unknown exotic lands on a quest and takes the audience along for the trip. The quest is usually started by the main character's longing for some object that cannot be otherwise obtained. The classic adventure piece relies on its heroic characters, exciting story line, exotic locations, and feats of derring-do as the main attractions.

**A classic adventure story: Weiss Brothers Artclass Pictures' *The Adventures of Tarzan* (1921) adventure serial Chapter 6, "Fangs of the Lion" (courtesy Heritage Auctions, www.ha.com).**

Literary adventures are often the basis for adventure films, such as Robert Louis Stevenson's *Treasure Island* (pub. October 1881–January 1882) and Herman Melville's *Moby Dick* (pub. 1851). The adventure film genre includes such films as *The Adventures of Huckleberry Finn* (1939, 1960, 1993), *The Adventures of Baron Munchausen* (1988), *Around the World in Eighty Days* (1956), and *Willy Wonka and the Chocolate Factory* (1971).

Contemporary adventure films, such as *Pirates of the Caribbean: The Curse of the Black Pearl* (2003) and the Jackie Chan vehicle *Around the World in 80 Days* (a 2004 remake of the 1956 original), tend to incorporate more action, further blurring the line between action and adventure. When the mix of elements nears equilibrium, the work is re-categorized as the hybrid genre action-adventure.

**USAGE:** Also used as a modifier relating to the adventure genre.

**advert** *n.* An advertisement: *The revised advert tested well with the focus group.* [A regionalism of the U.K.]

**advertainment** *n.* Commercial advertisements presented or disguised as a form of entertainment. [A blend of *advertising* and *entertainment*.] *Compare* **documercial.**

**advertisement; ad** BUSINESS *n.* A persuasive message in the form of a notice or announcement in some medium (print, film, broadcast, etc.) meant to attract public attention to a product or idea, generally one being offered for sale.

On August 5, 1897, the Edison short *Admiral Cigarette* became the first filmed advertisement registered with the U.S. Library of Congress. Early filmed advertisements tended to fall in to two categories: documentary/demonstration (such as *Vinolia Soap* (c. 1898), which showed women packaging soap) and humorous vignettes (such as *The Whisky of His Ancestors* (c. 1898), produced to promote Dewar's whisky). Early forms of filmed advertainment, such as the short film *Daddy's Birthday* (1919), which promoted Swan Pens, began appearing shortly after World War I. The leading filmmakers of their day often produced filmed advertisements, both live action and animated. Most commercial forms that would later appear on television had already been seen in the cinema. In recent years, audiovisual advertising on the Internet has grown rapidly, but contemporary audiovisual advertisement is still dominated by television, with

**The first copyrighted filmed advertisement was *Admiral Cigarette* (1897), produced at Edison's Black Maria studio (Library of Congress American Memory collection).**

advertising in movie theaters and on home entertainment media playing lesser roles.

*See* **advert; commercial.** *Compare* **publicity; [1]trailer.**

**advertising** BUSINESS *n.* **1.** The business of creating and placing paid promotions for an idea, good, or service from an identified sponsor. Advertising revenue often provides the primary financial support for commercial media such as broadcast television. **2.** The money spent to promote an audiovisual work.

In the field of motion picture publicity and advertising, the distributor develops the ad campaigns and pays for most advertising (often including the cost of publicity, which is technically different from advertising). Exhibitors account for a much smaller portion of the total advertising expenditures, generally focusing on print ads, promoting local showtimes, and in-theater promotions, though they may split some advertising costs with the distributor.

*Compare* **marketing; publicity.**

**advertising agency** *n.* A business entity that serves the advertising needs of its clients by planning, preparing, placing, and evaluating advertisements, either individually or as part of a coordinated advertising campaign. May also handle publicity.

**advertising appeal** *n.* That aspect of an advertisement that attracts the attention of a potential customer and communicates the reasons why the customer should purchase the product. *Compare* **fear appeal; negative appeal; positive appeal.**

**advertising appropriation** BUSINESS *n.* Funds allocated from a work's marketing budget to pay for advertising.

**advertising art** *n.* The visual elements created for an advertisement, particularly a print ad such as a movie poster. Advertising art may contain pre-existing elements, such as title art, production stills, etc., or may be produced from original materials, such as photographs, layouts, drawings, etc. *Also* **artwork.** *Compare* **advertising copy.**

**advertising campaign** *n. See* **ad campaign.**

**Advertising Code Administration; ACA** *n.* The MPAA department that reviews and approves all advertising appearing in the U.S. market for theatrical motion pictures that have received, or will receive, a CARA rating. *Compare* **CARA; ratings board.**

**advertising copy; copy** *n.* The text portion of an advertisement. *Also* **copy text.** *Compare* **advertising art.**

**advertising costs** BUSINESS *n.* Marketing expenses directly related to advertising. *Compare* **prints and advertising.**

**advertising director** *n.* One who plans and administers the production of commercial advertisements.

**advertising effectiveness** *n.* **1.** A measure of the extent to which consumers increase their purchases of an advertised product or service, view a product or company more favorably, or otherwise respond to advertising in a manner intended by the advertiser. **2.** A composite measure of the size of the audience exposed to an advertisement (reach), the average number of times each person saw the advertisement (frequency) and the ability of that advertisement to persuade consumers to purchase the advertised product (impact). *Also* **advertising impact.**

**advertising exposure** *n.* The presentation of an advertisement to a potential consumer. *Compare* **advertising weight.**

**advertising genre** *n.* A particular type of advertisement, often based on its focus or sales approach.

Common advertising genres include:

- Advertorial
- Advocacy Advertising
- Analogy Advertising
- Award Advertising
- Comparative Advertising
- Congratulatory Advertising
- Consumer Advertising
- Combination Advertisement
- Corporate Advertising
- Corrective Advertising
- Counter Advertising
- Directory Advertising
- Editorial Advertising
- Fantasy Advertisement
- Idea Advertising
- Magazine Advertising
- Non-Commercial Advertising
- Political Advertising
- Prestige Advertising
- Product Advertising
- PSA (public service announcement)
- Reinforcement Advertising
- Subliminal Advertising
- Word-of-Mouth Advertising

**advertising impact** *n. See* **advertising effectiveness.**

**advertising in cinemas** *n.* Commercial promotions in a theatrical setting, typically advertisements or trailers preceding a film's showing, or product placement within the motion picture itself. Many theaters also display a slide show or video program of advertisements on screen between showings.

It is common practice in France to provide two showtimes for each film; the first showtime identifies when the advertisements and trailers begin, while the second identifies when the film itself begins. Legislation has been proposed in the U.S. that would require local exhibitors to post actual movie start times, but no laws have been passed to date.

*Also* **theatrical commercial.** *Compare* **product placement; subliminal advertising.**

**advertising injury** LEGAL *n.* Legal liability that stems from publishing material that constitutes an invasion of privacy, the misappropriation of advertising ideas, or the infringement of copyright, title, or slogan. Often pursued under libel or slander laws.

**advertising materials** *n.* The physical components of an ad campaign; the various elements produced to advertise a work, including posters, press kits, trailers, etc.

**advertising media** *n.* The vehicles that carry an advertising message, such as television, newspapers, magazines, billboards, marquees, standees, etc.

**advertising on home video** *n.* Commercial promotions included in a home entertainment product such as a videotape or DVD.

Home video producers began by including theatrical and home video trailers before the start of the featured work. In 1987, *Top Gun* (1986) became the first home video released with a true commercial advertisement before the featured work — in this case, an ad for Diet Pepsi. PepsiCo, in turn, promoted the *Top Gun* video in its other Diet Pepsi advertising.

*Also* **video commercial.**

**advertising on television** *n.* The paid promotion of commercial goods or services on television. Its most common form is the 30-second spot. Most free television stations, broadcast networks, and basic-cable networks are advertiser supported to some extent. As author Douglas Adams once noted, "Television companies are not in the business of delivering television programmes to their audience, they're in the business of delivering audiences to their advertisers."

In the 1950s, programs had individual sponsors that underwrote production and broadcast expenses. For example, the original opening credits sequence for *I Love Lucy* (1951–1957) involved a cartoon Ricky and Lucy along with the sponsor's product, such as Phillip Morris cigarettes. Program sponsorship also led to the term *soap opera*, in recognition of the soap manufacturers that sponsored many of these daytime dramatic series. Contemporary advertiser support is generally limited to commercial announcements between programs and during scheduled intermissions. Infomercials are a significant exception.

The ABC series *The Days* (2004) harkened back to the advertiser-supported television production practices of the 1950s. MindShare, a media buying and planning company, developed and produced *The Days* on behalf of advertisers Unilever and Sears. In exchange for financing production, the advertisers received product placement within the program, preferred commercial timeslots when the program aired, and a percentage of the revenue should the program be sold into syndication. ABC could sell a certain number of commercial time slots in each program, but did not have to invest anything in its production. The talk show *Iconoclasts* (2005), a co-production of the Sundance Channel and Grey Goose Vodka, is a more direct example of contemporary advertiser-funded entertainment programming in the U.S.

Recently, advertisers have been using a hybrid sponsorship approach, where they are prominently credited for bringing the viewer a particular program with fewer than normal commercial interruptions. Presumably, this inspires a positive association for the advertiser's product in the viewer's mind and incorporates the advertiser's commercial messages into the program in such a way that they are not likely to be skipped over by standard commercial zapping.

*Compare* **infomercial; local advertising; magazine advertising; national spot; network television advertising.**

**advertising overhead** BUSINESS *n.* A percentage-based charge imposed in a distribution contract to cover the distributor's cost of maintaining a marketing department (covering advertising, publicity, etc.). This is in addition to any charges for the actual cost of advertising a particular work. For example, the advertising overhead charged by a distributor may be set at 10 percent of the negative cost.

Advertising overhead is one of the many distribution expenses and fees that must be covered before net profit participations are paid. Net profit participants will generally try to limit or eliminate the advertising overhead charge, since it bears no relation to the amount actually spent advertising a particular work.

*Compare* **media buy; ²overhead.**

**advertising quadrangle** ACADEMIC *n.* The four elements of advertising when broken down for individual study.

Depending on the advertising theory employed, the advertising quadrangle can be broken down in two different ways:

- Sponsor, Product, Medium, and Prospect; or
- Advertiser (or sender), Advertisement (or message), Medium, and Prospect (or receiver).

The principal distinction between the two methods (other than slightly different terminology) is that one places the advertisement itself at the center of the analysis, while the other examines the product being advertised.

**advertising restrictions** *n.* Limitations set by statutory authority that restrict the manner or type of products that may be advertised or the media by which they are advertised.

Most commonly, these restrictions are focused on either certain types of products, such as tobacco or liquor, or certain population segments, such as minors. For example, in the U.S. one does not normally see hard liquor advertised on television (a voluntary move by distillers in an effort to avoid more restrictive legislation) or target any type of cigarette advertising at children (due to federal regulation of the industry). Occasionally, they are designed to protect a particular industry. For example, in the 1970s one could not use the word "butter" in a margarine ad on television in the state of Washington, while in France, one may not advertise feature films on television.

**advertising segment** *n. See* **segment.**

**advertising specialty** BUSINESS *n.* An item imprinted with an advertiser's name or other advertising message that is given to potential consumers for free. *Also* **promotional give-away.** *See* **chachka.** *Compare* **swag.**

**advertising tie-in** BUSINESS *n. Also* **marketing tie-in; merchandising tie-in.** *See* **promotional tie-in.** *Compare* **corporate investment; product placement; tie-ups.**

**advertising time** *n.* The portion of a broadcast schedule dedicated to advertising rather than programming.

**advertising trailer** *n.* A commercial advertisement for a product other than an audiovisual work, presented in a theater or at the beginning of a home entertainment recording.

**advertising weight** *n.* The number of advertising exposures during an ad campaign, either planned or achieved. *Compare* **frequency.**

**advertorial** *n.* Statements presented as editorial comment, often by someone positioned as a subject matter expert on an interview program or news talk show, but which is, in fact, a paid advertising message; an advertisement that sells a point of view rather than a product. [A blend of *advertising* and *editorial*.] *See* **advertising genre.**

**advid** *n.* A video advertisement other than a commercial on broadcast television. [A blend of *advertisement* and *video*.]

**advocacy advertising** *n.* Advertising that promotes or discourages an idea, political position, course of action, etc., rather than promoting a commercial product. *Also* **issue advertising.** *See* **advertising genre; editorial advertising.** *Compare* **advertorial; political advertising.**

**advocate auditing** BUSINESS *n.* The use of a financial auditor who is also authorized to negotiate on the client's behalf. For example, in a standard audit, one reviews a distributor's accounting records and practices on behalf of a profit participant, while in advocate auditing, the auditor can then negotiate with the distributor regarding which expenses are allowed and how to calculate the money owed the client.

**AE** ABBR. *n. See* **account executive; assistant editor.**

**AEA** ABBR. *n. See* **Actors' Equity Association.** *Compare* **AFM; AFTRA; AGMA; AGVA; SAG.**

**aerial coordinator** *n.* One who supervises or choreographs aircraft stunts or filming.

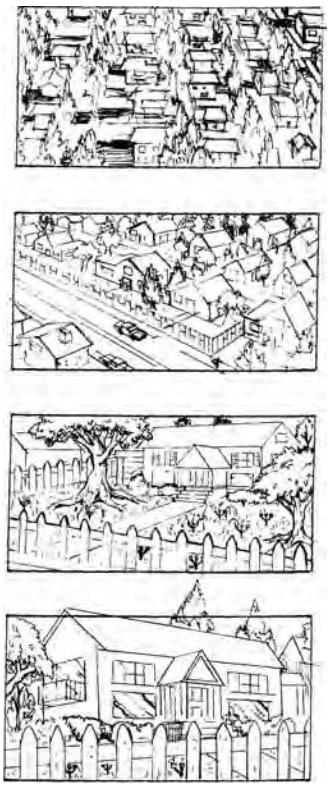
**aerial image photography** *n.* An in-camera optical image compositing technique using a projector and an animation table, traditionally used to merge animated and live action elements when rotoscoping.

The projector is configured to focus its image at a point in space (hence, the word "aerial" in the technique's name) from beneath the animation table. If an object, such as an animation cel, is placed atop a condenser screen (a large plano-convex lens) built into the animation table so that it is in this same focal plane as the projected image, then both will be in focus at the same time. A camera can then photograph this composite image, creating a new image that combines the two elements together. This can then be repeated one frame at a time to create a composite sequence.

*Also* **visual image photography.**

**aerial mount** *n.* A camera mount designed to attach to an aircraft in such a way that the camera can be operated while the aircraft is in flight. *See* **gyro-stabilized camera system.**

**aerial perspective** *n.* An artistic technique that creates the illusion of depth in a two-dimensional image by muting the colors and blurring the outlines of more distant objects.



**A storyboard sequence showing an aerial shot from a helicopter that starts high above then moves to eye level (illustration by William Mitchell, www.largedarkshape.com).**

**aerial photography; aerial shot** *n.* Film or video shot from an airplane, helicopter, or blimp, usually with a special stabilized camera rig; film shot from a high angle of view using a ground-based platform — usually a crane or some other position high above the action that provides a bird's eye view of the scene. *Compare* **crane shot; establishing shot; stabilized camera mount.**

**aerial plant** *n.* The portion of a cable television system consisting of wire suspended in the air on telephone or electric utility poles.

**aerial unit** *n.* A second unit charged with filming aerial sequences.

**Aeroscope** *n. obs.* The trade name for a motion picture camera powered by compressed air rather than a hand-crank or electric motor. Developed in 1910 by Kazimierz Proszynski. The camera was light and portable enough to allow hand-held photography. The Aeroscope was popular for a number of years, enjoying particular success in nature, newsreel, and aerial photography. *Compare* **Bio-pleograf; Pleograf.**

**AES** ABBR. *n.* A professional organization that recommends standards for the audio industries and publishes the *Journal of the Audio Engineering Society*. The AES Web site is www.aes.org. [An initialism of *Audio Engineering Society*.]

**AES/EBU; AES3; AES audio** ABBR. *n.* A digital audio transmission standard designed to deliver two channels of digital audio between devices connected with a serial cable. AES/EBU supports sample sizes up to 24 bits per sample at a variety of sampling frequencies, depending on the application. For example, D1 and D2 audio tracks are sampled at 48 kHz. Established jointly by the Audio Engineering Society and the European Broadcasting Union.

The standard was originally developed in 1985 and has been updated several times since. It specifies a 3-pin XLR jack connected to a balanced audio cable. The original version was self-clocking, but later versions added support for a master clock system allowing for the synchronization of multiple, independent signals.

[An initialism of *Audio Engineering Society/European Broadcasting Union*.] *Also* **AES3; CP-340, Type 1.**

**AES/EBU null clock** *n. See* **null clock.**

**AES-10** *n. See* **MADI.**

**AES3** *n. See* **AES/EBU.**

**aesthetic arrest** ACADEMIC *n.* When one is transfixed by an experience, captivated beyond all expression of desire or revulsion. For example, one may be held in aesthetic arrest by a work's overwhelming beauty or be unable to look away from a scene of unimaginable horror. St. Thomas Aquinas described this as a moment of *claritas* (clarity) — one of three moments of the aesthetic experience, along with *integritas* (wholeness) and *convenientia* (harmony). [Attributed to philosopher Arthur Schopenhauer.]

**aesthetic distance** ACADEMIC *n.* **1.** The necessary intellectual and emotional separation between audience and creative work that allows an audience to appreciate the artistic nature of a work, rather than experiencing the work as reality. **2.** The separation between an author and his creative work that gives the author the freedom to develop a work that goes beyond the author's personal experience and bias. **3.** The difference in how a work is perceived over time. As viewers gain the perspective of time, they may view a work differently from how it was viewed when it was first created. What was once praised, may now seem trite. What was dismissed by contemporary audiences, may be hailed by later ones. *Also* **dramatic illusion; psychic distance.** *Compare* **alienation effect; willing suspension of disbelief.**

**Aestheticism; Aesthetic Movement** *n.* An artistic philosophy that developed in the latter nineteenth century in Europe and promoted the separation of art from morality; summarized by the slogan "l'art pour l'art" or "art for art's sake." Aestheticism holds that art need not be moral in keeping with society's views of morality to have value. Oscar Wilde was famous for promoting the notion that not only should art be free from morality, but that the artist need not live his life in keeping with society's notion of morality. *Compare* **Dadaism; expressionism; formalism; impressionism; magical realism; modernism; naturalism; realism; surrealism.**

**aesthetics** ACADEMIC *n.* The theory or philosophy of taste; the science or study of beauty in nature and art. The study of aesthetics tends to be approached in two ways: philosophically, by examining the nature or definition of beauty, or psychologically, by examining the perceptions, origins, and effects of beauty. *Also* **esthetics.**

**AF** ABBR. *n.* [An initialism of *Audible Frequency*.] *See* **audible spectrum.**

**AF of M** *n. See* **American Federation of Musicians.**

**AFA** ABBR. *n. See* **Actors Fund, The; Anthology Film Archives.**

**AFC** ABBR. *n. See* **automatic frequency control.**

**AFCI** ABBR. *n. See* **Association of Film Commissioners International.**

**AFD** ABBR. *n.* Metadata included in a digital television broadcasts or MPEG data stream that identifies the portion of the video frame that

contains picture information. For example, to identify that a 16:9 frame contains a pillar-boxed 4:3 image so that the image is not letterboxed (creating a window-box) when displayed on a 4:3 device. Defined in *ATSC A/53E (2006)* and *CEA CEB-16 (2006)*. [An initialism of *Active Format Description* or *Active Format Descriptor*.] *Compare* **bar data; Pan-Scan.**

**affectation** *n.* An attempt to assume or exhibit what is not natural or real; a false display; an artificial show: *Alan's British accent was clearly an affectation.*

**affective component** ACADEMIC *n.* The emotional portion of one's response (either favorable or unfavorable) to an experience or observation.

**affective fallacy** ACADEMIC *n.* Judging an artistic work by its effect on viewers rather than on its independent merits. By extension, using box office results as a measure of artistic quality is an affective fallacy. [Coined in 1949 by William K. Wimsatt and Monroe C. Beardsley in an essay of the same name.] *Compare* **intentional fallacy.**

**affective memory** *n. See* **emotional memory.**

**affective stylistics** ACADEMIC *n.* The impact of a work's structure (shots building to scenes building to sequences, etc.) on the viewer as the work unfolds. During the process of affective stylistics, viewers continue to take in new information that must be incorporated into their current understanding of the work. With each new bit of information, the viewer may form new expectations of where the work is going, perhaps rejecting old interpretations, opinions, and assumptions and making new ones. [Coined in 1970 by Stanley Fish in his essay "Literature and the Reader: Affective Stylistics."]

**affiliate; affil; affiliated station; network ~** *n.* A broadcast station, either independently or network owned, that contracts with a network for programming. Each major U.S. television network has around 200 affiliated stations.

An affiliated station has the right of first refusal for the programming offered by the network. The network then pays the affiliate a compensation fee for the airtime and allows the affiliate a certain amount of commercial time within each program (often within the adjacencies between programs) that the affiliate can use for station identifications, local promotions, or local ad sales.

Primary affiliates carry all or most of the programming offered by their associated network. Secondary affiliates may be primary affiliates of one network while they carry only a portion of the programming available from the secondary network—generally those programs that were not picked up by the primary affiliate in their same market.

**affiliate clearance** *n.* Confirmation that a local broadcast station will air and not preempt a program provided by a network.

Network affiliates have the option not to air the material provided by the network, including particular episodes of a series. If a sufficient number of the affiliates fail to provide clearance for a network program, then it cannot receive sufficient national ratings to remain profitable. However, programs that show strong popularity in the markets where they do play, may eventually be picked up by a large enough number of affiliates to remain on the air.

*See* **clearance.**

**affiliate compensation** *n.* The payment made by a network to one of its local affiliated broadcast stations when the affiliate airs a network-provided program. The amount of the payment depends on a number of factors, including the anticipated ratings and audience demographics and the amount of commercial time available to the affiliate within the program (the bulk of the commercial time having been previously sold by the network).

**affiliate ownership** *n.* A network affiliated television station may be owned and operated by its network, part of a chain of television stations under common ownership, or individually owned.

**affiliate relations** *n. See* **network liaison.**

**Afflac clamp** ABBR. *n.* The trade name for a type of clamp designed to hold small reflector cards, gels, and pieces of foamcore. The clamp is equipped with the same type of mounting pin normally found on a dot or finger so it can be mounted to an equipment stand. Generally intended for close-up or tabletop shooting. [An eponymous play on words, after *Aflac* (an acronym of *American Family Life Assurance Company*), an insurance company closely identified with its mascot duck who quacks the company's name at prospective clients in television commercials, and the association between this type of clamp and its larger cousin, the duck bill, or quacker, clamp.] *Compare* **platypus; Polito Bracket.**

**An Afflac clamp holding a sheet of foamcore, left, and a close-up (courtesy Matthews Studio Equipment, www.msegrip.com).**

**AFI** ABBR. *n.* **1. American Film Institute:** A U.S. film school and conservancy founded in 1967 with major funding from the Motion Picture Association of America, the National Endowment for the Arts, and the Ford Foundation. The AFI Web site is www.afi.com. **2. Australian Film Institute:** Australia's foremost screen culture organization, founded in 1958 to promote motion pictures, and later television, as art in Australia. The AFI also presents Australia's premier film and television awards, the annual AFI Awards. The AFI Web site is www.afi.org.au.

**afilmic** ACADEMIC *mod.* Unselected reality; those elements that naturally occur and are simply recorded by a camera. Ideally, a documentary presents only afilmic elements. [Coined in the 1950s by French film scholars.] *Compare* **profilmic.**

**AFM** ABBR. *n. See* **American Federation of Musicians; audio frequency modulation.**

**AFMA** *n. obs.* A trade organization established in 1980 to represent independent U.S. producers and distributors with film or television products for sale internationally. AFMA was originally known as the American Film Marketing Association; later the organization dropped the name and for many years was known only by its acronym. In July 2004 AFMA changed its name to the Independent Film & Television Alliance (IFTA).

**AFRA** ABBR. *n. See* **American Federation of Radio Artists.**

**AFT** ABBR. *n.* [An initialism of *Automatic Fine Tuning*.] *See* **automatic frequency control.**

**after dinner mint** *n.* The music that accompanies the end credits of an audiovisual work, generally a theatrical motion picture. After the featured program, some people sit through the credits to enjoy the music. *Compare* **appetizer.**

**after-market** BUSINESS *n. See* **ancillary market.**

**afterburner** *n.* **1.** A device that takes data embedded in a video bit stream and translates it into human readable text, which is then burned into the on screen image. These data usually include time code, scene, take, and related post-production data. **2. Afterburner:** The trade name for a series of devices produced by Evertz that downconverts

HDTV input video to digital and analog standard definition video with and without burned in time code/data windows. The Evertz Web site is www.evertz.com.

**afterlife** BUSINESS *n.* The ancillary markets for a motion picture (video, television, etc.) that follow theatrical release. *See* **ancillary market.**

**afternoon; ~ television** *n.* **1.** A division of the television broadcast day that typically runs from 12:00 noon until 5:00 PM. Preceded by morning and followed by late afternoon. U.S. broadcast television afternoon schedules typically include soap operas, game shows, and talk shows. **2.** The programs that air on television during the afternoon. *Compare* **day part.**

**afterword** *n. See* **epilogue.**

**AFTRA** ABBR. *n.* An AFL-CIO affiliated U.S. labor union established in 1937 that represents actors and other professional performers in television (live or on tape), radio, sound recordings, non-broadcast/industrial programming, and new technologies such as interactive programming and CD ROMs. AFTRA franchises agents, limiting their fees to 10 percent of the represented talent's gross earnings. AFTRA is also an open union without pre-qualification requirements. The AFTRA Web site is www.aftra.org.

The distinction between AFTRA and SAG appears vague at times. A very rough rule of thumb is that if it is shot on video for a broadcast release, or if it is audio-only, it is probably covered by AFTRA, and if it is shot on film or intended for theatrical release, it is probably covered by SAG.

AFTRA was originally established as the American Federation of Radio Artists. On September 17, 1952, the union changed its name to AFTRA after merging with the Television Authority, a group that represented union interests in broadcast television. Since the late 1980s, AFTRA has been involved in on-again/off-again negotiations with the Screen Actors Guild (SAG) to merge the two unions. The unions remain separate, but began joint negotiations with the Hollywood studios in 2007.

[An acronym of *American Federation of Television and Radio Artists*.]
*Compare* **AEA; AFM; AGMA; AGVA; franchised agent; SAG.**

**AFV** ABBR. *n. See* **audio-follow-video.**

**AGC** ABBR. *n. See* **automatic gain control.**

**AGC threshold** *n.* The level of input current at which an AGC circuit becomes active.

**AGC time constant** *n.* **1.** The amount of time it takes to achieve the required AGC level. **2.** The amount of time it takes to recover from AGC.

**age** *v.* To make something look older or more used than it actually is: *Age the new door to match the rest of the building.*

**age and life-cycle segmentation** *n. See* **market segmentation.**

**age range; age portrayal range** *n. See* **physical age group.**

**agency book; agency talent book** *n.* A collection of head shots and resumes from a talent agency's represented actors. *Also* **head book.**

**agency card** *n. See* **comp card.**

**agency copy** *n.* Material provided to the press by an advertising agency or publicist that is printed or broadcast with little or no alteration. *Compare* **video news release.**

**agency produced program** *n.* An audiovisual work created by an advertising agency. *Compare* **barter syndication.**

**agency switching** *n.* Changing from one talent agent to another, specifically to another talent agent at a different talent agency.

**agent; talent ~** *n.* One who helps find work for artists (such as actors, directors, and writers) and negotiates their contracts (covering wages or other compensation, working conditions, and fringe benefits beyond what may be provided for by a guild or union contract) in exchange for a fee, traditionally 10 percent to 15 percent of the artist's total income.

**USAGE:** The principal differences between an *agent* and a *manager* is that the business practices (and commissions) of agents are often regulated by law or union contract and agents are allowed to solicit work for their clients, while managers are not.

*Compare* **franchised agent; manager.**

**agenting** BUSINESS *n.* **1.** Working as an agent: *I've been agenting for over 30 years.* **2.** The business of being an agent: *Agenting is all about relationships.*

**Agfa-Gevaert Group** *n.* The imaging conglomerate established with the 1964 merger of Germany's Agfa AG, a subsidiary of Bayer, and Belgium's Gevaert Photo-Producten N.V. Technically two companies, Gevaert-Agfa N.V. based in Mortsel, Belgium and Agfa-Gevaert AG based in Leverkusen, Germany. The combined company is better known as simply Agfa. In 1999, the companies were reorganized and became a single publicly traded company with Agfa-Gevaert N.V. (Belgium) acting as the parent company of Agfa-Gevaert AG (Germany). In 2004, Agfa-Gevaert Group sold its still image photographic business to the independent German company AgfaPhoto. Agfa-Gevaert's Specialty Products division continues to produce specialized film for aerial photography, polyester-based film for 16mm and 35mm color release prints, and black-and-white print film specifically designed for recording analog and digital optical sound tracks. The Agfa-Gevaert Group Web site is www.agfa.com.

**The Optima from Agfa-Gevaert was the first fully automatic 35mm still camera (courtesy Agfa-Gevaert Group, www.agfa.com).**

Agfa was established in 1867 and originally called Aktien-Gesellschaft für Anilin-Fabrikation, or AGFA. It produced colored dyes at its Rummelsburger See factory. In 1897, the company registered the name Agfa as its trademark. Agfa introduced its first motion picture film in 1903 and began experimenting with color photography in 1916. In 1932, Agfa introduced its first additive color film, Agfa-Preis-Box, and in 1936, its first subtractive color film, Agfacolor-Neu: the world's first single film, single exposure, single development process full-color film. As with many photographic film manufacturers of the day, Agfa also produced a line of cameras, including the highly successful Agfa Optima, the first fully-automatic 35mm still camera.

In 1894, Lieven Gevaert established L. Gevaert & Cie in Antwerp, Belgium as a calcium photographic paper manufacturing company. The company took the name Gevaert Photo-Producten N.V. in 1920. Today, the Belgian Agfa-Gevaert Group produces an extensive range of analog and digital imaging systems and IT solutions, mainly for the printing industry (Agfa Graphics business group), and the healthcare sector (Agfa HealthCare business group), as well as for specific industrial applications (Agfa Specialty Products business group).

**Agfacolor** *n. obs.* The trade name for the line of color reversal, negative, and positive print film developed by Germany's Agfa AG (later part of the Agfa-Gevaert Group). Agfacolor was known for producing an image whose colors were softer and more natural than either of its contemporary U.S. competitors (Technicolor and Eastman Color).

Agfa began making black-and-white motion picture film in 1903. Its

experiments with color film began in 1916, but a commercial product was not released until 1932: Agfa-Preis-Box, using an additive color process. In 1936, Agfa introduced its first subtractive color film, Agfacolor-Neu (New Agfacolor): the world's first single film, single exposure, single development process full-color film. Agfacolor-Neu used three emulsions, one for each of the three primary colors, layered on a single base (an integral tripack configuration).

The Agfa patents in the U.S. were held under license by Ansco, a division of General Aniline & Film Corporation. During World War II, Ansco continued to develop the Agfa technology on its own, resulting in Ansco Color. At the end of the war, the Allies obtained the technology behind the Agfacolor process, and so Agfacolor became the basis of a number of other color film systems such as Sovcolor in the Soviet Union. Agfa continued to improve its professional motion picture film products and introduced Agfacolor CT 18, its most successful line, in 1957. In the end, Agfa lost most of the motion picture film market to Kodak and Fuji. Agfa continues to manufacture color motion picture film, now concentrating on specialty films for aerial photography and polyester-base film for 35mm color release prints.

*Compare* **Eastman Color; Fujicolor; Gevacolor; Technicolor.**

**AgfaPhoto** *n.* The independent still photography materials manufacturer spun off from the Agfa-Gevaert Group in 2004. AgfaPhoto produces a range of products for still image photography, including 35mm film and cameras, photographic papers, digital photography supplies, and photo finishing equipment. The AgfaPhoto Web site is www.agfaphoto.com.

**aggregate advances** BUSINESS *n.* The total of all advances paid.

If a producer is funding production based on presales and the aggregate advances are less than the negative cost, then the producer will need to seek gap financing to cover the difference.

**aggregate type** *n.* A classification scheme used to differentiate the different means by which individual audiovisual works or segments of works may be combined to form a saleable product, such as a box set, compilation work, individual work, etc.

**aggregation** BUSINESS *n.* The practice of combining several individual markets into a single encompassing market, such as when individual metropolitan area markets are combined and viewed as a single national market, or when national markets are combined and viewed as a single worldwide market.

**aggregator** *n.* One who acquires (licenses) and schedules broadcast programming from multiple producers or distributors on behalf of one or more broadcasters.

**AGICOA** ABBR. *n.* A Geneva, Switzerland-based collective society founded to manage the international retransmission rights of producers of audiovisual works. AGICOA distributes retransmission royalties, primarily paid by cable operators outside the U.S. and Canada, to producers who make claims to such royalties by means of individual audiovisual work registrations with the Association. The AGICOA Web site is www.agicoa.org. [An acronym of *Association de Gestion Internationale Collective des Oeuvres Audiovisuelles* (*Association for International Collective Management of Audiovisual Works*).]

**agio** BUSINESS *n.* The difference in value between two currencies; the difference between a currency's bid and ask prices; the percentage charged to exchange one currency into another.

**agit-prop** *n. See* **agitprop.**

**agitate** *v.* **1.** To stir up; to move a solution over the surface of film during processing so that fresh liquid comes into contact with the film surface, resulting in proper image development. **2.** To create waves or rough water when filming in a studio water tank.

**agitation pump** *n.* The device that circulates, or agitates, the chemical solutions during film processing.

**agitator** *n.* **1.** A device that creates waves or rough water when filming in a studio water tank. Operated by manual or pneumatic (compressed air) power. **2.** An agitation pump.

**agitprop; agit-prop** *n.* A political (usually Marxist) message presented through a creative or artistic medium (books, music, motion pictures, etc.); political propaganda spread through the mass media. [An eponym, coined c. 1930. Clipped from *Otdel Agitatsii i Propagandy,* or *Department for Agitation and Propaganda*, a division of the Central and Local Committees of the Russian Communist Party.]

**AGMA** ABBR. *n. See* **American Guild of Musical Artists.** *Compare* **AEA; AFM; AFTRA; AGVA; SAG.**

**agreement for acquisition of literary material** LEGAL *n. See* **acquisition agreement.**

**AGVA** ABBR. *n. See* **American Guild of Variety Artists.** *Compare* **AEA; AFM; AFTRA; AGMA; SAG.**

**Ah** ABBR. *n.* Electrical current equal to one amp delivered continuously for one hour. [An initialism of *Ampère hour*.]

**AHA** ABBR. *n. See* **American Humane.**

**AICP** ABBR. *n. See* **Association of Independent Commercial Producers.**

**AIFF** ABBR. *n.* A QuickTime-compatible digital audio format common to the Apple Macintosh. It supports uncompressed mono, stereo, and multichannel audio at sample rates up to 48 kHz. It was designed to serve as a universal interchange format that allows any program to open a digital recording created by any other program. As AIFF is a standard for uncompressed audio, Apple also introduced AIFF-C, which can use MACE and IMA/ADPCM digital audio compression with ratios as high as 6:1, but at the cost of diminished audio sound quality. [An initialism of *Audio Interchange File Format*.]

**AIM** ABBR. *n. See* **Accuracy in Media; amplitude intermodulation distortion.**

**AIM Health Care** *n. See* **Adult Industry Medical Health Care Foundation.**

**AIO** ABBR. *phr.* Three key demographic characteristics used to identify an advertiser's target market.

- **Activities:** occupations and hobbies.
- **Interests:** community and family.
- **Opinions:** politics, religion, and topical issues.

[An initialism of *Activities, Interests, and Opinions*.]

**AIP** ABBR. *n. See* **American International Pictures.**

**[1]air** *v.* **1.** To broadcast a signal. ➢ *n.* **2. airwaves:** A reference to the radio waves that pass invisibly through the air on their way to a radio or television receiver: *When that red light is lit, we are on the air.*

**[2]air** BUSINESS *n.* The profit built into the house nut.

Most exhibition contracts call for payment to an exhibitor of an amount to offset the expenses of operating the theatre before the balance of box office proceeds are divided between the distributor and the exhibitor, possibly subject to a percentage floor. These stated house expenses, known as the *house nut*, are subject to negotiation and may not exactly match the operating expenses they are intended to offset.

**[3]AIR** ABBR. *n. See* **Asociación Internacional de Radiodiffusión.**

**air bag; airbag** *n.* A large inflatable cushion used to break the fall of a stunt performer when falling from a significant height.

**air check** *n.* A recording made of a television program or commercial to verify the quality of the broadcast and document the broadcast date, time, and station.

**air date** *n.* The date when a program is scheduled for, or actually is, broadcast: *If we don't wrap today we'll never make our air date.*

**air knife** *n. See* **air squeegee.**

**air mortar** *n.* An open-ended canister that can be filled with material (fullers earth, debris, etc.) that is then fired by a sudden release of compressed air. Used to simulate a destructive impact (bullet, meteor, etc.) with more control and less risk than using an explosive charge. *Compare* **[1]squib; whoofer.**

**air quality; air-quality** *mod. See* **broadcast quality.**

**air schedule** *n. See* **broadcast schedule.**

**air squeegee; air squeeze** *n.* A process that uses a strong blast of air directed at both sides of a strip of film to remove excess liquid from the film's surface as it emerges from a chemical bath. Since the air squeegee does not come in physical contact with the surface of the film, there is no risk of scratching the film. *Also* **air knife.** *Compare* **squeegee.**

**air suspension** *n. See* **acoustic suspension.**

**air time** *n. See* **airtime.**

**air-to-air photography** *n.* Aerial photography where both camera and subject are in flight.

**airbrush** *n.* A small, handheld paint tool that uses compressed air to spray paint or other liquid in a fine mist. Used to retouch photographs, paint prosthetics, apply makeup evenly over large areas, etc. Its effects can be simulated by most digital paint systems.

**airing** *n.* A particular broadcast of a specific television program at a given time and date.

**airline division** *n.* A business unit within a distribution company that focuses on the sale and distribution of audiovisual content to commercial airlines. *Compare* **ancillary; non-theatrical.**

**airline version** *n.* A special version of a work prepared for use on an airliner, often edited for content, language, aspect ratio, and running time. In general, airline content standards are more stringent than those of the broadcast networks in the airline's home country. *Also* **in-flight version.** *Compare* **ancillary; non-theatrical.**

**airplane movie** *n.* A film genre that emphasizes aviation as a major theme. *Wings* (1927), the first Best Picture Academy Award winner, was also the first film to include significant aerial combat sequences. Flying sequences from Howard Hughes' seminal *Hell's Angels* (1930) were recycled in numerous later films. Aerial combat is not a necessary element of an airplane movie, as demonstrated by *Airport* (1970) and *The Great Waldo Pepper* (1975). The genre was revived with 1986's *Top Gun* and spoofed in 1991's *Hot Shots!*.

**Two of the many complex dog fights depicted in The Caddo Company's *Hell's Angels* (1930) (courtesy Heritage Auctions, www.ha.com).**

**airtime; air time** *n.* **1.** The time slots allocated to advertisements in commercial television broadcasts, such as a 15-second spot, 60-second spot, or 120-second spot. **2.** The duration of a broadcast program or the amount of time set aside for its broadcast. For example, an anchor's airtime during a news broadcast, a program's airtime during the broadcast day, etc.: *You'll have to cut that segment— we don't have enough air time.* **3.** The time when a program is scheduled for broadcast: *We're 30 minutes from air time.*

**airwaves** *n.* The transmission medium for broadcast signals; electromagnetic signals used to carry a message through the air. Since the launch of Sputnik in 1957, airwaves has included transmissions through space, but it is most often used in conjunction with commercial radio or television signals transmitted for reception on earth.

**AIS** ABBR. *n. See* **alarm indication signal.**

**AIVF** ABBR. *n. See* **Association of Independent Video and Filmmakers.**

**Akeley** *n. obs.* The trade name for a brand of motion picture cameras popular during the Silent Era (c. 1886–1930), particularly for specialized applications like aerial photography. Its principal limitations were its 200' magazine (rather small, even for the time) and the fact that the image it produced did not have as steady a registration as a Bell+Howell camera. *Compare* **Bell+Howell; Eyemo; Mitchell Camera Company.**

**AL** ABBR. *n. See* **adult language.**

**Alan Smithee** *n.* The pseudonym most often used by DGA (Directors Guild of America) members who do not wish to be identified as the director of a particular film, generally because the producers insist on changes that deviate significantly from the director's vision for the film (or someone else, such as a star, is insisting on the changes and has the support of the producers or studio). DGA rules allow directors to use pseudonyms other than Alan Smithee, if they choose to do so.

**Universal's *Death of a Gunfighter* (1967), the first film directed by "Allen Smithee" (courtesy Heritage Auctions, www.ha.com).**

This type of pseudonym actually dates back to the late 19th century when pseudonyms were used in a stage production's playbill if the actor was not known at the time the playbill was printed, if the producer of a small production wished to hide the fact that an actor was playing more than one part, or if the actor did not want it widely known that he was appearing in a particular play just for the money. The most common pseudonyms of this sort were George Spelvin and Harry Selby in the U.S. and Walter Plinge in the U.K. (For example, the actress who starred in the X-rated *The Devil in Miss Jones* (1973) was credited as Georgina Spelvin.)

Alan Smithee was first used as a film director's pseudonym for *Death of a Gunfighter* (1967) in place of Don Siegel and Robert Totten, the film's actual directors. Over the years, Alan Smithee (sometimes spelled "Allen") has been used on over 50 films, including *Burn Hollywood Burn, An Allen Smithee Film* (1997) whose title was supposed to be a joke — until director

Arthur Hiller insisted that his name be removed from the credits over creative differences with writer Joe Eszterhas.

Director Tony Kaye broke the DGA's rule that directors using a pseudonym must not talk about why they had their names removed from a work during his dispute over *American History X* (1998). Kaye took out ads in *Variety* complaining about interference from actor Edward Norton: Norton is said to have re-edited the film to lengthen his screen time. Kaye was not allowed to remove his name from the film, and later sued the DGA and New Line Cinema (the film's production company) for over $200 million, citing violations of his 1st Amendment rights to free speech.

The name, Alan Smithee, was originally selected because it was felt that no DGA member was likely to have that name, particularly given the unusual spelling of "Smithee." It may be a coincidence, but it is interesting to note that Alan Smithee is an anagram for *The Alias Men*.

**alarm indication signal; AIS** *n.* A digital signal generated by a piece of equipment and sent to all down line devices indicating that an input has failed. Generally a string of 1's. *Also* **blue signal.** *See* **all ones.**

**album** *n.* A virtual trim bin. A storage location in a computer-based editing system where one can catalog and archive audio or video clips, effects, edited sequences, and other production elements. *Also* **editing bin.** *See* **trim bin.**

**ALC** ABBR. *n.* [An initialism of *Automatic Level Control*.] *See* **automatic gain control.**

**Aldwych farce** *n.* One of a series of comedy farces written by Ben Travers and performed on stage at London's Aldwych Theater between 1925 and 1933. All save one were later produced as motion pictures beginning with *Rookery Nook* (1930) and ending with *A Cup of Kindness* (1934), mostly starring the same cast as the original stage productions. While only eight of the nine original Travers's Aldwych farces made it to the screen, a number of other farcical motion pictures written by Ben Travers or based on his non–Aldwych stage plays in the early 1930s are occasionally included in this category. *Compare* **Ealing comedy.**

**ALE** ABBR. *n. See* **automatic live encoding.**

**aleatory technique; aleatory effect; aleatory film** *n.* **1.** Shooting without a script or even a particular plan; simply relying on chance and recording whatever happens while the camera is running. A technique employed by certain documentary filmmakers to capture ultra-natural and realistic action and by certain improvisation-based fiction filmmakers, such as Robert Altman did in *A Wedding* (1978). One of the more unusual examples is *Permutations* (1971), also known as *Six Reels of Film to Be Shown in Any Order*. **2.** Including an accidental occurrence caught on camera in a finished work.

For example, in a scene in *It's a Wonderful Life* (1946), a drunken Uncle Billy walks down the street and off screen. A moment later, a crash is heard and Uncle Billy shouts "I'm all right! I'm all right!" from off camera, having supposedly stumbled into some garbage cans that were sitting along the side of the road. In fact, a crew member accidentally dropped some equipment during the take and Thomas Mitchell, the actor playing Uncle Billy, ad-libbed the line to save the shot. Director Frank Capra liked the joke, so he kept it in the finished film.

*Compare* **cinéma vérité; direct cinema; minimal cinema.**

**algorithmic composition** *n.* A type of electronic musical composition where the large outlines of the piece, or the procedures to be used in generating it, are determined by a human composer while some details, such as notes or rhythms, are created by a computer program.

**aliasing** *n.* **1.** An undesirable digital artifact that occurs when a high-frequency signal is sampled at too low a rate (generally when the sample frequency is less than twice the frequency of the input signal, also called the *Nyquist frequency*).

When aliasing occurs, the transition from one sample to the next is unacceptably abrupt and noticeable, rather than smooth and unremarkable. This can happen any time an analog signal is converted into discrete samples. Visual aliasing is often referred to as the jaggies because diagonal lines and curves appear jagged rather than smooth, though it can also appear as a twinkling or brightening in picture detail. Audio aliasing is produced when the higher harmonic components of an input signal lie above the Nyquist frequency resulting in radical pitch changes in the output audio.

In the natural world of vision and sound, an infinite number of gradations are possible. In the digital world, these gradations must be converted into a finite number of values (no matter how much resolution a digital system has, there is still a limit to how many different values can be represented). So, instead of blending smoothly from one sample to the next, there is a stair step effect where the recorded value jumps slightly between samples. In most cases, these jumps are too small to notice. When the sample rate (or resolution) is too low, these jumps cause a perceptible distortion.

Some of the most common types of aliasing include:

- **Audio Aliasing:** When high pitched sounds (pitched above the Nyquist frequency of one half the sample rate) result in an audible buzzing noise.
- **Color Aliasing (banding):** When there are more gradations of color than the display system can accommodate — most obvious with low-resolution Internet images where there are distinct bands of color in an image. This effect can be exaggerated by an optical illusion that causes dark bands to appear even darker when they are next to a lighter band, and vice versa.
- **Motion Aliasing:** When the lines in a moving object seem to jitter in a video display (the object must move a certain distance before it has gone far enough to be represented in the next row or column of display pixels, resulting in jagged motion) or fast rotating objects (mostly propellers and wheels) seem to spin in different directions or speeds. Even human vision has a sample rate — if an object is rotating too fast, image sample artifacts will be introduced and the object may seem to spin backwards or forwards at a slower than actual speed.
- **Outline Aliasing (jaggies):** The visual jaggies that occur when diagonal or curved lines have visible stair-step increments rather than smooth edges.
- **Raster Aliasing:** If a horizontal line is thinner than a single row of pixels on a video display (or a vertical line is thinner than a single column of pixels), it may be represented as being on different rows in different frames resulting in a visible shimmer effect as it rapidly switches between two rows (or columns).

**2.** An analog video artifact caused by interference between two signal frequencies, such as luminance and chrominance frequencies or chrominance and field scanning frequencies, resulting in a moiré, herringbone, or rainbow color pattern. *Also* **sampling error.** *See* **quantization noise.** *Compare* **anti-aliasing; color crosstalk; Nyquist frequency.**

**alienation effect** ACADEMIC *n.* Seeing the world in a creative work without experiencing an empathetic connection with the characters. [Developed by German poet and playwright Bertolt Brecht.] *Compare* **aesthetic distance.**

**alignment** *n.* **1.** The adjustment of system components to achieve optimum performance. For example, the adjustment or calibration of a parameter of an electronic circuit or device, such as program level or bias level, to bring the parameter into compliance with an industry standard. **2.** In magnetic tape recording, the process of adjusting the position and orientation parameters of the tape heads and guides with respect to the tape path. **3.** *obs.* The process of matching analog sound mixer and recorder meters so that only one meter needs to be monitored during re-recording. *Compare* **azimuth.**

**alignment recording** *n. See* **biased noise.**

**all-electronic score** *n.* A film score consisting entirely of electronic, or synthesized, music. First used for *Forbidden Planet* (1956).

**all inputs hostile** *n.* A system test technique using worst case conditions, even if they are not likely to occur. Particularly helpful when testing for crosstalk.

**all media** *n.* All forms of presentation for an audiovisual work, including theatrical, airline, pay television, free television, home entertainment media, online, etc.

**all-media distribution agreement** LEGAL *n.* A motion picture distribution agreement that licenses the distribution of the work in all forms of media (theatrical, airline, television, home entertainment media, online, etc.). Such agreements usually cover all languages (dubbed or subtitled) and all territories (the entire world).

**all ones** *n.* A digital signal with all values set to their on state, represented by a string of 1's. *See* **alarm indication signal.**

**all-purpose filter** *n. See* **universal filter.** *Compare* **neutral density filter; polarizing filter.**

**all territories** BUSINESS *n.* Contractual shorthand for "the entire world." Technically, all territories also includes other worlds throughout the universe should a market for audiovisual works ever exist there, so the term "all territories" is more encompassing than the term "worldwide."

**all-time box office champ** *n.* The highest grossing film of all time, including all theatrical releases and re-releases.

As of this writing, the all-time box office champ is *Titanic* (1997) with over $1 billion in worldwide box office receipts, though if one adjusts for inflation, *Gone with the Wind* (1939) remains the all-time champ having earned over $3.75 billion at the box office.

*See* **box office champ.**

**alla breve** *n.* A musical notation frequently used to indicate that the tempo should be doubled, that is, that the music should be played twice as fast. [A medieval note length related to the *breve*, which was one of the shortest notes.] *Also* **half-time.** *Compare* **time signature.**

**Allefex** *n. obs.* The trade name for a mechanical device used to produce sound effects during the projection of an otherwise silent film. Similar devices at the time included the Kinematophone, the Excelsior Sound Effects Cabinet, and the Deagan Electric Bells.

According to *Moving Pictures: How They are Made and Worked* (pub. 1912), "[The Allefex] is the most comprehensive and ingenious machine ever made for the mimicry of sound, for although it measures only four feet in height, by about three feet in width and depth, it produces some fifty characteristic sounds, including the howl of a storm, the rushing of waterfalls, the bark of a dog, and the twittering of birds. Every artifice for producing these noises is contained within a small cubical space, and the operation has been so simplified that one man is sufficient for the task."

**allegro** *n.* A lively, reasonably fast musical tempo. Slightly faster than allegretto. Traditionally, 116–150 beats per minute. [Italian.] *Compare* **adagio; andante; andantino; largo; moderato.**

**Allen B. Du Mont Laboratories, Inc.** *n. See* **Du Mont Laboratories, Inc.**

**Alliance for Community Media** *n.* A U.S. not-for-profit association whose mission is "to advance democratic ideals by ensuring that people have access to electronic media and by promoting effective communication through community uses of media." Alliance programs include public education and political lobbying. The Alliance was founded in 1976 as the National Federation of Local Cable Programmers. The Alliance Web site is www.alliancecm.org.

**Alliance of Motion Picture and Television Producers** *n. See* **AMPTP.**

**Alliance of Television Film Producers, Inc.; ATFP** *n. obs.* A U.S. trade association established in 1951 to represent television producers' interests in collective bargaining negotiations and other labor-related issues. In 1964, the ATFP merged with the Association of Motion Picture Producers to become the Association of Motion Picture and Television Producers and later the Alliance of Motion Picture and Television Producers (both known as AMPTP).

**Allied Artists Pictures Corporation** *n. obs.* A U.S. motion picture production company originally established as Monogram Pictures in 1946. In the 1950s, Monogram phased out its B-picture production business to concentrate on higher-profile works. In 1953, Monogram changed its name to Allied Artists Pictures Corporation after its existing A-picture division, Allied Artists Productions.

Allied Artists' best known productions include *Love in the Afternoon* (1957), *Invasion of the Body Snatchers* (1956), *Friendly Persuasion* (1956), *Papillon* (1973), and *The Man Who Would Be King* (1975). Over time, Allied Artists shifted its emphasis from theatrical motion picture production to distribution and television production. The company filed for bankruptcy in 1979 and was purchased by Lorimar Productions in 1980.

**Allied Artists Productions** *n. obs.* A U.S. motion picture production company founded in 1946 as the A-picture subsidiary of B-picture moviemaker Monogram Pictures. With the decline of the B-picture market following the breakup of the Hollywood studio system and the widespread introduction of television in the U.S. during the 1950s, Monogram phased out B-picture production and changed the name of the entire company to Allied Artists Pictures Corporation in 1953.

**allied rights** LEGAL *n.* **1.** In a theatrical distribution or television broadcast license, the rights vested in the licensee in addition to the right to commercially exploit the work as specified in the license.

Allied rights generally include, the right to:

- Advertise, publicize, and promote the work;
- Add the distributor's or broadcaster's logo to the beginning or end of the work;
- Insert commercials at break points within the work (for free TV);
- Edit the work to comply with local community standards or censorship restrictions (with the approval of the licensor);
- Change the title of the work (with the approval of the licensor);
- Create local language versions of the work (dubbed or subtitled); and
- To fast roll the end credits (for television broadcast).

**2.** The legal privilege to produce or sell products derived from or based upon an audiovisual work, including novelizations, soundtrack albums, and related merchandise such as toys, lunch boxes, clothing, jewelry, etc. *See* **ancillary rights; merchandising rights.**

**alligator; ~ clamp; ~ clip; ~ grip** *n. See* **gaffer grip.**

**allocation** BUSINESS *n.* The division of expenses or income according to a formula. For example, if a package of motion pictures is licensed for television under the same agreement, the income must be divided among the works by allocation, since a specific fee was not paid for each individual work. Overhead is apportioned by allocation since, by its nature, it cannot be directly attributed to any particular project. Allocation formulae can become contentious issues since they can have a significant impact on the profitability of the affected works.

**allocations** *n.* The assignments of frequencies by the FCC for various communications uses in the U.S. to achieve fair division of the available spectrum and minimize interference among users, including television, radio, land-mobile, defense, microwave, etc.

**alpha channel** *n.* A digital image data storage area in a component video signal that may be used to record luminance or chroma transparency or compositing (mask, matte, or key) information or to represent the brightness levels in an image, while the three primary color channels represent the color values.

A 4:4:4 component video signal with an alpha channel is represented as 4:4:4:4, where the final ":4" identifies the alpha channel. Alpha channels often record 8-bits per pixel, supporting up to 256 levels of transparency, but some applications support 16-bit alpha channels, with 65,536 transparency levels. When one prepares an image to composite with other material (titles or credits, for example), the alpha channel stores the matte or key used to separate the desired picture elements from the background. *Also* **key channel.** *Compare* **color channel.**

**alpha loop; alpha wrap** *n. obs.* The path taken by videotape as it is wrapped around the drum in certain videotape recorders; the length of tape wrapped around the drum at any given time in a videotape recorder that uses an alpha loop. [After the similarity of the tape path to the lowercase Greek letter *alpha* (α).] *Compare* **half loop; omega loop.**

**Alphabet web** *n.* The ABC television network (in reference to the first three letters of the Latin alphabet): *The Alphabet web will announce its new nightly news anchor next week.* [Industry trade paper jargon.] *Compare* **Eye web; Peacock web.**

**alter kocker** slang *n.* An epithet for an old man; a man who is past his prime and no longer able to perform some function as he once could — especially one who is grumpy about it. [Yiddish, borrowed from German. Literally *old defecator*.]

**alternate campaign** *n.* An ad campaign that differs from the original, or primary, ad campaign, often focused at a new target audience. An alternate campaign may also be employed if the original ad campaign failed to generate the desired level of interest. *Also* **secondary campaign.**

**alternate history** *n. See* **counter-factual.**

**alternate mark inversion; AMI** *n.* A digital signal encoding technique where the l's are transmitted as alternating, equal amplitude positive and negative pulses while 0's are transmitted as periods of zero signal amplitude.

**alternate sponsorship** *n.* Advertising exclusivity on a rotating basis, often by alternating weeks. For example, a broadcaster could offer two competing advertisers exclusive access to a particular time slot in alternating weeks, assuring each advertiser that no directly competing products will be advertised during that advertiser's exclusive time.

**alternate title** *n.* Any title other than the original release title by which a particular work is known. Alternate titles are often in a language other than that of the original title. They may also be names used before the first release. For example, *Four Weddings and a Funeral* (1994) was known as *Quatre Mariages et un Enterrement* in France. The pre-release working title of *E. T. the Extra-Terrestrial* (1982) was *A Boy's Life* while the working title of *Close Encounters of the Third Kind* (1977) was *Watch the Skies*.

**alternate weeks** *n.* An advertising pattern where a particular ad (or set of ads) is aired every other week. This extends the time span during which an ad appears while reducing the cost to the advertiser.

**alternating voices** *n. See* **multiple voices.**

**alternative access provider** *n.* A telecommunications firm, other than a local telephone company, that provides a connection between a customer's premises to a point-of-presence for a long distance telephone service carrier.

**alternative media** *n.* Communications media that do not fall into clearly defined categories or that are outside the mainstream media categories of the day.

Today's alternative media may well be part of tomorrow's mainstream just as today's mainstream was once yesterday's alternative media. For example, when first introduced, motion pictures, radio, television, the Internet, and mobile telephones as audiovisual distributions devices were all part of the alternative media. Other media, such as advertisements placed on grocery store shopping carts, highway road signs, or blimps, have existed for some time but remain outside of the traditional media categories.

**alternative production financing** BUSINESS *n.* Raising the money necessary to fund a work's production from sources other than an established motion picture studio. This includes private investors, presales, bank loans, credit cards, etc.

**alternative scenes** *n. See* **cover shot; coverage; protection shot.**

**AM** ABBR. *n.* Analog signals where the variations in wave amplitude (height) correspond to the information being broadcast — the wavelength, or frequency, remains the same.

The original un-modulated sign wave represents the carrier signal and establishes the frequency of the AM transmission. The data signal is combined with the carrier wave to create a modulated wave that can be demodulated at the receiving end to extract the data signal from the carrier wave.

The AM radio spectrum ranges from 535 to 1,705 kHz. Television signals are actually a hybrid of AM and FM (frequency modulation) radio signals where the AM signal carries the visual (image) information and the FM signal carries the aural (sound) information.

AM radio waves broadcast from a transmitter can arrive at their destination in two forms: ground waves and sky waves. Ground waves follow the curvature of the earth; sky waves bounce off the ionosphere and are reflected back to earth, significantly extending a station's coverage area, particularly at night. Citizens band (CB) radio, shortwave broadcasting, and aviation radios also use AM signals.

[An initialism of *Amplitude Modulation*.] *Compare* **FM.**

**AM suppression; AM rejection** *n.* The process used by an FM tuner or receiver to reject any unintended amplitude modulation that may be present in the FM signal and interfere with proper reception of the signal. Much of the interference and noise in broadcast signals is the result of amplitude modulation, so a tuner with good AM suppression will have less distortion and noise than a tuner with poorer suppression.

***Amateur Television Quarterly*** *n.* A quarterly journal dedicated to the amateur television broadcast community, namely those who use ham radio equipment to broadcast video signals on frequencies above 420 MHz. Amateur television began in the 1920s, and the first amateur television magazine, *ATV Experimenter*, appeared in 1962. *Amateur Television Quarterly* has

**One work may be released under a variety of alternate titles. Warner Bros.' *Dark Passage* (1947) as it was known, in Argentina, left, Denmark, and Japan (courtesy Heritage Auctions, www.ha.com).**

**Issues of *Amateur Television Quarterly* (© 2008 Harlan Technologies, www.hampubs.com).**

been published by Harlan Technologies of Rockford, Illinois since 1987. The Harlan Web site is www.hampubs.com.

**ambience** *n.* **1.** The acoustical qualities of a listening space, such as reverberation, echoes, background noise, etc; room tone. **2.** Sound effects or reverberation added to recorded sound to match the room tone of another environment. Typically added to ADR recordings to match the characteristics of the sound recorded at the original location. *Compare* **NC curve.**

**ambience track** *n.* An edited sound track assembled by the sound editor in preparation for the final sound mix that contains actual or manufactured recordings of the room tones or ambient sounds of the locations that appear in the production.

**ambient effects** *n. See* **ambient sound.**

**ambient light** *n.* The generalized, omni-directional light present at a locale, originating from natural or artificial sources. *Compare* **available light; existing light.**

**ambient noise** *n. See* **ambient sound.**

**ambient occlusion** *n.* A computer graphics technique that simulates the effect of ambient reflection in a scene without the computational burden of calculating the full effect of ambient light on each object in the scene.

Due to the computational complexity of determining how all light reflected off all objects in a scene will affect the illumination of all other objects (and therefore impact the light reflected off those objects onto all other objects, and so on), most computer animation lighting systems do not calculate ambient light reflection. Instead, they focus on the light that falls directly on each object. Since the natural world is full of ambient light, computer generated images have unnaturally sharp shadows and are darker than one would expect given the amount of light applied to a scene.

One technique to address this is to provide an overall ambient light to brighten the entire scene and soften all of the shadows in a uniform way. This is easy to do, but results in a flat looking image since the amount of ambient light added in cracks and under objects is the same as added to flat surfaces on the tops of objects. (In the natural world, the undersides of things receive less ambient light and provide subtle shadows that add texture to a scene.) Another technique is to add a large number of low-power direct illumination lights to simulate the ambient light that would have naturally occurred. The effect of these additional lights can be calculated using the same method as for the primary lights illuminating the scene without having to actually calculate ambient reflections. This results in a properly illuminated image with soft shadows in the expected places and a more realistic effect than simply adding a low level of uniform illumination to the entire scene. It requires less computational time than true ambient reflection, but requires much more time to set up and render than a scene without these additional lights. Ambient occlusion approximates the effect of ambient reflection without the flat appearance of increasing the overall illumination or the set up/computational burden of adding numerous low-power lights to simulate ambient reflection.

[Coined in 2002 by Industrial Light and Magic.] *Compare* **ray tracing; reflection occlusion.**

**ambient sound** *n.* **1.** The background sounds naturally occurring at a locale, such as traffic noise coming through walls, heating or air conditioning, or other extraneous sounds that cannot be turned off or removed. A lack of ambient sound is immediately noticeable because the human hearing system expects it. **2.** The audio material added to a work that simulates the natural sounds of a particular environment. Without ambient sound, dialogue often sounds hollow or flat. **3.** Additional sounds unavoidably recorded along with the dialogue during production sound recording. *Also* **ambient effects; ambient noise; atmospheric sound; atmospherics; backgrounds.** *See* **actual sound; background noise; environmental sound; natural sound; room tone.**

**ambient temperature** *n.* The temperature of the surrounding medium, typically the air. Ambient temperature can affect the performance of electronic devices and is an important property in long-term archival storage. *Also* **room temperature.**

**ambiguity** ACADEMIC *n.* The state of being unclear to the audience. Events often possess more than one meaning, and a work may refuse to point the audience toward the correct interpretation, if one exists at all. See, for example, Michelangelo Antonioni's reinterpretation of the murder mystery, *Blowup* (1966), or *The Stunt Man*'s (1980) look at the ambiguity between reality and illusion in filmmaking. Of course, ambiguity is not always intentional and may simply be the result of poor filmmaking.

**ambisonics** *n.* A system for the reproduction of a three-dimensional sound field, using two or more transmission channels and four or more loudspeakers. *Compare* **SoundField microphone.**

**ambush interview** *n.* An on-camera interview where the subject is not warned in advance but is simply confronted by a reporter with a camera that is already running.

**ambush journalism; ambush television** *n.* The practice of conducting ambush interviews. *Compare* **checkbook journalism.**

**AMC** ABBR. *n.* One of the world's largest theater chains, with more than 3,500 active screens in eight countries. Among other things, AMC established the first multi-cinema in a shopping mall (1963), automated projection booth (1966), electronic ticketing system (1982), integrated cup holder armrest (1989), and stadium seating theater (1995). The AMC Web site is www.amctheatres.com. [An initialism of American Multi-Cinema, Inc.]

**American Academy of Advertising** *n. See* **AAA.**

**American Association of Advertising Agencies** *n. See* **AAAA.**

**American Association of Producers; AAP** *n. obs.* A professional association formed in 1983 to represent the interests of television producers working on programs recorded to videotape. Merged with the Producers Guild of America (PGA) in 2001.

**American Cinema Editors; ACE** *n.* A professional association that represents film and television editors, established in 1950. Editors may

apply for membership with letters of recommendation from 2 current members and at least 60 months of editing experience working in feature films or television. ACE publishes the quarterly journal *CinemaEditor* and gives out the annual ACE Eddie Awards to recognize achievement in film and television editing. The ACE Web site is www.ace-filmeditors.org.

**American CinemaScope perforation; AC; CS** *n. See* **CinemaScope perforation.**

**American Cinematheque** *n.* A not-for-profit, viewer-supported cultural organization, created in 1981 and dedicated exclusively to the public presentation of the moving picture in all its forms, ranging from classic films to the outer frontiers of the art form. The American Cinematheque is housed in the fully-restored Egyptian Theater in Hollywood. The Cinematheque Web site is www.americancinematheque.com

***American Cinematographer*; AC** *n.* A monthly periodical published by the American Society of Cinematographers (ASC) since 1920. Over time *American Cinematographer*'s byline has evolved from "The Magazine of Motion Picture Photography" to "The International Journal of Film & Digital Production Techniques." The ASC Web site is www.theasc.com/magazine.

***American Cinematographer's Manual*** *n.* An authoritative technical reference manual for cinematographers covering lighting, lenses, film emulsions, etc. Published by the American Society of Cinematographers (ASC). The ASC Web site is www.theasc.com.

**American Federation of Musicians; AFM; AF of M** *n.* An AFL-CIO affiliated U.S. labor union established in 1896 that represents musicians, arrangers, orchestrators, and copyists who work on motion pictures, television, commercials, legitimate theater, nightclubs, and audio recordings. AFM oversees both national and regional contracts through its nearly 600 union locals, including Musician's Union Local 47 in Los Angeles and Local 802 in New York. AFM also publishes the monthly magazine *International Musician*. The AFM Web site is www.afm.org. *Compare* **AEA; AFTRA; AGMA; AGVA; SAG.**

**American Federation of Radio Artists; AFRA** *n. obs.* A U.S. trade union established in 1937. On September 17, 1952, the union changed its name to the American Federation of Television and Radio Artists (AFTRA) after merging with the Television Authority, a group that represented union interests in broadcast television.

**American Federation of Television and Radio Artists** *n. See* **AFTRA.** *Compare* **AEA; AFM; AGMA; AGVA; SAG.**

**American Film Institute** *n. See* **AFI.**

**American Guild of Musical Artists; AGMA** *n.* A New York City–based labor union established in 1936 that represents dancers, solo instrumentalists, narrators, vocalists, stage managers, and stage directors in U.S. opera, ballet, recitals, and concert venues. The AGMA Web site is www.musicalartists.org. *Compare* **AEA; AFM; AFTRA; AGVA; SAG.**

**American Guild of Variety Artists; AGVA** *n.* A New York City–based labor union established in 1939 that represents comedians, dancers, magicians, singers, and others who appear in live stage performances: nightclubs, cruise ships, fairs, resorts, etc., but excluding legitimate theater. *Compare* **AEA; AFM; AFTRA; AGMA; SAG.**

**American Humane; ~ Association; AHA** *n.* A U.S.–based charitable organization established in 1877 and dedicated to the protection and care of children and animals. Since 1940, American Humane has been monitoring the treatment of animals on motion picture sets in the U.S. and around the world, averaging more than 1,000 productions each year. Their Film and Television Unit is based in Los Angeles and provides Certified Animal Safety Representatives who work with producers and animal trainers to ensure that "No Animals Were Harmed" in the making of an audiovisual work. Only American Humane can issue the disclaimer to eligible productions that have adhered to their extensive *Guidelines for the Safe Use of Animals in Filmed Media*. The American Humane Web site is www.americanhumane.org.

Thanks to American Humane's efforts, in 1980 the "Cruelty to Animals Statement of Policy" was added to the Screen Actors Guild basic agreement. The policy requires that signatory productions submit relevant script pages before filming to American Humane, and allow on set monitoring of any scenes involving animals. In addition, it requires that "trained animals [be] available which can perform with realism and without danger of injury or death," and that actors may not "perform in a scene ... in which an animal is intentionally tormented or killed." American Humane provides ratings and reviews of how animals were treated during production in the Film & TV Unit section of their Web site.

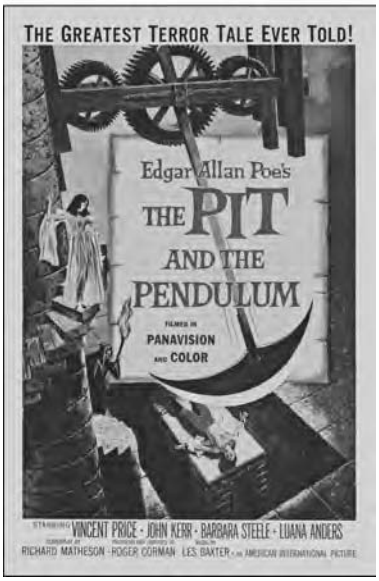
**USAGE:** *American Humane* is a separate organization from local humane societies and *The Humane Society of the United States*.

*Compare* **Humane Society of the United States, The.**

**American Humane Society** *n. See* **Humane Society of the United States, The.**

**American International Pictures; AIP** *n. obs.* A U.S.–based motion picture distributor and production company best known for its genre and exploitation films of the 1960s and '70s. Founded by Samuel Z. Arkoff and James H. Nicholson as American Releasing Corporation in 1954 and renamed to AIP in 1956. AIP merged with Filmways in July 1979 and became Orion Pictures Corporation in 1982. Orion was then acquired by MGM in 1998.

In response to the *Paramount Decree*, which required the major Hollywood studios to divest themselves of their theater chains, and growing pressures from television, the majors discontinued their short subject and second feature units in the 1950s. AIP was established to fill this void by producing low-budget exploitation/genre pictures to fill the second half of theatrical double bills. AIP's first production, *The Fast and the Furious* (1954), was directed by Roger Cor-




***She Gods of Shark Reef* (1958) and *The Pit and the Pendulum* (1961), two of the many movies directed by Roger Corman for AIP (courtesy Heritage Auctions, www.ha.com; Richard Tempest collection).**

man, who became AIP's best-known director. AIP's early films were high-concept works with Nicholson developing a film's title and advertising plan before a script was written.

Second features are traditionally sold to exhibitors for a flat fee. To increase its revenue share, AIP began releasing its films as double-bill packages for a percentage of the total box office. This proved particularly successful with drive-in theaters. At this time, AIP also focused on the teenage market looking for cheap thrills on date nights, adding horror and hotrod films to its repertoire. On the lighter side, AIP produced the original *The Little Shop of Horrors* (1960) and created the beach movie genre in 1963 with *Beach Party* starring Frankie Avalon and Annette Funicello.

AIP continued turning out double-bills until 1959, when other companies, such as Allied Artists, started to copy its format. AIP began importing and distributing foreign films in addition to its own productions. AIP did quite well in the 1960s, but began to decline in the 1970s. Nicholson left the company in 1972. As AIP's core white teenage audience grew older and Blacks became a more important market segment. AIP responded with blaxploitation films such as *Slaughter* (1972), *Coffy* (1973), and *Hell Up in Harlem* (1973). While AIP continued to present a mix of self-produced and foreign product, it began to find itself in competition with the majors who were making AIP-style films, but with much larger budgets. AIP responded with bigger budget films of its own, including *Futureworld* (1976) and *The Amityville Horror* (1979).

AIP produced and released films through a number of subsidiaries: Filmgroup released mostly offbeat features; Trans-American was best known for its sex- and drug-themed features in the late 1960s; Hallmark concentrated on horror films, mostly releasing foreign acquisitions in the U.S. market; and AIP-TV released Japanese, European, and Mexican acquisitions directly to television along with low-budget made-for-television features.

In 1979, AIP merged with Filmsure Corporation, a subsidiary of Filmways, Inc., but kept the AIP name until 1980, when it changed its name to Filmways Pictures, Inc. On July 30, 1982, Filmways Pictures, Inc. changed its name to Orion Pictures Distribution Corporation. The current American International Pictures exists in name only, and has no assets.

**American loop** *n. See* **Latham loop.**

**American montage** *n.* A montage specifically designed to show the swift passage of time, often with a musical accompaniment. Originally developed by Hollywood editors in the 1930s and 1940s. The training sequences in *Rocky* (1976) are classic examples of the American montage. The technique was also satirized in the "Asspen" episode of the animated series *South Park* (1997–). *Compare* **découpage classique.**

**American Mutoscope and Biograph Company; Biograph Company, The; K.M.C.D.** *n.* The motion picture production company and equipment manufacturer originally established as the American Mutoscope Company in 1895 by Elias B. Koopman, Harry N. Marvin, Herman Casler, and William Kennedy Laurie "W.K.L." Dickson, the developer of Edison's "kineto" series of motion picture systems. The company Web site is www.biographcompany.com.

The company changed its name with the introduction of the Biograph projector in the summer of 1896. The Biograph projector competed directly with Edison's Vitascope until the two companies set aside their differences and partnered in the Motion Picture Patents Company (the Edison Trust) in 1908. Over time, the importance of the Mutoscope waned and American Mutoscope and Biograph became known simply as The Biograph Company. As with many Trust members, the company stubbornly stuck to producing shorts during the early Silent Era (through 1917) even in the face of public demand for features. (This was a personal bias of Thomas Edison that heavily influenced the various Trust members.)

**American Mutoscope Company** *n. obs.* The company founded on December 27, 1895 in Jersey City, New Jersey by Elias B. Koopman, Harry N. Marvin, Herman Casler, and William Kennedy Laurie "W.K.L." Dickson to produce Mutoscopes. It soon expanded to include Biograph projectors and became the American Mutoscope and Biograph Company in the summer of 1896.

**American National Standards Institute** *n. See* **ANSI.**

**American perforation** *n.* The standard four perforations per 35mm film frame punched along both edges of the film strip. Established by W.K.L. Dickson for the Edison Company in 1889.

**American Releasing Corporation** *n. obs.* A U.S.–based motion picture production company founded in 1954. The company's name changed to American International Pictures in 1956.

**American screwdriver** *n. See* **[1]hammer.**

**American shot** *n.* A medium two-shot, framed to show both actors from the knees up. [Translated from the French *plan Américain*. So called by European filmmakers because of its stereotypical use in American films during the Studio Era (1927–1954), particularly Westerns.] *See* **medium long shot; two-shot.**

**American Society of Cinematographers Inc.; ASC** *n.* A professional association dedicated to advancing the art of cinematography. The ASC evolved from the Static Club, established in Hollywood on January 9, 1913, and the Cinema Camera Club, established in New York City in 1914. The ASC itself was established in 1919 and is the world's oldest continuously operating motion picture society. The ASC publishes *The American Cinematographer's Manual*, a technical reference book, and *American Cinematographer*, a monthly magazine. Membership is by invitation only and is limited to directors of photography. Practitioners of allied crafts are granted associate membership. The ASC Web site is www.theasc.com. *Compare* **Australian Cinematographers Society; British Society of Cinematographers; Canadian Society of Cinematographers.**

**American Society of Composers, Authors and Publishers** *n. See* **ASCAP.**

**American Sportscasters Association; ASA** *n.* A professional association established in 1980 to promote, support, and enhance the work of their member sportscasters. The ASA also promotes high standards of ethics, integrity, and professional conduct within sportscasting. In addition, the ASA is a resource of information and guidance for those interested in becoming a sportscaster. Since 1984, the ASA has also sponsored the Sportscasters Hall of Fame. The ASA Web site is www.americansportscastersonline.com.

**American Standards Association; ASA** *n. obs.* The official U.S. standards body. Known as the American National Standards Institute (ANSI) since 1969.

**American Studio Era** *n. See* **Studio Era.**

**American studio system** *n. See* **studio system.**

**American Women in Radio and Television, Inc.; AWRT** *n.* A professional association established in 1951 for women who work in broadcasting or allied fields. The AWRT's mission is to advance the impact of women in the electronic media and allied fields by educating, advocating, and acting as a resource to its members and the industry. In 1960, the AWRT became the first professional broadcasting association to establish an educational foundation, The Foundation of AWRT. The AWRT Web site is www.awrt.org.

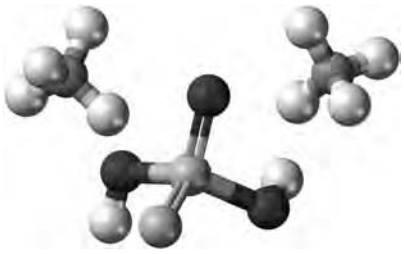
**AMI** ABBR. *n. See* **alternate mark inversion.**

**AMIA** ABBR. *n. See* **Association of Moving Image Archivists.**

**ammeter** *n.* A device that measures electric amperage, or the current running between the power and the load in an electric circuit.

**AMMI** ABBR. *n. See* **Museum of the Moving Image.**

**ammonium thiosulfate** *n.* The active ingredient in some photographic fixers: $(NH_4)_2S_2O_3$.



**Ammonium thiosulfate molecule (illustration by Bryan Theis).**

**AMOL** ABBR. *n.* A system developed by Nielsen Media Research to monitor the television signals of select U.S. broadcasters and automatically identify the programs actually broadcast by more than 1,000 individual stations across the country. Participating broadcasters and distributors include an AMOL signal during each tracked program with a unique code that identifies the specific program being broadcast. The electronic broadcast logs generated by Nielsen from the AMOL signals are accepted by many advertisers as proof of broadcast in lieu of notarized affidavits or manually-generated certified broadcast logs. [An acronym of *automatic measurement of line-ups*.]

**amortization of negative cost** BUSINESS *n.* An accounting procedure where the negative cost for an audiovisual work is charged against revenue derived from the work.

**amortize overhead** BUSINESS *n.* An accounting practice where an organization's unallocated overhead expenses are divided among its various projects according to a percentage calculation. *Compare* **allocation.**

**amp** *n. See* **amplifier.**

**ampacity** *n.* The maximum safe current-carrying capacity of a circuit or electrical device, measured in amps. [Clipped from *amperage capacity*. ]

**AMPAS** ABBR. *n. See* **Academy of Motion Picture Arts and Sciences.**

**& (ampersand)** ABBR. *conj.* And; two or more people have performed the same function on a project while working as a team: *Person A & Person B.*

The Writers Guild of America (WGA) recognizes the ampersand as an indication of a writing team while the Producers Guild of America (PGA) recognizes the ampersand, slash, and hyphen as indicators of a producing team. In contractual matters, such teams are treated as a single person. For example, they split a single fee (the exact percentage of the division is up to the team members) and share the same screen credit (if an award nomination has a limit on the number of individuals who may be named in the nomination, a team counts as a single person).

**USAGE:** In this context, the symbol *&* and the word *and* are not synonymous — each has a distinct meaning.

*Compare* **slash; and.**

**Ampex** *n.* A leading U.S.–based television broadcast equipment manufacturer established in 1944 by Alexander M. Poniatoff. Ampex is best known for introducing the first practical videotape recorder, helical scan recording, and slow motion instant replay. The Ampex Web site is www.ampex.com. [An eponymous initialism of *Alexander M. Poniatoff EXcellence*.]

**Amphenol** *n.* A manufacturer of interconnect products, including electrical, electronic, and fiber optic connectors; coaxial and flat-ribbon cable; and interconnect systems. The Amphenol Web site is www.amphenol.com. *Compare* **Trompeter.**

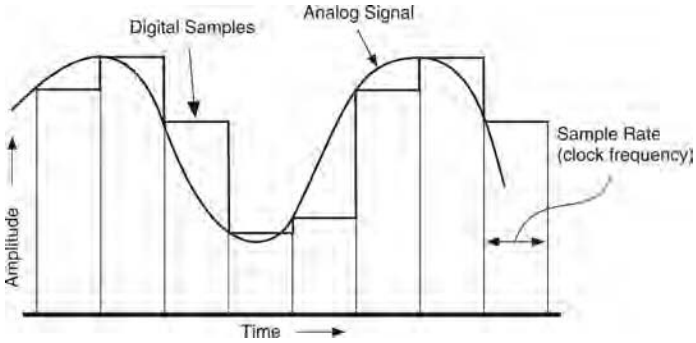
**amplification** *n.* The act or result of increasing signal amplitude. An amount of amplification is generally expressed in decibels. *Compare* **attenuation.**

**amplifier; amp** *n.* An electronic device that increases the current, voltage, or power of an input signal, generally used to increase the amplitude (level) or strength (volume) of an electric, electronic, sound, or video signal. Most amplifiers are active devices, though some amplifiers, such as certain distribution amplifiers, may only reduce the impedance level of the signal for the purpose of driving long lines.

**amplifier bridging; bridging** *n.* The process of connecting two or more amplifiers so they feed the same source to the same output, increasing the power of the combined output by the sum of their individual outputs. For example, bridging two 200-watt amplifiers to create a single 400-watt output.

**amplifier gain; gain** *n.* The extent to which an input signal is increased by an amplifier, expressed as the ratio of the input signal level to the output signal level and commonly expressed in dB.

**amplitude** *n.* The height of a waveform, as in radio waves (AM) or sound waves, or the magnitude of a signal in voltage or current. Amplitude often correlates to the strength or volume of a signal, without regard to its frequency.




**Amplitude (© 2008 Quantel Ltd., All Rights Reserved, www.quantel.com).**

**amplitude error** *n. See* **frequency response error; jitter.**

**amplitude intermodulation distortion; AIM** *n.* A form of electronic signal interference where one signal causes a change in the amplitude modulation of another signal.

**amplitude modulation** *n. See* **AM.** *Compare* **frequency modulation.**

**amplitude uncertainty** *n. See* **aperture time errors.**

**AMPP** ABBR. *n. See* **Association of Motion Picture Producers.**

**AMPS** ABBR. *n. See* **Academy of Motion Picture Sound.**

**AMPTP** ABBR. *n.* **1. Alliance of Motion Picture and Television Producers, Inc.:** A U.S. trade association established in 1982 to represent motion picture and television producers in union and collective bargaining agreements covering actors, craftspersons, directors, musicians, technicians, and writers. The AMPTP Web site is www.amptp.org.

AMPTP represents over 350 production companies, studios, and film laboratories. The guilds and unions involved in these negotiations include the American Federation of Musicians (AFM); Directors Guild of America (DGA); International Alliance of Theatrical Stage Employees (IATSE); International Brotherhood of Electrical Workers (IBEW); Labors Local 724; Screen Actors Guild (SAG); Teamsters Local 399; and Writers Guild of America (WGA).

**2.** *obs.* **Association of Motion Picture and Television Producers:** A U.S. trade association founded in 1924 as the Association of Motion Picture Producers. It added "and Television" to its name in 1964 when it merged with the Alliance of Television Film Producers (itself founded in 1951). In 1975, Paramount and Universal dropped out of the AMPTP and formed "The Alliance." The Association of Motion Picture and

Television Producers and the Alliance disbanded in 1982 following the creation of the Alliance of Motion Picture and Television Producers, Inc.

**AMV** ABBR. *n. See* **anime music video.**

**AN** ABBR. *n. See* **access node.**

**anachronism** *n.* An error in the order of time; an object or person that appears in the wrong time or an error in chronology where events appear in the wrong order. Most anachronisms are the result of some future thing appearing in a past setting (either intentionally or because the author did not realize that the ancient Greeks lacked bicycles), though the unexpected or unexplained appearance of an item from the past may also be anachronistic (such as powering a space ship with a coal-fired steam engine).

There is a long history of artistic anachronisms. Only recently did they become of great concern. Chaucer used them freely. Shakespeare did not seem to care that the Romans did not have clocks that struck the hour when he used them in *Julius Caesar* (c. 1600). Most dialogue in period movies is anachronistic — if it were not, contemporary audiences would have a difficult time. (Simply having all characters speak French in a French film regardless of their supposed nationalities is not necessarily anachronistic, since this may be merely out of place, not from the wrong time.) That being said, modern audiences have become generally less tolerant of unintended anachronisms. Intended ones, introduced for artistic purposes rather than the result of a simple mistake or cost-cutting measure, may or may not succeed depending on how they are integrated into the work.

**anacrusis** *n. See* **beat.**

**anaglyph; anaglyphic process** *n.* A three-dimensional (3-D) process that uses two slightly offset images of the same subject, each tinted a different color. When the images are overlaid and viewed through glasses with lenses of the corresponding colors, a three-dimensional image is perceived.

As with all 3-D processes, anaglyphs use two slightly offset images of the same action, either shot with two cameras or a single camera fitted with a stereoscopic lens. Each image — one for each eye — is photographed offset by the approximate distance between the centers of a pair of human eyes (roughly 70mm or 2¾") and filtered through a contrasting colored lens, usually red and blue-green. (For projection, the red and green offset images can be exposed onto the same strip of color film or onto two strips of film run through a special synchronized projector.) The audience watches the work through anaglyphoscopes: glasses with corresponding colored lenses. One lens blocks the red image and allows only the green filtered image to be seen. The other lens blocks the green image and allows only the red image to be seen. In the example of a red ball photographed against a field of green grass, one eye would see a red ball against a black background (that eye's lens having filtered out the color of the green grass) while the other eye would see a black circle on a green field (that eye's lens having filtered out the color of the red ball). The positions of the black circle and the red ball would be slightly offset as perceived by the viewer, simulating the offset images common to human binocular vision. As a result, the viewer perceives the on-screen image as having three-dimensional depth.

The red and green filters alter the color composition of the projected images, so the process works best with black-and-white films. The original anaglyph process as described in the example above also caused severe eye strain. An improved system based on the same offset image concept was developed in the 1930s. It used polarized light in place of color-filtered images and so could produce full color images with reduced eye strain in the viewer. Development of the color filter-based anaglyph process continued, resulting in an improved 3-D effect, full color images, and reduced eye strain. For example, writer/director Robert Rodriguez used the color anaglyph process for both *Spy Kids 3-D: Game Over* (2003) and *The Adventures of Sharkboy and Lavagirl in 3-D* (2005).

[From the Late Latin *anaglyphus*, meaning carved in low relief.] *Compare* **autostereoscopic; color bombardment; interocular distance; polarized stereograms.**

**Back and front views of the souvenir anaglyphoscope given out for Warner Bros.' release of *The Mask* (1961). Only portions of the film were presented in 3-D, so the audience was instructed, "Each time the man in the picture puts on his mask you look through this for the shock of your life! REMEMBER! You cannot see the thrills of 'THE MASK' unless you wear this mask!" (Todd Franklin collection).**

**anaglyphoscope** *n.* Special glasses with contrasting colored lenses — generally one red and one blue-green — used to view 3-D movies produced with the anaglyphic process.

**anagnorisis** ACADEMIC *n.* The moment when the protagonist gains the knowledge that will lead either to his downfall (in a tragedy) or to his success (in a comedy). In the traditional three act structure, this is the moment of crisis, often identified as Plot Point II, which propels the action from the climax of act II into the resolution of act III. [Coined c. 330 BCE by Aristotle in his *Poetics*.] *See* **crisis; Plot Point II.**

**analog; analogue; A** *mod.* A fluctuating, evolving, or continually changing process with infinite possible gradations, such as sound waves or visible light; an electronic recording and playback process that simulates (is analogous to) the natural world. Conversely, a digital process assigns discrete values (composed of 0's and 1's) to each instance of a naturally analog event. Analog systems are much more prone to interference and generational degradation than digital systems. Analog systems can be found in audio recording (vinyl records, cassette tapes), video recording (Betacam SP, VHS), sound encoding (Dolby SR), and broadcasting (AM, FM, conventional TV). *Compare* **digital.**

**analog broadcast TV** *n.* An over-the-air terrestrial transmission of an analog television signal using radio waves. [A retronym coined following the introduction of digital media.] *See* **broadcast television.** *Compare* **digital broadcast TV.**

**analog component island** *n.* A collection of analog component video equipment within an otherwise non-component video facility.

**analog component video** *n. See* **component video.**

**analog domain** *n.* The traditional analog workspace; the collection of analog software, equipment, and program data. When one works exclusively with analog material, one is working within the analog domain. [A retronym coined following the introduction of digital media.] *Compare* **digital domain.**

**analog hole** *n.* The gap in digital content protection technology afforded by digital-to-analog-to-digital conversion (D/A/D). Protected digital content can be limited to devices that respect copy protection controls, but if the digital content is converted to an analog form by a compliant device, another device can be used to convert that analog signal back into a digital form that lacks the copy protections of the original digital material. This creates an "analog hole" into which all copy protections disappear, or a "hole" in the protective blanket of copy protection technology that is meant to prevent copyrighted works from being copied. *Compare* **broadcast flag.**

**analog media** *n.* Media where the information content is recorded in an analog form, including film, VHS videotape, and NTSC/PAL broadcast television. [A retronym coined following the introduction of digital media.] *Compare* **digital media; screen media.**

**analog recording** *n.* **1.** Storing an analog electronic signal, normally one representing sound or an image, for later playback in a form that is a physical representation of the original analog waveforms. **2.** The physical product produced by an analog recording process: a VHS videotape, an audio cassette tape, and a vinyl LP album are all analog recordings. Film is also an analog recording technology. The individual grains of light-sensitive material embedded in the film emulsion have the ability to record subtle variations in light and color representative of the natural, analog world. Successive copies of an analog recording suffer from generational loss, unlike digital recordings. [A retronym coined following the introduction of digital recording.] *Compare* **analog sound; analog video.**

**analog signal** *n.* An electronic signal that uses continuous changes in amplitude or frequency to convey information and has an infinite number of possible states. A digital signal has a limited number of discrete states. *Compare* **digital signal.**

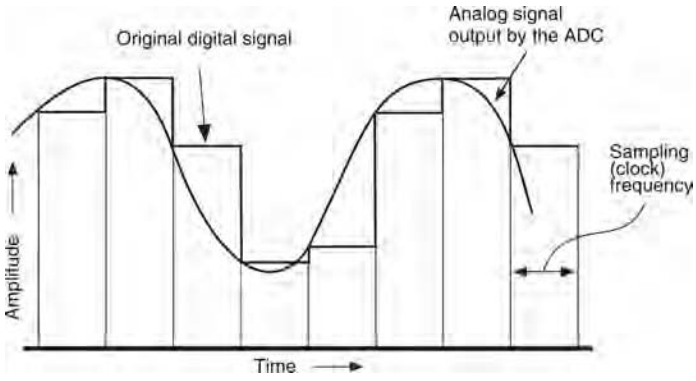
**analog sound** *n.* Sound recorded as oscillating waves representative of (or analogous to) actual sound waves. [A retronym coined following the introduction of digital sound recording.] *Compare* **digital sound.**

**analog sound track** *n.* A sound track where the sound is recorded in analog form as a continuously variable signal. Analog sound tracks on film are mostly optical, though some are magnetic. On tape, they are strictly magnetic while on disc (such as a vinyl record) they are created by groves cut into the surface of the disc. [A retronym coined following the introduction of digital sound tracks.] *Compare* **digital sound track.**

**analog-to-digital converter; A/D converter; ADC; A/D** *n.* An electronic device that uses digital sampling (quantization) to convert an analog signal into a digital representation of that signal, possibly acting as an interface between analog and digital devices. For instance, analog sound must be converted by an ADC into a digital signal before it can be recorded onto digital media, such as a DAT or CD.

The analog-to-digital conversion process begins with sampling the analog signal at regular intervals. Each sample is then assigned a digital value a certain number of bits long. In general, the higher the sample frequency and the more bits per sample, the higher the quality of the digital output. For audio, signals are typically sampled at 44.1 or 48 kHz with 16, 20, or 24 bits per sample. Video signals are often sampled at 13.5 MHz for standard definition or 75 MHz for high definition with 8 or 16 bits per sample.

Analog-to-digital converters may represent a gap in content protection since analog content protections are not typically retained as part of the conversion process.




**The analog signal produced from a series of digital samples by an analog-to-digital converter (© 2008 Quantel Ltd., All Rights Reserved, www.quantel.com).**

**USAGE:** May also be referred to as an *analog-to-digital connector*, since it may be used to connect the analog output of one device to the digital input of another.

*Compare* **digital-to-analog converter; digitization.**

**analog video** *n.* A video signal that represents an infinite number of smooth gradations between video levels. NTSC, PAL, and SECAM are all analog video formats. Digital video assigns a finite set of levels to each element of the signal. [A retronym coined following the introduction of digital video.] *Compare* **generational loss.**

**analog video camera; analog camera** *n.* A video camera that produces images in an analog format. Camcorders include both camera and recorder in a single unit, and are therefore limited to a single format. [A retronym coined following the introduction of digital video cameras.] *See* **camera.** *Compare* **digital video camera.**

**analogous colors** *n.* Any two adjoining colors on a color wheel. *Compare* **complementary colors; primary colors.**

**analogy advertising** *n.* Advertising that uses an analogy to compare the product being sold to some otherwise unrelated item as part of the promotional message. *See* **advertising genre.**

**analytic projector** *n.* A film projector capable of a freeze frame (holding a single image steady on screen) without damaging the film. Used by film students to study the mise-en-scène of a particular shot and physicians to study the details of medical diagnostic films. Largely supplanted by videotape and DVD players.

**analytical editing** *n.* **1.** Breaking a scene down into a series of shots, and then assembling the individual shots to create a contiguous scene. The previous style of film editing, used at the beginning of the Silent Era (c. 1886–1930), recorded continuous actions as a single, unedited shot. If one wanted to show two points of view on the same action, the entire action was repeated from the beginning in each shot. **2.** The contemporary style of editing fictional works. *Compare* **associative editing.**

**anamorphic** *mod.* **1.** The property of a lens that reduces or magnifies an image by different proportions in its horizontal and vertical directions. **2.** Relating to a process that uses a special lens to record a widescreen image within the space of a standard image. The camera lens distorts the image, compressing it in the horizontal direction twice as much as the vertical, making everything look tall and skinny. The projector lens or video display system reverses this distortion by expanding the image in the horizontal direction so that the presented image looks normal.

While both anamorphic and spherical widescreen images are the same width on film, the traditional widescreen image area on the film is much shorter than the comparable anamorphic image. For a 1.85 aspect ratio image on 35mm film, 36 percent of the total negative frame space is wasted with a spherical, or non-anamorphic, image. Since the anamorphic widescreen image has more negative area on film than a spherical lens image with the same widescreen aspect ratio, it is generally of higher quality while delivering a 2.55:1 aspect ratio image (2.35:1 when allowing space for the sound track).

The principals of the anamorphic lens were first developed by Henri Chrétien during World War I for a tank periscope that gave a 180° field of view. After the war, Chrétien developed the Hypergonar motion picture lens system. It consisted of an anamorphic adapter that could be added to a standard motion picture camera or projector lens. This system was used to produce the first anamorphic film, *Construire un Feu* (*To Build a Fire*, 1928). The process did not catch on until Fox Film Corporation purchased the patents for Chrétien's Hypergonar lens system in 1952 and used them to create CinemaScope, which premiered with *The Robe* (1953). *Compare* **16:9 anamorphic; spherical.**

**anamorphic lens** *n.* A lens that squeezes (on a camera) or un-squeezes (on a projector) an anamorphic image. *Also* **A-lens; squeeze lens.** *Compare* **spherical lens.**

**anamorphic negative** *n.* An otherwise standard film negative with an anamorphic, rather than spherical, image recorded upon it.

**anamorphic photography** *n.* Filming with an anamorphic lens and thus recording an anamorphic image on film or video.

**anamorphic print** *n.* An otherwise standard film print with an anamorphic, rather than spherical, image recorded on it.

**anamorphic projection** *n.* Projecting an image with an anamorphic lens. Required when there is an anamorphic image on the film or video being projected.

**anamorphic squeeze** *n.* The two times horizontal image compression that results when an image is filmed with an anamorphic lens.

**anastigmatic lens** *n.* A lens without any astigmatism; a lens that has been modified to correct for any naturally occurring astigmatism. *Compare* **aberration.**

**anchor; anchorman; anchorwoman; anchorperson** *n. See* **news anchor.**

**anchor spike** *n.* A large, heavy duty metal nail designed to be driven into the ground at an angle to provide an attachment point for a stabilizing guy wire. Similar in design and function to a tent spike. *Also* **bull prick.** *Compare* **guy wire.**

**ancillaries** BUSINESS *n. See* **ancillary market.**

**ancillary** *mod.* Relating to the commercial presentation of an audiovisual work to an audience aboard a common carrier (airline, passenger ship, or train) flying the flag of the licensed country or at a shared residential facility (hotel) located within the contiguous area of the licensed country.

The most common distribution channels include:

- Ancillary
- Cinematic (theatrical, non-theatrical, public video)
- Home Entertainment (rental and sell-thru)
- Internet
- Television (free, pay, pay-per-view; terrestrial broadcast, satellite, cable)

*Compare* **non-theatrical.**

**Large and small anchor spikes (courtesy Matthews Studio Equipment, www.msegrip.com).**

**ancillary agreement** LEGAL *n.* A distribution agreement that covers an ancillary market.

**ancillary market** BUSINESS *n.* **1.** An opportunity to sell products inspired by an audiovisual work, including action figures, books, posters, T-shirts, behind the scenes featurettes, etc.; the demand for such products. **2.** The distribution channel that serves common carriers (airlines, passenger ships, or trains) and hotels. **3.** More generally, an opportunity for the commercial exploitation of a work beyond its original intended distribution channel.

The anticipated revenue from ancillary markets is usually included in the decision to produce a work, since ancillary markets may actually represent more revenue for the work than its primary market or may be necessary if the work is to turn a profit.

Historically, audiovisual works did not have ancillary markets. The only significant form of commercial exploitation available was theatrical exhibition. One may still have considered foreign sales ancillary to the home market, but this was stretching the point. The need to translate silent film intertitles into other languages, or to dub or subtitle a work with spoken dialogue before it could be sold in foreign territories created the first clear distinction between original and ancillary markets. First television, and later home entertainment, opened up additional ancillary markets for what were originally theatrical works.

Technically, if a work is originally produced as a theatrical motion picture, then television, home entertainment, etc. represent ancillary markets. However, since these subsequent sales may now bring in more revenue than the original theatrical run, it is increasingly difficult to maintain this distinction. One may argue that for some works home entertainment is the primary market and theatrical exhibition is ancillary to that — existing only to raise public awareness of the work and drive later home entertainment sales.

Syndicated reruns of works originally produced for network television are in a similar situation. At one time, reruns were a form of additional revenue secondary to the primary network run. Now, many programs produced for network television actually run at a loss during their original airing and only become profitable when they enter syndicated reruns or are sold into foreign markets.

*Also* **after-market; ancillaries; supplementary market.** *See* **afterlife.**

**ancillary rights** LEGAL *n.* **1.** The legal privilege to exploit a work in a different form or medium; supplemental rights beyond the primary focus of an agreement. For example, if an original work is a motion picture, then the right to produce or license sequels, remakes, television spin-offs, posters, action figures, books, records, T-shirts, etc. represent ancillary rights. If the original work was an action figure, then the right to produce a related motion picture would be an ancillary right.

Distributors may sell ancillary rights for a flat license fee or percentage based royalty, even when the distributor sells the ancillary rights to a corporate subsidiary or sibling business entity. For example, a distributor may sell a movie's book rights to a publishing company owned by the same corporate parent for a set percent of the book's profits. This shields a significant portion of actual profit from the original profit participants. While the distributor does not benefit directly from this practice, its corporate parent does. A similar practice is followed when a film distributor sells the home entertainment rights to a video distributor within the same corporate family.

**2.** The royalties or residuals due from the exploitation of an ancillary market. *See* **allied rights.** *Compare* **isolated ancillary rights; merchandising tie-in; self-dealing; split rights.**

**and** *conj.* When two people (generally screenwriters) work in the same capacity on the same project but do not work together as a team: *Person A and Person B.*

**USAGE:** In this context, the word *and* and the symbol *&* are not synonymous — each has a distinct meaning.

*Compare* **ampersand.**

**and ... action** *phr.* A common variation on the director's call for, "Action!" where the *and* serves as a warning to all that the scene is about to start.

**... and cut** *phr. See* **cut.** *Compare* **... and scene.**

**... and scene** *phr.* Said by an actor or director to end a scene during an audition, rehearsal, or acting class. *Compare* **... and cut.**

**and the Oscar goes to ...** *phr.* The official phrase used to introduce the winner of an Academy Award. It replaced "And the winner is..." in 1989 at the 61st Academy Awards ceremony. *Compare* **envelope please, the.**

**and the winner is ...** *phr. obs.* The traditional phrase introducing the winner of a competitive award, in particular an Oscar. In 1989 the

Academy of Motion Picture Arts and Sciences changed the traditional phrase to "And the Oscar goes to..." out of concern that those who did not win might consider themselves losers. Technically, since the awards are competitive, there are in fact both winners and losers, regardless of the verbiage used. *Compare* **envelope please, the.**

**andante** *n.* A musical tempo equated with walking speed. Traditionally, 76–94 beats per minute. May be either a little slower or a little faster than andantino, though it is usually a little slower. [Italian] *Compare* **adagio; allegro; andantino; largo; moderato.**

**andantino** *n.* A musical tempo equated with walking speed. May be either a little slower or a little faster than andante, though it is usually a little faster. [Italian.] *Compare* **adagio; allegro; andante; largo; moderato.**

**anechoic** *mod.* Without echo, generally applied to a room that is designed to produce no reverberation or other echo effects. Anechoic chambers are often used to test audio equipment and for other types of acoustic and electromagnetic research.

**angel walk** *n.* A catwalk that runs along the rafters above a stage. *Compare* **bridge; greenbed; ozone; perms.**

**angle** *n.* **1.** The relationship between two objects, generally the camera and the subject upon which it is focused. Every shot has some sort of angle on the subject, even if it is straight on.

In cel animation, the camera angle is simulated by adjusting the drawing perspective. In computer animation, a virtual camera established the angle between viewer and subject. Following the 30° rule, the camera angle generally changes from one shot to the next to break up the monotony and avoid the appearance of a jump cut.

**2.** A script notation indicating that the camera should be directed at a particular person or object. ➢ *v.* **3.** To aim: *Angle that light more to the right. See* **camera angle.** *Compare* **high angle; low angle.**

**angle of acceptance; angle of coverage** *n.* An expression of an angle of view expressed in degrees.

- For a lens, the angle formed by connecting the extreme edges of the area seen by the lens to the optical center of the lens, taken either along the widest axis of the image or along the diagonal of the image.
- For a light, the angle formed by connecting the edges of the area illuminated by the light to the corresponding edges of the light fixture's face.
- For a microphone, the usable working area defined by the microphone's polar pattern.

*Also* **acceptance angle.** *Compare* **angle of view.**

**angle of incidence; angle of light incidence** *n.* The angle between the surface of an object and the light that illuminates it. *Also* **light source directionality.**

**angle of light** *n.* The angle created by the intersection of the camera axis with a light axis, measured in either or both of the horizontal and vertical planes. In other words, the angle created by extending a line from the center of the camera's lens to the subject (the camera axis) and extending another line from the subject to the optical center of the light source (the light axis).

If camera and light are on the same level, then only one light angle is measured. However, if the camera and light are not on the same level (as is most often the case), then both the horizontal angle (the angle when the intersection of the two axes is viewed from above) and the vertical angle (the angle when the intersection is viewed from the side) are measured.

**angle of view** *n.* The area seen by a lens, viewfinder, or read by a light meter, represented as a certain number of degrees of arc.

Aperture masks reduce the naturally circular angle of view (equal in all directions for a spherical lens; elongated into an oval twice as wide as it is tall by an anamorphic lens) to a rectangular one. Since this rectangular view is widest in its horizontal direction, angle of view typically describes the angle of the horizontal view as measured side to side from the center of the lens. This measure fails to account for the image aspect ratio, so some use a diagonal angle of view instead. For a camera, the effective angle of view is a function of the lens' focal length, the spherical/anamorphic nature of the lens, the film gauge or imaging grid size, and the size/aspect ratio of the aperture mask.

**USAGE:** Since vertical, horizontal, and diagonal angles of view measurements are all different for the exact same image, it is important to identify which method is being used.

For convenience, lens angles of view are often grouped into general categories. Those that approximate the angle of view of human vision are considered normal, those that have a wider angle of view are wide-angle, and those that have a narrower angle of view are long or telephoto. A zoom lens, also called a varifocal lens, can change its focal length and therefore its angle of view while prime lenses have a fixed focal length and therefore a fixed angle of view.

*Also* **lens angle.** *See* **field of view.**

**angle on** *phr.* A script notation that indicates a change in the camera's subject, generally meaning that the material to follow should be shot so that the composition emphasizes a new subject; what the camera is pointed at or what appears on the screen. *Also* **favoring.** *Compare* **another angle; wider angle.**

**angle-plus-angle** *n.* A camera angle that shows three sides (or planes) of the subject. This is achieved by arranging the camera so that it is offset in three directions from the subject: in front of the subject (as is the normal case), to the side of the subject (right or left side), and above or below the subject (to show the top or bottom, respectively).

**angle/reverse-angle** *n. See* **shot/reverse shot.** *Compare* **over-the-shoulder.**

**angle shot** *n.* A shot of the same subject from a different angle than the previous shot of the subject.

**angled drop-down offset; 45° angle drop-down; angled offset** *n.* A drop-down with a fixed 45° angle, allowing a reflector to be used at a low angle without the yoke creating a shadow. *See* **drop down.**

**angled poster** *n.* An outdoor print advertisement (poster, billboard, bus stop, etc.) positioned so that it can only be viewed by passersby traveling in one direction (generally perpendicular to the direction of travel on a roadway). *Also* **head-on position.**

**angry young men; AYM** *n.* Anti-establishment British authors c. 1960 opposed to class divisions and the British institutions that perpetuated them. The angry young men, generally in their mid-thirties at the time, included John Braine, John Osborne, and Alan Sillitoe. Motion pictures that typified AYM sentiments include *Room at the Top* (1958), *Look Back in Anger* (1959), *Saturday Night and Sunday Morning* (1960), *The Loneliness of the Long Distance Runner* (1963), and *This Sporting Life* (1963). [Coined in 1956 by the casting director of the Royal Court Theatre following the Court's stage production of *Look Back in Anger* (1956).]

**animal** *n.* Any member of the animal kingdom, excluding human beings. *Compare* **ABCs of filmmaking.**

**animal actor** *n. See* **animal performer.**

**animal handler** *n.* One who transports, cares for, grooms, and directs the actions of an animal in an audiovisual work. The handler's treatment of animals may be supervised by the American Humane Association's Film and TV Unit. The handler may also act as a trainer. *Also* **animal specialist.** *See* **wrangler.**

**animal performer** *n.* A trained animal appearing in an audiovisual work. Animal performers are not represented by a labor union. However, their right to proper treatment is guaranteed in U.S. union

productions by the Screen Actors Guild basic agreement. Their use in U.S. motion picture and television productions is also monitored by the Film and TV Unit of the American Humane Association. *Also* **animal actor; non-human actor.**

**animal specialist** *n. See* **animal handler; animal trainer.**

**animal trainer** *n.* One who prepares an animal to perform in an audiovisual work. The trainer's treatment of animals may be supervised by the American Humane Association's Film and TV Unit. The trainer may also act as a handler on the set. *Also* **animal specialist.** *See* **wrangler.**

**animal wrangler** *n. See* **wrangler.**

**animals, boats, and children** *phr. See* **ABCs of filmmaking.**

**Animascope** *n. obs.* The trade name for a patented animation automation process developed in the U.S. during the early 1960s, also known as the Automatic Character and Miniature Model Animation System. With Animascope, live action footage is filmed against a black background in such a way that the details of the foreground actors are diminished, leaving mostly a silhouette. This footage is then composited on top of painted backgrounds to produce a rotoscope-like effect without having to re-draw each animation frame. The process was used in a number of animated films including *Yellow Submarine* (1968), *The Hobbit* (1977), *The Lord of the Rings* (1978), and *American Pop* (1981). *Compare* **interpolated rotoscope.**

**animated film** *n.* A motion picture on film or video containing animated still images that create the illusion of motion, as opposed to filmed live images; traditionally a film consisting of hand-drawn images: a cartoon.

The line between live action and animation has been blurred by the popularity of photorealistic computer imagery and digital image manipulation techniques such as wire removal. Most contemporary feature films produced by major studios contain a mix of live action and animation. The Academy of Motion Picture Arts and Sciences defines an animated film as "a motion picture created using a frame-by-frame technique ... with a significant number of the major characters animated, and in which animation figures in no less than 75 percent of the picture's running time."

**animated photography** *n. obs.* Motion pictures. A term common to the U.K. and European continent during the early Silent Era (c. 1890).

**animatic; animated storyboard** *n.* A visual preview of the appearance, action, and timing of a finished shot, scene, sequence, or work. Produced by filming pictures or models or by using computer-generated images. Full length animatics may also be created during the production of an animation project.

**USAGE:** *Animatic* can also be used as a verb: *We animatic'd the entire stunt sequence.*

*See* **pose test.** *Compare* **previz; proxy; videomatic.**

**animation** *n.* **1.** The art and technique of simulating motion so that inanimate objects or drawings seem to come alive and move; motion that is created rather than recorded.

A movie is composed of a series of still images projected in quick succession so that the images appear to move due to the persistence of vision. This apparent motion is limited to what was actually moving when the images were filmed (including the camera itself). If, instead, one were to photograph a series of drawings, or three-dimensional objects set in a series of poses, these objects would appear to move when projected even though they were not moving when photographed. Traditional animation is produced by hand. This includes cel animation (cartoons), stop-motion animation (puppets and other posable objects), clay animation (stop-motion animation using clay figures), and go-motion (a special form of stop-motion where the object actually moves slightly during each exposure to simulate motion blur in the filmed image). The same image is often exposed in two, sometimes three or more, consecutive frames to simplify the animation process at the expense of fluid motion in the resulting animated sequence. Computer animation (CGI or computer graphics imaging) is produced electronically, but is still recorded one frame at a time and requires the skills of an animator.

***Stuart Blackton's Humorous Phases of Funny Faces* (1906), one of the oldest surviving animated motion pictures (definition 2). Produced for the Vitagraph Company (Library of Congress American Memory collection).**

**2.** An audiovisual work consisting of mostly animated, rather than live action, images. According to Brad Bird, writer/director of many animated features, including *The Iron Giant* (1999), *The Incredibles* (2004), and *Ratatouille* (2007), "Oftentimes people call animation a genre, and that's completely wrong. It's a medium that can express any genre. I often think people stress the technology too much. The heart of the matter is still characters."

The first animated works projected for an audience were probably the Praxinoscope presentations of Émile Reynaud, beginning in 1892. Filmed animation began as "lightning sketches," actualities featuring quick-draw cartoonists who performed before the camera, such as J. Stuart Blackton's *The Enchanted Drawing* (1900). This led to traditional hand drawn animation, where each frame is a photograph of a picture. The images change from picture to picture and therefore appear to move on the screen when projected. One of the first animated cartoons presented via traditional film projection was Blackton's short film *Humorous Phases of Funny Faces* (1906), which starts as a lightning sketch with chalk on a blackboard. The first narrative fiction cartoon, Emile Cohl's *Fantasmagorie*, premiered on August 17, 1908 at the Théâtre du Gymnase in Paris. It did not tell a single story, but instead presented a series of very short vignettes that blended one into the other.

Stop-motion animation (using posable puppets or other inanimate objects) developed at the same time as drawn animation. The first known example was Vitagraph's *The Humpty Dumpty Circus* (c. 1898), produced by Albert E. Smith using his daughter's circus toys. One of the early pioneers of stop-motion animation was Wladyslaw Aleksandrowicz. *Mest Kinemotagraphicheskogo Operatora* (*The Cameraman's Revenge*, 1912), a 13-minute black-and-white short, is his most famous film. It follows the infidelities of two beetles, who are seeing a cricket and a dragonfly on the side. Their actions are captured on film by a grasshopper (the cameraman of the film's title) and a fight erupts when the beetles see themselves on screen. Many animators combined forms, mixing live action with hand drawn and stop

**A scene from the animated (definition 2) *Mest Kinemotagraphicheskogo Operatora* (1912) (Eugene Kogan collection).**

motion animation, such as Émil Cohl, who produced 80 different films between 1908 and 1918. A popular conceit was to show the animator drawing a character in live action footage, then show the character come to life in animated footage.

Winsor McCay brought his newspaper cartoon character Little Nemo to the screen in 1911. He also created the first widely popular American cartoon character, *Gertie the Dinosaur* (1914), and the first feature length animated film to receive a wide release, the animated docudrama *The Sinking of the Lusitania* (1918). The lesser known *El Apóstol* (*The Apostle*, 1917), produced by Quirino Cristiani, is generally considered to be the first feature length animated work. It tells the story of how the President of Argentina burned Buenos Aires using Jupiter's thunderbolts and was produced by a team of 5 animators working over a 12-month period.

While *Steamboat Willie* (1928) is often identified as the premiere of both Mickey Mouse and synchronous sound cartoons, it was neither. Mickey Mouse appeared in two earlier unreleased cartoons in 1928, *Plane Crazy* and *The Gallopin' Gaucho*, both of which were released with full sound tracks following the success of *Steamboat Willie*. *Steamboat Willie* features synchronous music and sound effects, but no dialogue. The first cartoon with synchronous dialogue was actually Max Fleischer's "Song Cartoon" *Come Take a Trip in My Airship* (1924), which included 25 seconds of synchronous dialog using the DeForest Phonofilm sound-on-film process. The first cartoon with full synchronous dialogue was Paul Terry's "Aesops Film Fable" *Dinner Time*, which premiered on September 1, 1928 at the Mark Strand Theater in New York City using the RCA Photophone sound-on-film process.

Like popular actors, popular cartoon characters tend to appear in a string of different works. They do not seem to object to being typecast into the roles that originally made them popular, such as Pat Sullivan's Felix the Cat, who first appeared in 1914. The 1920s saw the creation of several popular cartoon characters, including Koko the Clown, Betty Boop, and Mickey Mouse. In 1933, Popeye the Sailor debuted in a Betty Boop cartoon. Casper the Friendly Ghost debuted in the aptly titled Paramount cartoon *The Friendly Ghost* (1945).

Animation has long been recognized as a serious artistic form. Walt Disney won the first Academy Award for an animated short in 1932 for *Flowers and Trees*, which was also the first film released in 3-strip Technicolor. (The first color cartoon was *The Debut of Thomas Kat* (1920), photographed using Brewster Color, an additive two-color process.) Disney's domination of animated feature film began in 1937 with the release of *Snow White and the Seven Dwarfs*, the first animated feature to receive an Academy Award. (*Snow White* was honored with a special, non-competitive Oscar, as was 1995's *Toy Story*. The Academy Awards did not include a regular, competitive category for animated feature films until 2001.) During his lifetime, Walt Disney received more Academy Awards than any other person (a total of 32), but his domination of the animated film market did not go unchallenged.

While Disney's animation focused on family-friendly fare, the Beatles' *Yellow Submarine* (1968) reminded audiences that animated feature films need not target children. Ralph Bakshi took this a step further with the first X-rated animated feature, *Fritz the Cat* (1971). Disney feature film animation hit its commercial low point with 1985's *The Black Cauldron*, but bounced back in 1989 with the wildly successful *The Little Mermaid*. Disney moved into computer-generated feature film animation with its partnership, and later acquisition, of Pixar Animation Studios, the company responsible for *Toy Story*, *Finding Nemo* (2003), and *Ratatouille* (2007).

The most consistent challenge to the Disney animation monopoly in the U.S. has come from Don Bluth in the form of feature films such as *The Secret of NIMH* (1982), *An American Tail* (1986), *The Land Before Time* (1988), *Anastasia* (1997), and *Titan A.E.* (2000). Meanwhile, the Japanese have developed a unique type of animation commonly known as anime, with examples ranging from television series such as *Mahha gô gô gô* (*Speed Racer*, 1967–1968) to the Academy Award–winning feature film *Sen to Chihiro no kamikakushi* (*Spirited Away*, 2001).

Animated films are difficult and expensive to make, but are also quite popular and financially lucrative, as demonstrated by the *Shrek* franchise including the Academy Award–winning *Shrek* (2001), its sequels *Shrek 2* (2004) and *Shrek the Third (2007)*, and their various marketing tie-ins.

[From the Latin *animate*, meaning to bring life to.] *Compare* **anime; computer animation.**

**animation bank** *n.* A sequence that is re-used in several different episodes of an animated series, generally as a cost-savings measure. *Compare* **stock footage.**

**animation bed; animation board** *n. See* **animation disk.**

**animation camera** *n.* A motion picture or video camera capable of taking the series of steady, single frame exposures required by traditional forms of animation, generally mounted on an animation stand. Most animation cameras are also capable of running forwards or reverse and can perform in-camera dissolves and fades. Animation film cameras usually use a pin registration to ensure they record steady images. *Also* **rostrum camera.** *Compare* **animation stand.**

**animation camera stand** *n. See* **animation stand.**

**animation cel; cel** *n.* **1.** A clear plastic sheet used in traditional, hand-drawn animation — originally made of Celluloid, but now made of acetate. First used for this purpose by Earl Hurd in 1914.

The transparent sheets (typically 12" × 9") allow separately drawn characters to lie on top of the background elements and be photographed as a single image. Previously, the foreground characters and the entire background had to be re-drawn for each animated film frame.

In traditional, hand-drawn cel animation, the character outlines are traced from paper drawings onto the front (or top) of the animation cel in ink. These outlines are then filled in with colored paint on the back (or bottom). If only part of a character is in motion (for example, only the mouth or just an arm), then the static portion of the character can be drawn on one cel and reused a number of times while the part in motion is drawn on a series of different cels and placed on top of the static cel for each frame.

Cel animation generally includes the same number of layers on top of the background throughout a work, even if there are not that many independent images to be photographed in a particular frame. Although each sheet is only five one-thousandths of an inch thick, they are not perfectly clear and it would produce a visible effect if the number of layers were to vary within an animated work.

Originally, most animation cels were washed in an acid bath after being photographed to remove the ink so they could be reused — as many as three times, before they became too worn to photograph well. This saved money during an animation project, but led to a remarkable scarcity of original animation cels. Today, animation cels are sold as pieces of art in their own right. Computer animation mimics many of the stages used in traditional cel animation, but within the electronic, rather than the physical, realm.

**2.** A single frame of animation, regardless of how it was produced: by hand using traditional means or by computer. *Compare* **3-D multiplane camera.**

**animation checker** *n. See* **checker.**

**animation checking** *n.* A final review of an animation sequence prior to filming or rendering to ensure that the materials are complete and correct.

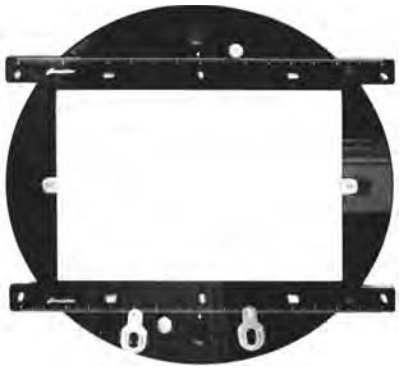
**animation cycle; cycle** *n.* A sequence of animation poses (drawings) that show the different stages of a repetitive action, such as walking or running.

To save time and money, when an animated character performs a repetitive action, rather than create a new sequence of drawings for each cycle of the action, the images from the first cycle of the action are reused for the subsequent cycles. This only works if the last pose in the cycle leads naturally into the first pose, creating a smooth loop without any unexpected jumps in character position or motion. To enhance the effect, the foreground animation loop can be placed over a moving background. Of course, the background can also be looped in an animation cycle of its own

(generally on a longer cycle than the foreground), creating a fairly long sequence with relatively few original drawings.
*Also* **walk cycle.** *See* **film cycle.** *Compare* **hookup.**

**animation director** *n.* One who supervises the physical production of animation. On smaller productions, the roles of director and animation director are combined. On larger productions, the director establishes the overall vision for the work while the animation director sees that it is carried out. The animation director is responsible for the consistency and quality of the animation; assigns specific tasks to, and often hires, the individual animators; and oversees the animation production schedule and budget. *Also* **animation supervisor.** *Compare* **overseas supervisor.**

**animation disk** *n.* A feature of a traditional cel animator's work table and many animation stands that allows the animator to turn his work in any direction without removing it from the registration peg strip.
An animation disc generally consists of a large round plate with a frosted glass or plastic window in the center. The window allows a back light to illuminate the stack of onionskin drawings layered under the animator's current work. The multiple drawings allow the animator to judge the smoothness of motion from one pose to the next. The peg bar beneath the window ensures that all of the drawings remain properly aligned.
*Also* **animation bed.**



**An animation disk used for traditional hand-drawn cel animation (photograph by Dave Di Biase).**

**animation field** *n. See* **field.**

**animation hold** *n. See* **hold cel.**

**animation layout** *n.* A visual reference guide for the preparation of an animated shot or scene. An animation layout generally consists of a picture showing the relative placement and size of the animated characters along with instructions on their movement, directions for animated camera movements, etc. *Compare* **optical layout.**

**animation pegs** *n.* **1.** The row of registration pegs along the bottom edge of a cel animator's work space used to align each drawing consistently throughout the animation process. The animation camera stand has a matching set of pegs for use when photographing the finished artwork. **2.** A set of virtual anchor points in an animation program that allow the animator to align different objects created at different times, performing essentially the same function as physical animation pegs on a traditional cel animation work bench. *See* **null; peg bar.**

**animation production artwork** *n. See* **production artwork.**

**animation rig** *n.* A collection of virtual controls associated with a character model that is used to simplify the animation process. They are often connected to a character's internal skeleton, consisting of jointed bones that simulate the skeletal structure of natural beings. *Compare* **character rig.**

**animation school of violence** *n. See* **cartoon violence.**

**animation stand** *n.* A workspace that combines a motion picture film or video camera capable of single-frame exposure fitted with a close-up lens and a surface upon which the animation drawings are placed while being photographed.
Animation stands may include a set of integrated lights to provide correct, even illumination to the photographic field of view. Animation stands used for cel animation also have a registration peg strip to align each cel, and may be backlit to illuminate the cel from behind. More sophisticated cel animation stands may include moving peg bars to pan the drawings, rollers to control long sheets of background material, multiple levels to create depth of field, etc.
*Also* **animation camera stand; animation table; benchwork; compound table.** *Compare* **multiplane camera.**

**animation supervisor** *n. See* **animation director.**

**animation table** *n. See* **animation stand.**

**animation timing** *n.* The process of preparing a detailed animation exposure sheet, including timing all of the action in each scene and all of the sounds in each audio track. *Compare* **exposure sheet; track analysis.**

**animation xerography** *n.* A photocopy-based animation cel inking process.
In traditional cel animation, the final paper-based animation drawings are traced onto clear plastic animation cels in the ink and paint process; a clean outline is painted around each area that will contain color (inking) and then the color is added (painting). In the late 1950s, Ub Iwerks, one of Disney's lead animators, adapted a Xerox dry plate photocopier to copy onto animation cels. This allowed the animators to do their preliminary sketches in blue pencil (a color that the photocopier would not register), and then draw over this with a black line for the final drawing. The photocopier reproduced only the black line onto an animation cel without all of the preliminary blue sketch lines. The black photocopy line was clean, even, and easier to create than a hand drawn ink line. This process was first used for one scene in Walt Disney's *Sleeping Beauty* (1959), then for the entire feature film *One Hundred and One Dalmatians* (1961). The primary disadvantage of xerography was that since the copier only produced black images, colored outlines had to be abandoned. A similar process is used today when hand drawings are scanned into a computer for further manipulation, but once in a computer the drawings are no longer limited to the pure black outlines of the original xerographic process.
*Also* **cel-Xerox; xerography.** *Compare* **non-reproducing blue.**

**animation zoom** *n.* A zoom or dolly effect produced by changing the size of the subject from one drawing to the next instead of using a varifocal (zoom) lens or moving the camera.

**Animatographe** *n. obs.* [British trade name coined by the manager of the Alhambra Theatre, London, where the Theatrograph began a two-week run on March 25, 1896 that lasted for nearly two years.] *See* **Theatrograph.**

**animator** *n.* The artist who creates the images or poses the objects that comprise an animated film sequence. An animator may take responsibility only for the key poses or extremes, leaving it to a team of inbetweeners or a computer to fill in the remaining drawings.

**animatronics** *n.* The electronic and mechanical devices (servomotors, solenoids, pumps, etc. along with their control mechanisms) that allow for the precise remote control of a puppet's movement. *Compare* **Audio-Animatronics; humanatronics.**

**anime** *n.* A class of animation originally developed for the Japanese market with a distinctly Japanese cultural sensibility. Its critics have described anime as being a "societal subculture as much as it is a genre." Examples of anime include *Mahha gô gô gô* (*Speed Racer*, 1967–1968), *Marmalade Boy* (1994–1995), and *Sen to Chihiro no kamikakushi* (*Spirited Away*, 2001).

The exact meaning of the term *anime* depends on the cultural context of the speaker. In Japan, anime is a broad term encompassing all forms of animation available in the Japanese market, ranging from Warner Bros.' *Looney Tunes* to experimental Czech art films. Outside Japan, anime is generally taken to refer to works imported from Japan that share a certain visual style, approach to storytelling, and characterization similar to Japanese manga books. (In this context, anime and manga only differ in that manga is presented in print form.) Among dedicated anime fans in the West, anime only includes those animated works produced for the Japanese home market.

Most contemporary anime is commissioned by Japanese companies but physically produced in Korea (and increasingly in Taiwan, since the mainland Chinese government treats works produced in Taiwan for the Japanese market as domestic Chinese productions when they are released on Chinese television), so the fact that a work was produced in Japan is no longer a defining characteristic of anime. For example, a large portion of the animation for *Tenjho tenge* (*Heaven and Earth*, 2004) was produced in Korea, but the series is still generally considered anime because it was produced for the Japanese market and is grounded in the Japanese culture. On the other hand, *Meitantei Holmes* (*Sherlock Hound, The Detective*, 1984), was produced in Japan, but is not generally considered anime because it was produced for the international market (and originally released in English). The general public would likely include both works under the anime umbrella as would the Japanese themselves, since they were both released at some point in Japan.

Part of the appeal of anime in the West is that it represents an opportunity to explore a unique and exotic culture — it is interesting because it is different. While the culture depicted in anime is Japanese in origin, it is not necessarily that of Japan and fans of anime are not necessarily interested in Japan or traditional Japanese culture. In fact, the culture and attitudes expressed in anime is far more liberal than that of contemporary Japan, which remains quite conservative. This opportunity for exploration that draws many U.S. fans to anime may also draw them to British comedies, Hong Kong action films, or Japanese kaiju (giant monster) movies.

The majority of the international audience for anime is comprised of children who are fans of a particular program rather than fans of anime in general. For example, fans of *Naruto* (2002–), *Dragon Ball Z* (1989–2003), or *Sailor Moon* (1995–2000) may be loyal viewers of one program without ever having seen the others and may not watch any other types of anime. Because of this, Western distributors often edit anime to remove many of its unique cultural references in an attempt to make it more accessible and appealing to the international market. Homogenizing anime is not always a successful strategy. For example, the culturally sanitized dubbed version of *CardCaptors* (2000) did not perform nearly as well as the unadulterated subtitled version.

Despite their often fantastic nature, much of anime is grounded in realism — people get hurt, they die, they love, they hate, and they are not always entirely good or evil. As such, anime offers dramatic complexities not normally found in Western animation. Even when anime is targeted at children, it does not shy away from dealing with serious issues and often contains more realistic depictions of violence than the Western norm. For example, even though the series *Janguru taitei* (*Kimba the White Lion*, 1965–1967) was pre-sold in the U.S. before it was produced for Japanese television, the more violent sequences were edited in the U.S. version and some of the stories were re-written to avoid overt references to the realities of jungle life. More recently, images of domestic violence were largely removed from the opening scene of *Oja majô doremi* (1999) in its U.S. release. This sort of censorship has inspired a thriving market in the West for unaltered anime.

[Transliterated from the Japanese. Clipped from either the English *animation* or the French *dessins animé* (animated drawings).] *Compare* **Japanimation; manga.**

**anime music video; AMV** *n.* An animated music video produced in the anime style.

**anison** *n.* A song featured in an anime program. By some definitions, this includes instrumental music, but is generally limited to songs with lyrics sung by the actors who voice the characters, rather than professional musicians. [Clipped from *anime song*.] *Compare* **filk.**

**ankle** *v.* To leave a job; to quit or be fired: *Alan is ankling the project over creative differences.* or *Alan was ankled after only two weeks on the job.* [Industry trade paper jargon coined by *Variety*. After the last part of a person seen as he walks out the door.] *Compare* **ax.**

**ankle a show** *phr.* To express dislike for a motion picture by leaving the theater during the program: *Half the audience ankled the show before the second reel.* [Industry trade paper jargon.] *Also* **vote with one's feet.**

**ANN** ABBR. *n. See* **announcer.** *Compare* **script abbreviation.**

**anni** *n.* Anniversary: *Alan celebrated his second anni as studio head.* [Industry trade paper jargon.]

**annotated script** *n.* **1.** A script with written notes based on someone's analysis, such as the director's notes on shots and angles; the art department's notes on props, costumes, and sets; the AD's notes on schedules and logistics; etc. **2.** A copy of a screenplay with line-by-line notes from the author identifying the factual basis of each element (character, situation, event, dialogue, etc.), the source material for each element (the book, play, motion picture, etc. from which it was drawn), or an assertion that the element is purely fictional and original to the work. Often required as a prerequisite to obtaining an errors and omissions insurance policy for a script — especially one that is based on real people or events, even if the identities have been disguised.

**announcement in the trades** *n. See* **trade announcement.**

**announcer; anncr; off-camera ~; off-screen ~** *n.* **1.** An off-camera voice-over actor on television, especially one who reads station identifications, promotional announcements, program introductions, etc. **2. ANN:** A television script notation indicating the lines spoken by an announcer. *Compare* **narrator; voice of God.**

**announcer voice-over** *n. See* **voice-over.**

**announcing booth** *n.* A small, sound-insulated room where an announcer records voice-overs. For example, in *Rowan & Martin's Laugh-In* (1968–1973), Gary Owens recorded his voice-over announcements on camera using a set dressed to simulate an announcing booth. *Also* **continuity studio.** *Compare* **fish bowl.**

**anode** *n.* The electrode of an electronic component, such as a silicon diode or a vacuum tube, that is connected to the positive voltage. *Compare* **cathode.**

**another angle** *phr.* A script notation that indicates a change in the camera's angle or shot composition without a change in subject. *Also* **new angle.** *Compare* **angle on.**

**another pretty face** *n. See* **news model.**

**Ansco Color; Anscochrome** *n. obs.* The trade name for an integral tripack color film process developed by Ansco, a Binghamton, New York–based division of General Aniline & Film Corporation, based on the Agfa color film process patents obtained under license prior to World War II. First introduced in 1941. Ansco Color was popular during the 1940s and 1950s, but is no longer produced. *Compare* **Agfacolor; Eastman Color; Fujicolor; Gevacolor; Technicolor.**

**ANSI** ABBR. *n.* A private, not-for-profit association headquartered in Washington, DC and established in 1918 to administer and coordinate the U.S. voluntary standards efforts and to act as a liaison with international standards bodies including the International Organization for Standardization (ISO) and the International Electrotechnical Commission (IEC). ANSI administers more than 10,000 American National

Standards, covering everything from acoustics to woodworking machinery. Previously known as the American Standards Association. The ANSI Web site is www.ansi.org. [An acronym of *American National Standards Institute, Inc.*] *Compare* **EBU; IEC; ISO; ITU.**

**ANSI CGM** *n. See* **CGM.**

**ANSI speed rating; ANSI standard** *n. See* **ASA speed rating.**

**answer print** *n.* The first composite print (a positive print of a film incorporating both image and synchronous sound) that is accepted as ready for distribution and that sets the standard for all release prints to follow.

An answer print incorporates all adjustments for exposure, color timing, transitions, visual effects, sound mix, etc. All subsequent release prints of the film are produced in exact imitation of the answer print. If new material is added to a film to produce a new version, then a new answer print is generally required, though it may involve only the new material since the rest of the film has already been color timed and approved.

**USAGE:** Some people use *answer print* to refer to every print produced during color timing (where there is a first answer print, second answer print, etc., finally leading up to the final answer print), but technically there is only the one answer print at the end of the process. All other prints produced during color timing are *approval prints*, *trial prints*, *trial composites*, or *grading prints*.

[Answers the question, "Is the film print ready for duplication and distribution?" in the affirmative.] *Compare* **composite print; married print; release print.**

**answer to the camera; answer back to the camera** *phr.* A direction to look into the camera when delivering a line: *I'll ask you the questions, but I want you to answer back to the camera. See* **break the fourth wall.** *Compare* **play to the camera.**

**antagonist** *n.* A character or force whose efforts deliberately attempt to undermine or oppose those of a narrative's hero, or protagonist. The antagonist need not be bad or evil by any conventional moral standard, but when the antagonist is particularly evil, he becomes a villain. Usually, the story sets up the antagonist as the one the audience wants to see fail. The antagonist is typically presented as a character in a work, but it can also be something more abstract such as a force of nature, as with the eponymous storm in *The Perfect Storm* (2000). *See* **heavy.** *Compare* **main character; primary opposition character.**

**antenna array** *n.* A group of identical antennas arranged and interconnected for achieving improved directivity (gain) or beam shaping.

**antenna farm** *n.* A place where two or more antennas or satellite dishes are located, such as all or most of a local market's broadcast antennas. Consolidating all of the antennas in the same place simplifies logistics (such as land use zoning and air traffic hazards) and improves off-air viewer reception by allowing the viewer to use a single receiving antenna orientation. *Also* **dish farm.** *See* **transmitter site.**

**antenna preamplifier** *n.* A small amplifier, usually mounted on the mast of a receiving antenna, used to boost weak signals enough to compensate for anticipated line-loss and ensure a strong enough signal for the downstream processing equipment.

**antenna stack** *n.* An antenna tower with multiple antennas and supports.

**anthology** *n.* **1.** A collection of works, or segments of works, such as *That's Entertainment* (1974), *Best of British Cinema* (1989), and *AFI's 100 Years ... 100 Movies* (1998).

**USAGE:** Originally, an anthology was a collection of flowers (a garland). Later, the term was applied in a figurative way to a collection of the flowers of literature, that is, a collection of the best passages, poems, epigrams, short stories, etc. into a single volume. The literary use of anthology has since been applied to collected audiovisual works, though such works are often produced specifically for the anthology rather than being a collection of pre-existing works.

**2.** A series of works related by concept, but involving different characters, actors, etc. in each episode. Most anthologies are television series, such as *Alfred Hitchcock Presents* (1955–1962), *Night Gallery* (1970–1973), and *Amazing Stories* (1985–1987). Occasionally, a motion picture is produced that is itself an anthology of episodes, such as *Twilight Zone: The Movie* (1983), *New York Stories* (1989), and *Paris, je t'aime* (*Paris, I Love You*, 2006).

**USAGE:** The distinction between a television *anthology* and an *episodic series* blurs when an anthology has a consistent host or narrator and is scheduled in a regular time slot.

**3.** A package of related works when grouped and sold as a single unit; a box set. *Compare* **clip show; motif.**

**Anthology Film Archives; Anthology; AFA** *n.* A museum dedicated to avant-garde filmmaking, particularly in the U.S. Established in 1969 in New York City. In addition to a film and video museum, AFA operates a public movie theater, archive, research library, and art gallery. The AFA Web site is www.anthologyfilmarchives.org.

**anti-alias** *v.* To reduce of the impact of aliasing in a digital signal. *Compare* **dither.**

**anti-aliasing; antialiasing** *n.* The reduction of the impact of aliasing in a digital signal through filtering and other techniques. (Aliasing is a bad thing, so anti-aliasing is a good thing.)

The neighboring values of each digital signal element are examined and the signal element is adjusted to better blend in with its neighbors and limit the appearance of stair steps (in audio or video). The process blurs the original signal slightly to give the appearance of a smooth signal rather than a ragged one. Analog signals are naturally anti-aliased since they contain continuously variable values without discrete stair steps.

*Compare* **aliasing; dithering.**

**anti-aliasing filter** *n.* A low-pass filter used to remove any components of an analog signal that are higher than the Nyquist frequency before the signal is subjected to digital conversion. This reduces the incidence of aliasing artifacts in the resulting digital signal. *Compare* **decimation; FIR; IIR; reconstruction filter.**

**anti-halation; ~ backing; ~ coating; ~ layer** *n.* An opaque layer added to the back side of the film's base during manufacture to limit the amount of light reflected off the base during exposure, thereby combating halation, a generally undesired visual artifact where very bright areas bleed into darker areas of the image creating a halo effect. The anti-halation coating is removed from the exposed film during the early stages of film processing. *Also* **anti-reflective coating.** *Compare* **rem-jet backing.**

**anti-halation dye** *n.* A pigment added to film base during its manufacture to reduce halation. *See* **gray base.**

**anti-halation undercoating** *n.* A layer added between the emulsion and the base (rather than to the back of the base, as is the case with an anti-halation backing) during manufacture to prevent halation.

**anti-hero; antihero** *n.* A flawed hero; clearly not the villain, but a hero who is not in the traditional mold, one who is apathetic or who may be a cynical loner, a violent law breaker with a troubled past and personal demons who treats other people badly, kicks small dogs, etc. Sometimes this tough exterior hides a sensitive interior.

The first notable anti-heroes on film include James Cagney in *The Public Enemy* (1931), Paul Muni in *Scarface* (1932), and Humphrey Bogart in *The Maltese Falcon* (1941). Anti-heroes were common in film noir through the 1940s and into the 1950s. James Dean and Marlin Brando typified the anti-hero of the 1950s, while Clint Eastwood brought the anti-hero into the 1960s and 1970s as The Man with No Name in Sergio Leone's spaghetti westerns and as the character Dirty Harry. Anti-heroes are not

limited to drama and also appear in comedy, such as Dustin Hoffman in *The Graduate* (1967) and Woody Allen in *Play It Again Sam* (1972). As contemporary audiences become more accepting of violent behavior, the line between hero and anti-hero has blurred, as has the line between hero and villain.

**Kurt Russell as the anti-hero Snake Plissken in AVCO Embassy Pictures' *Escape from New York* (1981) (courtesy Heritage Auctions, www.ha.com).**

**anti-hero's journey** ACADEMIC *n. See* **hero's journey.**

**anti-imaging filter** *n. See* **reconstruction filter.**

**anti-piracy** LEGAL *n.* Efforts or activities undertaken to combat the unauthorized use of works protected by copyright law, including unauthorized uses such as camcording; peer-to-peer file sharing; the production, distribution, or sale of unauthorized home entertainment products; etc.

**anti-reflection coating** *n.* The material added to a lens to reduce surface reflections and increase the amount of usable light that passes directly through the lens. *Also* **lens coating.**

**anti-reflective coating** *n. See* **anti-halation; coated lens.**

**anti-war film** *n.* A film genre where war is opposed, not glorified.

King Vidor's *The Big Parade* (1925), presented a shockingly realistic view of men at war, and highlighted the pain, agony, and general waste of war.

**Universal's anti-war film *All Quiet on the Western Front* (1930) was banned in Germany during its original release for being an affront to the reputation of the German people and an insult to the soldiers of the German Army (courtesy Heritage Auctions, www.ha.com).**

*All Quiet on the Western Front* (1930) also presented a graphic view of World War I battlefields. Anti-war films were not popular during World War II and fell back out of favor again during the height of the Cold War, but they never completely disappeared.

Not all anti-war films depict an actual war. William Wyler's *The Best Years of Our Lives* (1946) followed three U.S. veterans returning from World War II, exhausted, confused, and in one case crippled. Anti-war films also range from the blackly comic (Stanley Kubrick's 1964 *Dr. Strangelove or: How I Learned to Stop Worrying and Love the Bomb*) to the hyper-realistic (Steven Spielberg's 1998 *Saving Private Ryan*).

*Compare* **war film.**

**anticipated rating** *n.* The content rating or classification that one expects a work will receive when it is eventually submitted to a ratings board.

Many production and distribution contracts limit the rating a film may receive (for example, no stronger than a PG-13 for U.S. theatrical distribution). One may wish to review a work (the script, the dailies of a controversial scene, a rough cut, etc.) to judge the anticipated rating of the work while it is possible to take corrective action without incurring major expense. During the days of the Hays Code, the MPAA would advise producers of anticipated ratings for their works in a variety of foreign markets, in some cases based on a review of the source material even before the first draft of the script was written.

**anticipation** *n.* The telegraphed movement of an animated character, either a preparation for action (pulling back before running forward) or a pause that allows the audience to prepare for the next action (such as staring off screen before the camera switches to show what lies in that direction). Anticipation can add weight to a character (a particularly heavy character will require more effort to start a motion than a light one) and prepare the audience for an upcoming rapid action that might not register properly otherwise (due to the lower image detail inherent in most animation as compared to live action, the violation of the natural laws of physics viewers are conditioned to expect in moving objects, etc.). *Compare* **squash and stretch.**

**anticipatory setup; anticipatory camera** *n.* A filming and editing technique where a shot is introduced just before the major action takes place. This gives the audience time to take in the details of the scene before the action begins.

**anticlimactic** *mod.* Having a weak ending; failing to deliver on earlier promises. For example, when a dramatic conclusion is trivial when compared to the conflict leading up to it, physically or logically impossible, or simply uninteresting. Occasionally this is an artistic choice, designed to make a point or comment upon the subject of the work.

**anticlimax** *n.* A point in a work where the drama or tension suddenly becomes weaker rather than building to a high dramatic climax. Passages of any length can result in an anticlimax, from a single line of dialogue to an entire feature film. An anticlimax is generally received by the audience with disappointment or dissatisfaction.

**antinode** *n.* A point of minimum sound pressure level in a standing wave, as opposed to the node, which is a maximum level.

**antiphase** *n. See* **phase reversal.**

**AOD** ABBR. *n. See* **Advanced Optical Disc.**

**AOL Time Warner** *n. obs.* A U.S.–based media conglomerate created by the January 11, 2001 America OnLine acquisition of Time Warner. In 2003, the company's name was changed to Time Warner Inc. *Compare* **Warner Bros. Entertainment Inc.**

**AP** ABBR. *n. See* **assistant producer; associate producer.**

**APD** ABBR. *n. See* **avalanche photodiode.**

**aperture; aperature** *n.* **1. lens ~:** The lens opening through which light passes, controlled by the lens diaphragm.

Changing the size of the aperture regulates how much light passes through the lens. Opening up the aperture lets through more light, but reduces depth of field, while stopping it down (closing it) lets in less light but increases depth of field. The amount of light, the size of the aperture, the length of the exposure, the type of film or imaging device, and the laboratory processing (for film) must all be coordinated to achieve a properly exposed image.

**2. camera ~:** The camera opening that establishes the shape and size of the recorded image area in a film or video camera.

The camera aperture determines the maximum usable scene information captured by the camera and available for subsequent processing and

display. The recorded image area does not necessarily correlate directly to the presentation image area. In a film camera, the aperture plate can be changed to record a different image aspect ratio. Alternatively, the recorded image can be cropped during processing, printing, or projection. See *aspect ratio* for a table of common motion picture film aperture dimensions.
**3. clean ~:** The area within a recorded digital video image (defined by the camera aperture) that excludes any picture information that may be contaminated by transient edge distortions. **4. production ~:** The standard aperture or active image area adopted for a particular production and applied to all picture sources as they are produced, stored, and processed, including cameras, telecines, digital videotape recorders, computer graphics and animation systems, and post-production equipment. **5. printer ~:** The contact or optical printer opening that establishes the shape and size of the image recorded on film.
A hard matte can be introduced during the printing phase to crop a recorded image permanently into a new aspect ratio. This reduces the chance that the film will be projected at the wrong aspect ratio.
**6. projector ~:** The projector opening that establishes the shape and size of the image projected on screen.
A projector aperture plate can be used as a soft matte to crop the film image into a different aspect ratio on screen, generally by cutting off the top and bottom of the image to create a wider screen image than is recorded on the film.
**7. safe-action ~:** The recorded image area within which all significant action must take place to ensure that it will be visible on the majority of home television receivers; the picture-safe area. **8. safe-title ~:** The recorded image area within which all on-screen text is displayed to ensure that it will be visible on the majority of home television receivers; the title-safe area. *Compare* ***f*-number; *f*-stop; iris; T-number; T-stop.**

**aperture correction** *n.* The process of enhancing a video signal to increase image sharpness and compensate for the loss of image clarity caused by using too large a scanning beam or pixel for the level of detail in the image.
**USAGE:** In some contexts, *aperture correction* may be used interchangeably with *sharpness*.

**aperture grille** *n.* A series of vertical wires inside a Trinitron cathode ray tube (CRT) that masks the beams from the electron guns that form the image on the inside surface of the picture tube, preventing spill-over and ensuring a sharp image on screen. Trinitron tubes can be identified by their characteristic columns of rectangular pixels, as opposed to the clusters of circular pixels found in a traditional CRT. *Compare* **shadow mask.**

**aperture plate; aperture mask** *n.* The rectangular mask in a camera, projector, or film printer that crops a film image into the desired size and aspect ratio.
Most still image equipment has a fixed aperture plate while most motion picture equipment has a removable aperture plate to accommodate different aspect ratios. In general, motion picture camera aperture plates are slightly larger than their corresponding projector aperture plates so any imperfections along the edge of the camera's aperture plate will be cut off the final image during projection.
*Compare* **aperture.**

**aperture ring** *n.* The mechanism that allows one to adjust the aperture setting (*f*-stop or T-stop) of a lens, consisting of a ring near the base of the lens inscribed with a series of numbers indicating the various predefined aperture settings. *Also* ***f*-stop band; T-stop band.**

**aperture setting; lens ~** *n.* The size of the lens aperture opening as set by the diaphragm and controlled by the *f*-stop or T-stop ring at the base of the lens.

**aperture time** *n.* The slight but measurable amount of time it takes to register the sample level in an analog-to-digital converter. Ideally, each sample should be registered and recorded at an exact instant in time, but in practice, there is always a slight delay.

**aperture time errors; aperture uncertainty** *n.* The signal distortion caused by variation in an analog-to-digital converter's sampling aperture — both starting time and duration.
The starting time of the sampling aperture is slightly uncertain, leading to jitter. The aperture time for each sample depends on the amount of change in the signal level from the previous sample. Thus, the aperture time varies with the rate of change in signal level, increasing for high-level, high-frequency signals. This combined lack of precision in signal sampling leads to detectible measurement amplitude errors that become more pronounced as the input signal rises in frequency.
*See* **jitter.**

**APG** ABBR. *n.* The trade name for a satellite television program guide standard developed by DIRECTV Group, Inc. APG delivers up to 14 days of advance program information to the consumer. Most contemporary consumer satellite television receivers now support the APG standard. [An acronym of *Advanced Program Guide*.] *Compare* **EPG; IPG; MPG; Open EPG.**

**APL** ABBR. *n. See* **average picture level.**

**APO** ABBR. *phr. See* **action print only.**

**apochromatic lens** *n.* A highly calibrated lens; a lens that is free of both spherical and chromatic distortions so that the rays of different colors of light are all brought to the same focus. *Compare* **achromatic lens.**

**apochromatic lens group** *n.* A system of three lenses, each with different chromatic dispersion characteristics. This combination results in a lens system with less chromatic aberration than similar single- or double-lens systems. *Compare* **achromatic doublet; supra-chromat.**

**Apogee, Inc.; Apogee Productions, Inc.** *n. obs.* The special and visual effects production company established by John Dykstra, former head of Industrial Light and Magic. Apogee's first project was *Battlestar Galactica* (1978–1979). Apogee earned an Academy Award nomination for its work on *Star Trek: The Motion Picture* (1979) and developed the first fully 3-D computer visual effects used in a live action motion picture for *The Last Starfighter* (1984). Apogee ceased operations in 1992. *Compare* **Blue-Max; Reverse Front Projection.**

**app** *n. See* **application.**

**apparatus** ACADEMIC *n. See* **cinematic apparatus.**

**appeal** *n.* The power to attract or arouse interest.
Commercial appeal is central to marketing — either exploiting it or creating it. The actual appeal of an audiovisual work cannot be judged until after it has been experienced by the consumer, which is why audiovisual works are classed as *experience goods*. Just because one film from a given creative team was popular with a particular audience does not guarantee that the next film from that same team will appeal to that same audience (or to an audience of the same size). Consumer goods do not have this problem. One can test drive a car before purchasing it, so buyers know if a car appeals to them before they make their purchasing decision. The appeal of a hamburger cannot be entirely judged until one has eaten it, but once a consumer has tried a hamburger from a certain fast food chain, the consumer can judge the appeal of future hamburgers before purchasing them. Marketers can also judge future appeal for such goods and can identify which characteristics to feature in promotions in order to attract the product's maximum share of its target market. The same cannot be said of experience goods. One produces each new experience good in the hope that it will appeal to a sufficiently large audience to justify its creation, but the level of appeal cannot be judged until the completed work has been experienced. Marketing campaigns for experience goods are designed to showcase what is assumed to be a work's appeal to what is assumed to be its target audience, but the entire process is fraught with uncertainty.
*Compare* **advertising appeal; artistic appeal; commercial appeal.**

**appear opposite** *v. See* **act opposite.**

**append mode** *n.* An operating state in a video effects device that allows the addition of new key frames to an existing effect, making the effect longer.

**appetizer** *n.* The music that accompanies the opening credits of an audiovisual work, generally a theatrical motion picture. *Compare* **after dinner mint.**

**applause mail** *n.* Written statements of praise received from the public, whether by post or email.

**applause sign** *n.* An electric sign used on television programs filmed before a live audience. The sign is lit up to cue the studio audience to applaud. Common on talk shows, game shows, variety shows, and sitcoms. A crew member may lead the audience in applause at the appropriate times, either in addition to the applause sign or in situations where an applause sign is impractical (such as at outdoor events).

**applause track** *n. See* **laugh track.**

**From left, full, ½, ¼ and ⅛ apple boxes (courtesy Matthews Studio Equipment, www.msegrip.com).**

**apple box** *n.* A strong wooden box enclosed on all sides with handholds cut in opposite ends. Apple boxes are used for a variety of purposes on a set: as an equipment stand; as a platform for the camera operator when the camera tripod is raised too high to reach comfortably from the ground; as a base to which a light or equipment mount is secured; as a makeshift chair, etc. The stereotypical application of an apple box is to increase the height of a short actor when he must appear in a two shot with a taller actress.

Since apple boxes are fully enclosed, they cannot be used to store or carry other items, as one would expect from a normal box or crate. The typical apple box is constructed from heavy duty plywood and measures 8" high. Width and depth vary by manufacturer, but typical dimensions include 12" × 18", 12" × 20", and 14" × 24".

[Most likely after the use of empty apple crates for a similar purpose during the early Silent Era.] *Also* **full apple; man-maker.** *See* **riser.** *Compare* **basso; eighth apple; half apple; pancake; quarter apple.**

**appliance** *n.* A physical element added as part of the makeup process to alter one's appearance, such as a nose or chin extension, false teeth, a large wound, etc. The appliance is made in advance, often of latex or foam latex, and then applied to the actor's person using glue such as spirit gum. *See* **prosthesis.**

**application; app** *n.* **1.** Software that adds functionality to a computer, a device with an embedded computer, or a network of several cooperating hardware devices. **2.** The process of developing a sound image on a composite film print by applying developing solution to the optical soundtrack area.

**application splash** *n.* A physical defect caused when the chemicals used to develop the optical soundtrack area on a film print spill onto the picture area, damaging the silver crystals in the print stock. This may be visible on-screen as a purple-tinted black stain that looks like a splash of water.

**application window** *n.* The bounded area within a graphical user interface within which a software application interacts with the user. A single application may spawn more than one window at a time. *Compare* **active window.**

**appointment television** *n.* A popular television program around which viewers schedule their day; viewers set an appointment with themselves to watch the program. Broadcasters will often promote an upcoming program as being appointment television. *Compare* **event television.**

**apprentice editor** *n.* One who is a new entrant into the profession, traditionally charged with the more mundane tasks of the editing process such as synchronizing the dailies with their respective sound tracks, edge coding each film and sound element, logging all the materials, loading dailies into the edit system, etc. With the advent of electronic non-linear editing, the apprentice editor position has become an anachronism as most of the traditional functions of the apprentice are no longer needed. There are no specific jobs assigned to current apprentices, except for those assigned by the lead assistant editor. The apprentice editor may assist and report to the assistant editor or editor.

**apprentice writer** *n.* A fledgling writer on a television production's writing staff who is trying to gain enough writing credits to qualify for membership in the writer's union, such as Writers Guild of America (WGA).

**appropriation** ACADEMIC *n.* The tendency of viewers to interpret a work based on their own cultural bias and experience rather than that of the author.

**approval print** *n.* **1.** One of potentially several complete composite film prints with synchronous sound produced during the color timing process leading up to the answer print. **2.** A test print produced as a final check before mass producing release prints. *Also* **first trial; sample print; trial.** *See* **first answer print; grading print.**

**approvals** LEGAL *n.* Permissions required (a star actor may be given script approval) or granted (as when a star actor approves the script). Generally enforced by contractual conditions. Typical approvals include budget, cast, director, picture (edit), reporter (for interviews), script, and writer approval. *Compare* **right of consultation.**

**approved elements** LEGAL *n.* The items subject to contractually required approvals.

Distribution contracts often include a list of approved elements, such as script, budget, cast, etc. If the final product does not contain the approved elements (the final edit does not substantially resemble the approved script, the work was re-cast using actors other than those who were approved during pre-production, etc.), the distributor can refuse to accept the work. If the matter cannot be negotiated, then the producer must revise the work so that it contains the approved elements (at the producer's expense) or forego the income promised by the distributor. The approved elements are important factors in negative pickup deals, foreign presales, etc.

*Also* **basic element.** *Compare* **minimum requirements.**

**approved script; approved screenplay** *n.* The version of a work's script that has been reviewed and accepted prior to principal photography by those parties with script approval. This may include the director and star actors, but certainly includes the producer and the financiers (banks providing gap financing, distributors or studios providing production financing, etc.). If the final work deviates significantly from the approved script, there may be negative consequences. For example, there may be a financial penalty owed, a distributor may refuse to accept or pay for the work, etc.

**APPV** ABBR. *n.* The process of preparing the individual sound tracks and the final sound mix for a videotaped production. [An initialism of *Audio Post-Production for Video*.]

**apron** *n.* The portion of a stage exposed to the audience when the curtain is closed. *Also* **forestage.**

**APRS** ABBR. *n.* A U.K.–based professional association serving the audio recording industry. Members include audio engineers, consultants, freelancers, record producers, post-production houses, recording studios, equipment manufacturers, suppliers and distributors, education and training course providers, and mastering facilities. The APRS Web site is www.aprs.co.uk. [An initialism of *Association of Professional Recording Services*.]

**APTS** ABBR. *n. See* **Association of Public Television Stations.**

**aquarium** *n. See* **fish bowl.**

**AR** ABBR. *n. See* **aspect ratio.**

**Arab States Broadcasting Union; ASBU** *n.* An association of broadcasters operating within the League of Arab States, established in February 1969. The ASBU's mission is to strengthen relations and foster cooperation among Arab audiovisual broadcasting institutions; to enhance their performance in both form and content; and to play an active role in the Arab community, raising the conscious of, and pride in, the Arab national identity. The ASBU Web site is www.asbu.net.

**Arbitron; ~ Ratings Company** *n.* A market research firm specializing in radio, cable television, and Internet-based audio and video broadcasting (or webcasting) with offices in the United States, Mexico and Europe. Arbitron was established in January 1958 by the American Research Bureau. The Arbitron Web site is www.arbitron.com. *Compare* **Area of Dominant Influence; Broadcasters' Audience Research Board Ltd.; Nielsen Media Research.**

**Arbitron ADI** *n. See* **ADI.**

**arc** *n. See* **arc character; arc light; arc out; character arc; story arc.**

**arc character; arc** *n.* A character who appears in several episodes of a television series as part of an ongoing storyline (story arc), excluding the regular cast and recurring characters. *Compare* **character arc.**

**arc episode** *n.* An installment in a television series that significantly advances the storyline (story arc) that stretches through the series. Other episodes in a series concentrate on their own stories, making them largely independent from one another, and contribute little or nothing to the overall story arc.

**arc lamp** *n.* A particular type of high intensity lamp where light is created when an electric current arcs across the gap between two electrodes.

Carbon arc lamps (where the electrodes are carbon rods) create a very white, strong light with a color temperature roughly 5,000°K. They were once popular both on the set to simulate daylight and in film projectors. Carbon arc lamps are no longer commonly used because they burn very hot and require careful attention to keep them in proper tune. In production, they have been replaced by HMI lamps. In projection, they have been replaced by xenon lamps.

*Also* **discharge lamp.** *Compare* **carbon arc lamp; flame arc; mercury vapor lamp.**

**arc light** *n.* **1.** A type of electric light that is fitted with an arc lamp, either carbon arc (not in common use since the 1970s), mercury arc, or xenon arc. **2.** The visible light produced by an arc lamp. *Compare* **klieg light.**

**arc out** *n.* **1.** A curved path away from the camera with the camera at its center that an actor may walk when crossing in front of the camera (traveling between two points that are roughly perpendicular to the camera lens), rather than walking along a straight line.

In the recorded work, the actor will seem to be walking along a straight line. An arc out keeps the actor at a constant distance — and therefore in constant focus and at a constant relative size on screen — from a fixed camera position throughout the duration of the movement.

Several alternatives to an arc out address the focus issue alone: one could compose the shot with sufficient depth of field to keep the actor in focus throughout the move; let the actor move in and out of focus during the move; or adjust the camera's focus to keep the actor in focus but let the background and foreground objects go in and out of focus during the move. The first option may not be possible to achieve and the latter two options may prove visually distracting for the audience. In all three cases, the relative size of the actor may increase as his straight path brings him closer to the camera, then decrease as his path takes him further from the camera. If this change in relative size is large enough, it may distract the audience. Finally, one may change the actor's path or the camera position so the actor's path is no longer perpendicular to the camera. If the actor is obviously moving closer to or farther from the camera throughout the move, then the audience will accept (and expect) the changes in focus and relative size that may take place. In the end, it is usually just easier to have the actor arc out.

**2.** A reverse of the normal arc out so that the subject remains fixed and the camera moves in an arc. Essentially a short or relatively flat arc shot. *Also* **arc.** *See* **banana.**

**arc shot** *n.* A camera move where the camera circles the subject rather than simply pivoting from a fixed position. An arc shot can range from a partial encircling to several circuits around the same subject. The more circles or the faster the move, the more disorienting the effect. Essentially a long or greatly curved arc out. *See* **banana.**

**Archangel Gabriel** *n.* One of three angels mentioned, by name, in the *Bible*. As the messenger of God, he was named the patron of communications workers and later the patron of television and television workers.

**USAGE:** Gabriel serves the same function as a patron saint, but since he is an angel rather than a saint, he is a *patron* rather than a *patron saint*.

*Compare* **Martin de Porres; St. Clare of Assisi.**

**archetypal criticism** *n.* The study of the archetypal elements that appear throughout religion, mythology, and literature to provide insight into the universal human condition; filmic or literary criticism that focuses on the archetypes (characters, plots, settings, and themes) embodied in a work. Developed in the 1930s. Popularized by Northrop Frye in *Anatomy of Criticism* (pub. 1956).

**archetype** *n.* **1.** A motif, pattern of behavior, character, or myth that appears repeatedly throughout history and across cultures, possibly in different forms, but still possessing a universal structure independent of a particular time and place. **2. Jungian ~:** In Jungian psychology, the universal patterns or motifs that come from the collective unconscious and are the basis of religion, mythology, and fairy tales; characters, images, and themes that are drained of their personal content (their relation to a single individual) and present universal or collective content.

In his writings, Carl Jung identified several archetypes, including:

- **The Trickster:** Batman's Joker or Norse mythology's Loki;
- **The Hero:** the most common archetype in literature;
- **The Shadow:** a figure who carries the opposite qualities of a particular individual, group, or society, such as Darth Vader in the original *Star Wars* trilogy;

**An arc shot, where the camera circles the subject (photograph by Shahla Omar, www.shahlaomarphoto.com).**

- **Positive and Negative Mothers:** Mary Poppins versus the Borg Queen in the *Star Trek* universe;
- **The Wise Old Man:** Mr. Miyagi in *The Karate Kid* (1984) or Yoda in the *Star Wars* films — the wise old man can also be a woman, as with the Oracle in *The Matrix* (1999); and
- **The Eternal Child:** Peter Pan or Garp in *The World According to Garp* (1982).

Movies like *The Ice Storm* (1997) or *Kramer vs. Kramer* (1979) are concerned with personal struggles unique to certain people, whereas a movie like *Star Wars* (1977) deals with themes that are more universal, such as the struggle against evil (represented by Darth Vader and the Empire). Fairytales, such as Rumpelstiltskin and the Harry Potter series, are strongly archetypal. Most works tend to be a mixture of personal and archetypal characters and situations. For example, in Albert Brooks' *The Muse* (1999) and Woody Allen's *The Purple Rose of Cairo* (1985), an archetypal character intrudes into the daily life of the protagonist. In *The Muse*, the Muse herself (Sharon Stone) is an image from Greek mythology coming to give divine inspiration to the neurotic screenwriter Steven Phillips (Albert Brooks). In *The Purple Rose of Cairo*, Tom Baxter (Jeff Daniels), the dashing young hero of a Depression-era film steps off the screen and into the dreary life of New Jersey waitress, Cecilia (Mia Farrow). Images can also be archetypal, like the talking freeway sign in *L.A. Story* (1991) or the mountain in *Close Encounters of the Third Kind* (1977). Romantic stories are often the least archetypal since they are about the meeting and interaction of two specific characters.

[From the Latin *archetypum*; from the Greek *arkhetupon*, meaning original.] *See* **core fantasy.** *Compare* **mythic criticism; mythological archetype.**

**archival film** *n.* A work constructed from archival footage, often with added narration, supertitles, and transitional segments. Most archival films are documentaries, though the Steve Martin vehicle *Dead Men Don't Wear Plaid* (1982) is a rare example of a film that used new scenes to link archival footage and create a fictional work.

**archival footage** *n.* Stock footage with a historical context. Traditionally, stock footage is supposed to blend in with the rest of the work so that the viewer is not aware that portions were purchased from a pre-existing library while others were original to the work. The historical authenticity of archival footage is more important than its seamless integration into the overall work. Like traditional stock footage, using archival footage is generally less expensive than re-staging the same event. It also imparts a nostalgic feel for the time when it was originally shot, which may be difficult to match using contemporary equipment and techniques.

**archival format** *n.* A media format that is suitable for long-term storage and migration to new media/encoding to a new recording format without material loss or distortion of the recorded data.

There is no perfect format for long-term storage. Photographic film is the longest lasting, best supported audiovisual media, but all physical media deteriorates over time and analog formats experience generational loss as successive copies are made. Magnetic and optical recordings are easy to duplicate, so long as the encoding format is of sufficient quality and the physical format has not been made obsolete by newer technologies. For video recordings, component color provides a better archival format than composite color. Digital formats avoid generational loss, but may be made obsolete and could suffer from image quality problems if they are not encoded with sufficient resolution or use a lossy compression scheme.

**archival processing** *n.* A special laboratory treatment designed to protect a print or negative from premature deterioration caused by chemical reactions.

**archive** *n.* **1.** A film or television archive; a facility that preserves film or video material. ➢ *v.* **2.** To move an electronic file to a new location for long-term storage or to protect it against loss or damage.

The archival process does not alter the copy protection attributes of the original file. Unlike making a backup copy, archiving a work does not increase the number of copies of the work. If a new copy is made, the original is deleted.

**area light** *n.* A light that is designed to deliver even illumination over a large area, often used to illuminate backdrops. Common area lights include scoops, sky pans, space lights, and chicken coops. *Compare* **soft light.**

**Area of Dominant Influence** *n. See* **ADI.**

**areal density** *n.* The number of bits per square unit of surface area (for example, bits per square inch) that can be recorded on a particular media, such as a magnetic tape or optical disk. The first computer hard drive was released in 1956. It weighed 1,241 pounds and stored 5MB on 50 24" disks for an areal density of 2,000 bits/in$^2$. Areal densities greater than 100 GB/in$^2$ are now commonplace (or approximately 400,000,000 times the data density).

**ARG** ABBR. *n. See* **argument.**

**Argentores** *n.* A Buenos Aires–based author's collective that collects and distributes the author's share of public performance royalties for legitimate theater, theatrical motion pictures, radio, and television in Argentina. The Argentores Web site is www.argentores.org.ar. *Also* **Sociedad General de Autores de la Argentina.**

**argument; ARG** *n.* A parameter or condition included as part of an instruction to a computer program or electronic system.

**ARIB** ABBR. *n. See* **Association of Radio Industries and Businesses.**

**arm** *n.* A metal extension rod that can be attached to a C-stand.

**Armat Moving Pictures Company** *n. obs.* A patent-holding and motion picture equipment manufacturing company established c. 1900 by Thomas Armat.

Armat granted a license to the Edison Company to produce his Vitascope in 1896 and then went on to develop and patent several improved projection systems, including the "star-wheel" or Geneva cross movement that provided the intermittent film movement necessary for steady projection. The Geneva cross was used in numerous early motion picture systems including the Edison Projectorscope, the Powers Cameragraph, the Vitagraph, the Lubin machine, the Baird machine, and the Simplex machine.

Armat's patents were long in coming. His original February 1896 Vitascope patent was not issued until May 14, 1901 (U.S. Patent No. 673,992). In the mean time, competitors were free to incorporate his inventions in their own devices and Armat was powerless to stop them. As soon as his patents were issued, he began legal actions against the infringers, starting with the exhibitors that were using machines based on his patents.

When the Edison Company promised to protect exhibitors against Armat's lawsuits, Armat filed suit against the Edison Company as well. At about the same time, Armat's patent infringement suit against the Biograph Company was decided in his favor. Meanwhile, the Edison Company had pending patent applications on the most successful type of motion picture camera and the square-punch perforated film (the latter having been developed in 1889 by W.K.L. Dickson). These patent wars were in danger of bringing the U.S. motion picture industry to a halt when the Motion Picture Patents Company (also known as the Edison Trust) was established on December 18, 1908 to administer all of its members' patents.

**armature** *n.* A light framework that supports a larger construction; an internal skeleton. Posable puppets used in stop-motion animation and special effects are often built upon a metal armature that provides internal support and movable ball-and-socket joints. A less sophisticated armature may simply consist of stiff metal wire than can be bent into and hold different positions. *Compare* **articulated armature.**

**arming down** *n.* A downward movement of the camera using an hydraulic arm.

**arming up** *n.* An upward movement of the camera using an hydraulic arm.

**armorer** *n.* One who makes or repairs armor or weapons.

**arm's length** LEGAL *n.* The relationship between parties to a contract or other business dealing that assumes the parties are independent of one another and behave according to their separate interests in the current business dealing.

If one is dealing at arm's length, there is no reason for favoritism or special treatment. This is of particular concern when a company contracts with one of its own corporate divisions or a sibling company, for example when a studio contracts with itself for the use of a soundstage rather than seeking bids from other providers or when a theatrical distributor licenses a work's home entertainment rights to a home entertainment distributor that is owned by the theatrical distributor's parent company.

*Compare* **self-dealing.**

**Army-McCarthy Hearings** *n.* The series of U.S. Senate hearings broadcast live by the ABC and Du Mont television networks from April 22 to June 17, 1954 and which later became the basis of the documentary film *Point of Order!* (1962). Earlier in 1954, the U.S. Army had accused Senator Joseph R. McCarthy, then Chairman of the Senate Permanent Subcommittee on Investigations, of trying to obtain preferential treatment for a former McCarthy aide who had been drafted into the Army in November 1953. McCarthy claimed that the Army's accusation was in retaliation for McCarthy's aggressive search for Communists in the Army. When the Senate launched an investigation into the matter, McCarthy appeared as a witness and complainant against the Army. His unpleasant personality and hostile style alienated the public and many believe this led to McCarthy's political downfall and his later censure by the Senate. [An eponym after the two parties to the matter, *The U.S. Army* and *Senator Joseph R. McCarthy*.] *Compare* **House Committee on Un-American Activities; Senate Permanent Subcommittee on Investigations.**

**Arnold Richter Cine Technik** *n. See* **ARRI Group.**

**AromaRama** *n. obs.* The trade name for a process developed by Charles Weiss in 1959 that introduced 72 different "Oriental" scents into a theater's air conditioning system to accompany his documentary *Behind the Great Wall*. *Compare* **Odorama; Smell-O-Vision.**

**arousal method** *n.* A consumer research technique where a potential consumer's physiological responses are measured while viewing a particular work (print ad, television commercial, etc.) as an indicator of the consumer's emotional responses (positive or negative) to the subject matter.

The most common measurement device used is a galvanometer, a component of most lie detectors, which measures the basal skin resistance — the changes in the electrical conductivity of the skin (often on the palms of the hand) caused by unconscious sweating.

**arpeggio** *n.* The individual notes of a chord played in a sequence, rather than simultaneously. [Italian.] *Compare* **glissando; portamento.**

**ARPU** ABBR. *n. See* **average revenue per unit.**

**arrangement** *n.* The adaptation of a musical composition to some combination of voices or instruments for which it was not originally written. *Compare* **orchestration.**

**arranger** *n.* One who prepares a musical composition so it can be played by a particular mix of musical instruments and vocalists. In some cases, the original composer produces the arrangement. *See* **orchestrator.**

**Arri Code** *n.* The trade name for a system that records time code and other production data in a machine-readable format (as a series of modulated bars) on film in real time as the film runs through the camera. The film's time code is synchronized to the time code recorded with the production audio. The Arri Code data includes hour, minute, second, and frame (equivalent to SMPTE time code), year, month, day, and camera ID. *Compare* **AatonCode.**

**ARRI Group; Arri** *n.* A camera and lighting systems manufacturer based in Munich, Germany. Arri began producing motion picture cameras in 1937. Its camera lines include the Arriflex (16mm, 35mm, and 65mm film and 35mm digital) and Arricam (35mm). Over the years, the ARRI Group has won eight Academy Scientific and Technical Awards for its work developing the Arriflex camera. The Arri Web site is www.arri.com. [A blend of *Arnold* and *Richter* from *Arnold Richter Cine Technik*, the original parent company of the Arri Group.] *Compare* **Aaton; Akeley; Bell+Howell; Éclair; Eyemo; Mitchell Camera Company; Moviecam; Panavision.**

**An Arriflex D-20 digital video camera. The camera features a Super 35-sized CMOS imaging grid, allowing it to use all the same PL-mount lenses and accessories as an Arri film camera. It also provides a traditional optical viewfinder and a color video monitor (courtesy ARRI Group, www.arri.com).**

**Arricam; Arri** *n.* The trade name for a line of 35mm film cameras made by the ARRI Group of Munich, Germany. *Compare* **Arriflex.**

**Arriflex; Arri** *n.* The trade name for a line of film cameras made by the ARRI Group of Munich, Germany. Various models support 16mm, 35mm, and 65mm film. The Arriflex line included the first self-blimped, portable 35mm camera, used for sync sound recording. *Compare* **Arricam.**

**Arriflex PL mount** *n.* A type of locking lens mount developed by the ARRI Group for use on the Arriflex film camera. PL mount adapters allow one to use a non–PL lens on a PL mount camera. *Also* **PL mount.** *Compare* **bayonet; screw mount.**

**Arrivision** *n.* The trade name for a 3-D camera system developed by the ARRI Group of Munich, Germany.

**ars gratia artis** *phr.* MGM's motto appearing on their trademark logo along with Leo the Lion. [Latin for *art for art's sake*.] *Compare* **Aestheticism.**

**art** *n.* The non-textual elements of an advertisement.

**art card** *n.* A sheet of stiff cardboard upon which one can mount artwork to create a stable image for filming. *Compare* **show card.**

**art cinema** *n. See* **art film.**

**art deco** *n.* A design style popular in the U.S. and Europe during the 1920s and 1930s, typified by bold outlines, streamlined shapes, and geometric forms. Also popular in Hollywood art direction of the same era, beginning with Cedric Gibbon's designs for *Our Dancing Daughters* (1928). [Attributed to Bevis Hillier. Based on the *Internationale des*

*Arts Decoratifs Industriels et Modernes* (*International Exposition of Industrial and Modern Decorative Arts*) held in Paris in 1925.]

**art department** *n.* The portion of the production crew responsible for the visual look of a work (locations, props, and sets) from concept through implementation, often encompassing everyone on the crew excluding the ADs, camera crew, electricians, and transportation crew. The art department operates under the direction of the production designer/art director and includes the illustrators, storyboard artists, draftsman, leadman, production buyer, property master, set dresser, etc. Depending on the production, the wardrobe department may be part of the art department. *Compare* **property department.**

**art director** *n.* One who is responsible for the visual look of a work; if there is a separate production designer, then the production designer establishes the vision and the art director implements it.

In a live action production, the art director may oversee the art department including the work of the costume designer, the set designer (who builds the sets), and the set decorator (who dresses the set with props). When there is a separate production designer, the art director may be limited to the construction and dressing of sets. In television commercial production, the art director's duties may be extended to include storyboard layout and talent selection. In animation, the art director is often responsible for supervising the design and background departments.

*Also* **visual development director.** *See* **production designer.** *Compare* **art department.**

**Art Directors Guild; ADG; ~ & Scenic, Title and Graphic Artists** *n.* The union representing motion picture and television art directors, scenic and graphic artists, set designers and model makers, illustrators, and matte artists in the U.S., officially IATSE Local 800. The ADG Web site is www.artdirectors.org.

The ADG was established in 1937 and was known as the Society of Motion Picture and Television Art Directors, IATSE Local 876, until its July 1, 2003 merger with IATSE Local 816, Scenic, Title and Graphic Artists. The union expanded its coverage again on July 1, 2008 when IATSE Local 847, Set Designers and Illustrators, and IATSE Local 790, Illustrators and Matte Artists, merged into the ADG (all now are in and a part of IATSE Local 800).

**art film; art house film** *n.* **1.** A work produced or distributed mainly based on its artistic, social, or political merits, rather than its commercial appeal or potential. Art films rarely receive a wide release and tend to attract a limited clientele. Mainstream films in their home country may be classed as art films in foreign markets due to their specialized appeal abroad. **2.** Occasionally used as a euphemism for a pornographic film, especially in the 1970s. *Compare* **cultural discount.**

**art for art's sake; l'art pour l'art; ars gratia artis** *phr. See* **Aestheticism.**

**art house; art theater** *n.* A theater that features films with limited appeal in the local market: foreign language films, documentaries, independent productions, and re-releases of classic films.

Art houses first appeared in the U.K. in the 1920s and 1930s, focused mainly on foreign films, documentaries, and experimental works. In the U.S., art houses initially represented a very small portion of the domestic market. There were approximately 12 art house theaters in the U.S. during late 1940s. That number jumped to nearly 2,000 by 1952, including those theaters that booked at least some art films as part of their schedule. This post-war boom was driven by a combination of the new availability of boundary-expanding European films and the Hays Code, which pushed such films into the art houses. As late as 1960, only *The Moon Is Blue* (1953) and *The Man with the Golden Arm* (1955)—both produced by Otto Preminger—had managed to receive a significant release in mainstream U.S. theaters without a Production Code seal from the Hays Office.

For a time, U.S. art houses were actually able to charge a premium admission price over their mainstream competitors. When the Hays Code was abolished in 1968, art house films lost some of their edge because of the reduced restrictions on mainstream programming. The blockbuster mentality and the saturation release developed in the 1970s and institutionalized in the 1980s further marginalized the art house as their core clientele tended to be somewhat immune to this marketing strategy. In general, art house patrons are more likely to be influenced by reviews and word-of-mouth than traditional paid advertising.

Wide availability of home entertainment products and cable television further eroded the U.S. art house market. It still exists, but at a small fraction of its heyday in the 1950s.

*Compare* **calendar house; revival house.**

**art house film** *n. See* **art film.**

***Art Murphy's Box Office Register*** *n. obs.* An annual publication containing detailed North American theatrical box office revenues for the prior year, published by Art Murphy in San Luis Obispo, California from 1984 to1995.

Art "Murf" Murphy is one of the pioneers of accurate box office data reporting. He spent nearly 30 years at *Daily Variety*, most notably inventing economic indicators like "*Variety*'s Boxoffice Index." After taking a one-year hiatus to work at Universal, Murphy returned to *Variety* and wrote business news and feature stories part-time until 1979. Also in the late–70s, Murphy began a full-time teaching career at the University of Southern California (USC). He created USC's Peter Stark Motion Picture Producing Program for graduate studies in film management and served as founding director for 12 years. Murphy also served as box office analyst for *The Hollywood Reporter* from 1993 to 1996.

**art still** *n.* **1.** An image, typically a painting, which is photographed and used as a projected backdrop or process photography plate for rear or front projection. **2.** A publicity still with the subject in an artistic rather than natural pose.

**art theater** *n. See* **art house.**

**articulated armature** *n.* A posable armature; an armature with joints or that can be bent to hold a shape.

**An articulated armature with a series of ball joints that allow it to assume most any position (courtesy Matthews Studio Equipment, www.msegrip.com).**

**articulated matte** *n. See* **traveling matte.**

**articulation** *n.* The control of the length of musical notes to produce or eliminate gaps between them and help shape the music into phrases. Staccato and legato are particularly extreme examples.

**artifact** *n.* An undesirable visual or audio defect or distortion introduced at some point between signal capture and final display, often as a side effect of digital compression or other electronic manipulation. Common visual artifacts include cross-color/cross-luminance, jaggies, polygon shearing, and pixelation. Common audio artifacts include distortion, wow, and flutter.

**artificial breakeven** BUSINESS *n.* The point in the financial history of a work when income reaches a contractually specified point, after which additional revenue is treated as profit and net participation payments may be due.

A common way to calculate an artificial breakeven is when a work's total revenue equals some multiple of its production budget, such as three times the negative cost. This is an artificial breakeven point because it does not

relate directly to the work's actual breakeven point: it may come before, but generally comes after actual breakeven.
*Compare* **actual breakeven; breakeven; cash breakeven; initial actual breakeven; rolling breakeven.**

**artificial light** *n.* The light that is added by a film crew, as opposed to light that naturally exists at a location. Artificial light can be used for interiors or exteriors and typically comes in the form of electric lamps.
During the early Silent Era (c. 1900), sunlight was often used to artificially light interior sets constructed on stages or built outside with no roof. Exterior sets built on soundstages are usually illuminated with artificial light. During the Studio Era (1927–1954), it was not uncommon to see someone cast multiple shadows when supposedly outdoors since most filming took place on a studio soundstage. The same practice carried forward to television production, and was a common feature through the 1970s.
*Compare* **available light.**

**artificial pickup** *n.* A production/distribution arrangement where a motion picture studio turns over an originally internal project to an outside production company under a negative pickup deal. Generally, this is done as a cost savings measure with the assumption that the independent production company has lower labor and overhead costs than the studio. *Compare* **acquisition/distribution agreement; negative pickup.**

**Artisan Entertainment** *n. obs.* An independent U.S. production company. New York City–based Artisan's releases have included *The Blair Witch Project* (1999) and *Requiem for a Dream* (2000). Artisan was acquired by their major competitor, Lions Gate Entertainment, in October 2003.

**artistic appeal** *n.* The power to attract or arouse interest based on artistic merits. Artistic and commercial appeal need not be mutually exclusive.

**artistic control** *n.* The authority or ability to manage and direct the creative aspects of a project, such as the look of a work, the actors cast, the shots used, etc. Artistic control is not absolute — it extends only as far as those with financial control allow it to go. *See* **creative control.** *Compare* **droit moral.**

**artistic differences** *n. See* **creative differences.**

**artistic freedom** LEGAL *n.* The right of artists to work without private or governmental interference. According to President John F. Kennedy, "I see little of more importance to the future of our country and our civilization, than full recognition of the place of the artist. If art is to nourish the roots of our culture, society must set the artist free to follow his vision wherever it takes him." *Compare* **free speech.**

**artistic license** *n. See* **poetic license.**

**artwork** *n. See* **advertising art.**

**as recorded script** *n.* A transcription of the edited dialogue for an animated work, taking into account all changes introduced during the dialogue recording sessions. Used in the production of an animation bar sheet to help the animators sync the character mouth movements and actions to the actual dialogue.

**as-run log** *n. See* **broadcast log.**

**ASA** ABBR. *n. See* **American Sportscasters Association; American Standards Association; ASA speed rating.** *Compare* **ANSI.**

**ASA speed rating; ASA standard; ASA** *n.* A numerical rating that describes the sensitivity of a film's emulsion to light, such as 100 ASA. Also called ISO/ASA, in reference to the International Organization for Standardization (ISO). The ASA rating doubles as the sensitivity of the film doubles.

| *ISO/ASA* | *DIN* |
|---|---|
| 25 | 15 |
| 32 | 16 |
| 50 | 18 |
| 64 | 19 |
| 80 | 20 |
| 100 | 21 |
| 125 | 22 |
| 200 | 24 |
| 400 | 27 |
| 1250 | 32 |

*Also* **ANSI speed rating; ISO/ASA.** *Compare* **DIN; exposure index; film speed.**

**ASBU** ABBR. *n. See* **Arab States Broadcasting Union.**

**ASC** ABBR. *n. See* **American Society of Cinematographers Inc.**

**ASCAP** ABBR. *n.* A U.S.–based performing rights organization that collects fees from broadcasters and distributes performance royalties to represented composers, lyricists, and music publishers. Established in 1914. The ASCAP Web site is www.ascap.com. [An acronym of *American Society of Composers, Authors and Publishers*.] *Compare* **collection society; performing rights organization.**

**ashcan** *n.* A 1K (1,000-watt) floodlight.

**ASI** ABBR. *n.* [An initialism of *Asynchronous Serial Interface*.] *See* **serial digital interface.**

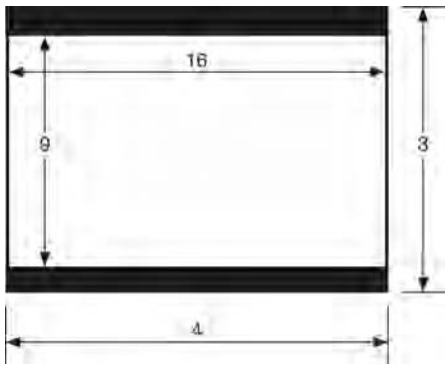
**Asia-Pacific Broadcasting Union; ABU** *n.* A professional association of television and radio broadcasters established in 1964, now with over 180 members in 53 countries throughout the Asia-Pacific region. Among its activities, the ABU operates a daily satellite TV news exchange (Asiavision); provides technical, programming, and legal (copyright) advice; organizes seminars; and represents members in international forums. The ABU Web site is www.abu.org.my.

**aside** *n.* **1.** A line delivered directly to the audience, one that the other characters are not supposed to hear. Generally delivered while looking into the camera (or into the audience during a live production). An extended aside becomes a *soliloquy*. **2.** Something said under one's breath so that only those close by can hear.

**ASIFA** ABBR. *n. See* **Association Internationale du Film d'Animation.**

**aspect code** *n.* A metadata attribute of a broadcast program indicating the program's native aspect ratio.

**aspect ratio; ratio; AR** *n.* **1. picture ~:** A comparison of the width to the height of the usable (or visible) image portion of a film or video frame expressed as a numeric value or calculated ratio, such as 16 × 9, 1.33 to 1, or 1.85:1.
Aspect ratios are generally given in terms of the projected or viewed image, rather than in terms of the image recorded by the camera. The image recorded on film by the camera may be of a different aspect ratio than the desired projection or broadcast image — typically it is more square. When




**The interior rectangle shows an aspect ratio of 16:9, while the exterior rectangle shows an aspect ratio of 4:3 (© 2008 Quantel Ltd., All Rights Reserved, www.quantel.com).**

this is the case, either the projector is masked off with a soft matte so that the resulting image on screen is of the appropriate aspect ratio or a hard matte is added during production of the release prints, possibly to the interpositive or internegative.

Common presentation aspect ratios include:

- 1.19:1— Movietone frame (silent film frame reduced in width to allow for an optical soundtrack)
- 1.25:1— Standard LCD computer monitor; still photographic prints (4 × 5 or 8 × 10 in a landscape orientation)
- 1.33:1— Silent film (aspect ratios varied greatly during the early Silent Era (c. 1890), but eventually settled on 1.33); full frame 35mm (without space for a soundtrack); 8mm; standard television or CRT computer monitor (where it is more commonly expressed as 4:3 or 4 × 3)
- 1.37:1— Academy aperture for 35mm (Movietone frame adjusted to provide a more rectangular image while still allowing room for an optical soundtrack); 16mm
- 1.43:1— IMAX (often referred to as 15/70 indicating that the frame runs for 15 perforations on 70mm film, as opposed to the standard 4 perforations for a full frame 35mm image)
- 1.60:1— Widescreen computer monitor
- 1.62:1— The Golden Ratio (rounded from 1.6180339887)
- 1.66:1— Continental European standard theatrical aspect ratio (considered widescreen in comparison to Academy aperture); Super-16 — may be rounded to 1.67
- 1.78:1— Widescreen television (where it is more commonly expressed as 16:9 or 16 × 9)
- 1.85:1— U.S. and U.K. standard theatrical aspect ratio (considered widescreen in comparison to Academy aperture); normal human vision (unlike motion picture and television aspect ratios, which are based on a rectangular image, human vision is roughly shaped like an ellipse with the aspect ratio measured along its widest and tallest dimensions)
- 2.00:1— VistaVision and Magnafilm
- 2.13:1— Grandeur
- 2.20:1— Non-anamorphic (spherical) 70mm
- 2.35:1— Non-anamorphic (spherical) 35mm widescreen; anamorphic 35mm widescreen prior to c. 1970; CinemaScope; Panavision
- 2.39:1— Anamorphic 35mm widescreen since c. 1970— may still be referred to as 2.35 for historical reasons or may be rounded to 2.40
- 2.59:1— Cinerama (using three 35mm film prints projected on the same screen)
- 2.75:1— Anamorphic 70mm
- 3.66:1— Magirama

There are several different ways one may present material in an aspect ratio other than the one for which it was originally composed (for example, when showing a 2.35:1 widescreen movie on a standard 4 × 3 television).

- When moving from a wider image to one that is more square:
  - Letterbox — place black bars above and below the original image to fill the screen.
  - Pan and Scan — show the material through a window with the same aspect ratio as the display screen, moving the window side-to-side as necessary to keep important action on the screen.
  - Center Cut-Out — cut off the left and right sides of the image to create an image with the desired aspect ratio.
  - Anamorphic Squeeze — reduce the width of the image until it fits the screen. This is generally limited to credits sequences in a work being presented using either pan and scan or a center cut-out where important text will be cut off otherwise. This leaves everything looking unnaturally tall and skinny.
- When moving from a narrower image to one that is more rectangular:
  - Pillar-Box — place black bars to the left and right of the original image to fill the screen.
  - Tilt and Scan — show the material through a window with the same aspect ratio as the display screen, moving the window up-and-down as necessary to keep important action on the screen.
  - Center Cut-Out — cut off the top and bottom of the image to create an image with the desired aspect ratio.
  - Anamorphic Stretch — increase the width of the image until it fits the screen. This is quite common when presenting a standard 4 × 3 television image on a 16 × 9 widescreen TV, even though it leaves everything looking unnaturally short and fat.

Pan and scan and tilt and scan must be applied before the work is presented in its new aspect ratio. Letterbox, pillar-box, center cut-out, and anamorphic squeeze/stretch can be performed in advance or applied as the image is displayed by a projector or on a television.

There is a danger when applying one of these techniques that another of them may have already been applied. Anamorphic squeeze and stretch will cancel one another out (for the most part), but the others can lead to some unusual combinations, including a window-box where the image has been both letterboxed and pillar-boxed, creating a small image inside a large black border.

**USAGE:** The *:1*— generally pronounced "to one"— is often omitted and aspect ratios are expressed as 1.33, 1.37, 1.85, 2.35, etc. The decimal may also be omitted, resulting in 133 (pronounced "one three three"), 137, 185, etc.

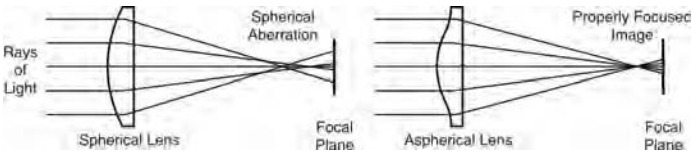
**2. pixel ~:** A comparison of the width to the height of a raster image pixel. Standard definition television (NTSC and PAL) has rectangular pixels, while computers and HDTV have square pixels. **3.** A comparison of the width to the height of an image wipe pattern. *Also* **screen ratio.** *See* **format.** *Compare* **pixel aspect ratio.**

**asperity** *n.* A small irregularity or imperfection in the surface of a magnetic tape. *Compare* **calendering; drop out.**

**asperity noise** *n.* **1.** Low frequency noise caused by imperfections in the surface of an analog recording medium, generally audio- or videotape. **2.** A type of modulation noise in the bands immediately above or below the program signal. *Compare* **hiss; white noise.**

**aspheric surface** *n.* A non-spherical surface. Most lenses (and cathode ray tubes, or CRTs, used in traditional televisions and computer monitors) are sections of a sphere — if the curvature of their surface was extended indefinitely it would wrap around and create a sphere.

Spherical lenses suffer from spherical aberration — the light passing through the edges of the lens is bent more than light passing through the center of the lens, limiting the ability of the lens to produce a focused image. To correct for this, aspherical lenses have specially-shaped surfaces so light passing through them can be properly focused. Varifocal (zoom) lenses and large CRTs have non-spherical, or aspheric, surfaces.




**Spherical aberration can be corrected by using a lens with an aspheric surface.**

**aspherical lens** *n.* A lens with an aspheric surface specifically designed to correct for spherical aberration and produce a properly focused image.

**aspirin hit** *n.* A small squib (explosive device) about the size of an aspirin tablet, detonated remotely to simulate a bullet hit.

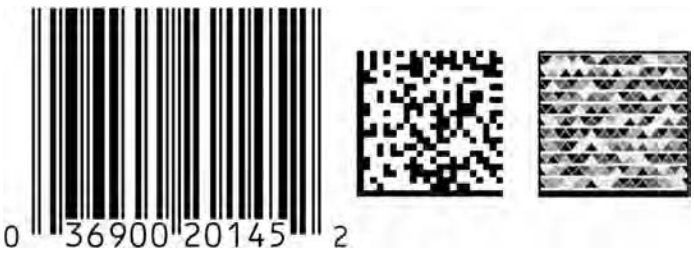
**assemble edit; assemble mode** *n. See* **assembly edit; cuts-only editing.** *Compare* **A/B roll editing.**

**assembly** *n.* **1.** The process of selecting the preferred takes of the desired shots, trimming off any excess material, and editing them together in their proper order along with synchronized production sound. **2.** The first complete edit of a work; a collection of the best shots assembled in script continuity order; the roughest of rough cuts. **3.** A product constructed from two or more individual components (sub-assemblies), such as a cable assembly made from a length of cable and two connectors, one for each end. *See* **assembly edit; editor's cut.**

**assembly edit; assembly cut** *n.* **1.** The first version of an edited film. The assembly edit is the linear collection of the preferred takes presented in script continuity order. Assembly edits are generally quite a bit longer than the final work: the first assembly cut of *Titanic* (1997) ran 36 hours, while the final version ran 3 hours, 14 minutes. **2.** Videotape editing where any existing material on the destination tape is replaced by the newly edited information (video, audio, and control track). One starts at the beginning and assembles the work in order through to the end. Nonlinear editing allows insert edits, where new material can be inserted between existing material rather than overwriting it. *Also* **assemble edit.** *See* **assembly.** *Compare* **insert edit; rough cut.**

**asset** *n.* **1.** A computer graphics object that can be reused, ranging from a teapot to an entire city populated with people. Typically modelers create an object then riggers configure the object so that it can be manipulated by the animators. This complex computer-based object then becomes an asset that can be used in an audiovisual work. **2.** The individual audio or visual elements (photographic film, magnetic tape, etc.) that make up an audiovisual work. **3. saleable ~:** Any material that can be commercially exploited, ranging from a complete audiovisual work to a single still image or sound element.

**asset barcode** *n.* An image attached to a physical asset that either carries optically-encoded information about the asset to which it is attached or that contains an identifier linked to further information about the asset in a separate database.




**A selection of asset barcodes. From left, UPC-A, DataMatrix 2D barcode, Microsoft High Capacity Color Barcode (HCCB).**

**assignment** LEGAL *n. See* **copyright assignment.**

**assigns** *n.* The buttons on an audio or video control console, matrix switcher, or mixer that connect, or assign, the designated input channel to one of the console's output busses. This routing process is known as *assignment*.

**An example of visual assimilation: The small gray bars are the same shade each time but appear lighter or darker depending on the edge details.**

**assimilation** *n.* An optical illusion that affects the perception of contrast and brightness in an image based on the actual contrast with the background. Normally, one would expect that the greater the contrast between foreground and background colors, the lighter the foreground color will appear to be, but in certain situations, the reverse is true. *Also* **White's Effect.** *Compare* **crispening.**

**assistant/associate** *mod.* In the general pecking order of job titles, an associate is above an assistant.

**assistant camera; ~ man; ~ operator; AC** *n.* A member of the camera crew other than the camera operator. The ACs are responsible for the care and maintenance of the camera; loading and unloading film magazines; loading and unloading video storage media; changing lenses; operating the clapper/slate; taking light readings; measuring the distance from camera to subject; pulling focus; and filling out paperwork. The number of assistant camera operators and the distribution of their duties depends on the size and complexity of the project. *Also* **camera assistant.**

**assistant chief lighting technician** *n. See* **best boy electric.**

**assistant director; AD** *n.* The on-set manager responsible for the daily operations of the set, making sure that everyone and everything is available when and where needed. The AD does not perform the same duties as the director or the second unit director, but instead provides production management support to both.

The AD's duties begin with breaking down the script and establishing the shooting schedule. Each day, the AD prepares the next day's call sheets. Often, the AD is responsible for hiring the extras and directing their action in the background. It is the assistant director, not the director, who calls for quiet on the set and directs the sound and cameras to roll. On larger productions, the duties of assistant director are divided among several people. For example, the film *Russian Ark* (2002) employed 22 assistant directors, the largest number of assistant directors used for a single shot.

*See* **first assistant director.** *Compare* **production assistant; second AD; third AD.**

**assistant editor; assistant film editor; AE** *n.* An assistant who reports to the editor.

It is the film editing assistant's job to take care of the physical aspects of editing: inspecting the footage for scratches; transporting the film to the processing laboratory; categorizing and separating the unedited scenes; physically cutting and splicing the film; loading material into digital editing systems; organizing the editing room; filling out paperwork; etc. The non-linear assistant editor is tasked with inputting editing material (picture and sound), preparing dailies for the editor, and outputting many different items to various departments, producers and directors. The assistant also coordinates information between various departments (camera, script, negative assembly, on-line, sound, music).

*Compare* **videotape operator.**

**assistant music editor** *n.* An assistant who reports to the music editor. It is the assistant's job to take care of the physical aspects of music editing: maintaining paperwork, synchronizing the music tracks, organizing the music editing room, etc.

**assistant photographer** *n.* A still photographer's assistant. *Also* **photographer's assistant.**

**assistant producer; AP** *n.* Generally, the producer's assistant. Exact duties vary, but the assistant works directly with the producer and may fill in for the producer in his absence.

**USAGE:** An *assistant producer* is generally taken to be equivalent to an *associate producer*. Do not confuse the assistant producer with a *production assistant*, or PA, the entry level of the production team. Due possibly to this potential confusion, the title assistant producer is not often used in the U.S.

[A regionalism of the U.K.] *Compare* **associate producer.**

**assistant scenic artist** *n.* The member of a film crew who is responsible for repairing wall and scenery damage that occurs during shooting. *Compare* **scenic artist.**

**assistant sound editor** *n.* An assistant who reports to the supervising sound editor or another sound editor. It is the assistant's job to take care of the physical aspects of sound editing: maintaining paperwork, synchronizing the sound tracks, organizing the sound editing room, etc. The non-linear assistant is tasked with inputting materials into workstations and outputting final materials for sound mixing.

**assistant special effects technician** *n.* One who is responsible for safely and effectively planning and executing special effects shots.

**assistant to the director** *n.* One who provides administrative or personal assistance to the director.

**USAGE:** An *assistant to the director* should not be confused with the *assistant director* (AD). These are two remarkably different jobs.

**Associación Internacional de Radiodiffusión; AIR** *n.* A Uruguay-based trade association representing commercial radio and television broadcasters in Europe and the Americas. AIR was originally established in 1946 as the Inter-American Association of Broadcasters. The AIR Web site is www.airiab.com. [Spanish for *International Association of Broadcasting*.]

**associate director; AD** *n.* The television production equivalent of a motion picture production's assistant director.

**associate producer; AP** *n.* **1.** The only person willing to associate with the producer, at least according to writer/director Billy Wilder. **2.** The person responsible for performing one or more producing functions delegated by and under the supervision of an individual receiving a producer credit. This does not include persons whose primary function is that of an assistant. In episodic television, the person overseeing post-production is often credited as an associate producer.

**USAGE:** Due to the unregulated nature of producer credits, someone with the title associate producer could actually have little to do with physical production, such as a writer, actor's agent, financier, or studio executive, a practice that the Producers Guild of America (PGA) is working to combat.

**3.** *obs.* During the Studio Era (1927–1954), the title was given to those production executives who reported directly to the studio head. Each associate producer was responsible for a slate of pictures in various stages of development from initial concept through post-production. There were typically eight to ten associate producers at each of the largest studios. *Compare* **assistant producer.**

**Associated Actors and Artists of America; AAAA; Four A's; 4A's** *n.* A New York City–based association of actors' and artists' unions founded in 1919 to resolve jurisdictional disputes and monitor reciprocal agreements between its member unions. Represented unions include: Actors' Equity Association (AEA or Equity), American Guild of Musical Artists (AGMA), American Guild of Variety Artists (AGVA), Guild of Italian American Actors (GIAA), Hebrew Actors Union, and Screen Actors Guild (SAG).

**Associated First National** *n. See* **First National Exhibitors Circuit.**

**association** ACADEMIC *n.* When the viewer relates his own experiences to those of a character or situation in an audiovisual work. *Compare* **empathy; identification.**

**Association Canadienne des Distributeurs de Films; Canadian Motion Picture Distributors Association** *n. See* **CMPDA.**

**Association de Gestion Internationale Collective des Oeuvres Audiovisuelles; Association for International Collective Management of Audiovisual Works** *n. See* **AGICOA.**

**Association for Professional Broadcast Education** *n. obs.* A professional association established in 1955 to provide educational resources to the broadcast community. The organization changed its name to Broadcast Education Association in 1973.

**Association Internationale du Film d'Animation; ASIFA** *n.* A professional association founded in France in 1957, chartered by the United Nations Educational, Scientific and Cultural Organization (UNESCO) in 1960, and "devoted to the encouragement and dissemination of film animation as an art and communication form." The Society Web site is asifa.net. [French for *International Animated Film Association*.]

**Association of Broadcasting and Allied Staffs** *n. obs.* A U.K. broadcast industry trade union created in 1940. In early 1984 it merged with the National Association of Theatrical, Television and Kinematograph Employees to form the Entertainment Trades Alliance (ETA). ETA changed its name to Broadcasting and Entertainment Trades Alliance (BETA) on February 1, 1985.

**Association of Cine-Technicians; ACT** *n. obs.* The first U.K. motion picture industry crafts union, established in June 1933. ACT's first contract was with Gaumont-British in December 1936. In 1938, ACT successfully lobbied for the Cinematograph Films Act, which replaced the quota quickies legislation of 1927. In the late 1940s, ACT established ACT Films to ensure member employment during an industry-wide production downturn. The first ACT Films release came in 1951 and was followed by a string of mostly B-pictures. In 1956, ACT became ACCT, Association of Cinematograph Television and Allied Technicians. In 1991, ACCT joined with the Broadcasting & Entertainment Trades Alliance (BETA) to form the Broadcasting Entertainment Cinematograph & Theatre Union (BECTU).

**Association of Cinema and Video Laboratories, Inc.; ACVL** *n.* A trade association that serves the needs of film, video, and digital motion picture laboratories, principally in North America. Established in 1953. The Association Web site is www.acvl.org.

**Association of Cinematograph, Television and Allied Technicians** *n. obs.* A U.K. entertainment industry trade union. On January 2, 1991, it merged with the Broadcasting and Entertainment Trades Alliance (BETA) to form the Broadcasting Entertainment Cinematograph and Theatre Union (BECTU).

**Association of Film Commissioners International; AFCI** *n.* A not-for-profit association of more than 300 government film agencies. Members serve as city, county, state, regional, provincial or national film commissioners and facilitate filming in their areas by helping to coordinate locations, permits, lodging, tax incentives, equipment, crews, etc. The AFCI Web site is www.afci.org.

**Association of Independent Commercial Producers; AICP** *n.* A professional association that serves the interests of U.S. companies that produce commercials for advertisers and advertising agencies. The AICP was established in 1972 and is presently headquartered in New York City and Los Angeles. AICP members account for 85 percent of all broadcast commercials aired in the U.S. The Association Web site is www.aicp.com.

**Association of Independent Video and Filmmakers; AIVF** *n. obs.* A New York City–based professional association that provided independent filmmakers with a variety of services and resources and published *The Independent* magazine. The AIVF operated from 1973 through 2006.

**Association of Motion Picture and Television Producers** *n. See* **AMPTP.**

**Association of Motion Picture Producers; AMPP** *n. obs.* A U.S. trade association established in 1924 to represent producers (the MPPDA, now the MPAA, was focused more on distributors). Later, the AMPP became the union and guild contract-negotiating body for its members. In 1964, the name was changed to the Association of Motion Picture and Television Producers to reflect the organization's expanded coverage of television producers. In 1982, the organization was replaced by the Alliance of Motion Picture and Television Producers, Inc.

**Association of Motion Picture Sound; AMPS** *n.* A U.K.–based association of motion picture and television sound professionals established in 1989. It is an organization where those engaged in the various crafts of motion picture sound meet, exchange information, endeavor to solve common problems, and keep abreast of rapidly changing technology. The AMPS Web site is at www.amps.net.

**Association of Moving Image Archivists; AMIA** *n.* An international professional association of individuals and organizations dedicated to the advancement of moving image archiving. The AMIA Web site is www.amianet.org. *Compare* **Fédération Internationale des Archives du Film; UCLA Film & Television Archive.**

**Association of Professional Recording Services** *n. See* **APRS.**

**Association of Public Television Stations; APTS** *n.* A trade association established in 1980 to support non-commercial television service in the U.S. The APTS Web site is www.apts.org.

**Association of Radio Industries and Businesses; ARIB** *n.* A Japanese professional association that serves the radio frequency broadcast industry through research, development, and standardization. The Association Web site is www.arib.or.jp.

**Association of Talent Agents; ATA** *n.* A Los Angeles–based trade association for talent agents and agencies. Established in 1937. The ATA Web site is www.agentassociation.com.

**associative editing; associational editing** *n.* Juxtaposing shots based on their relationship to one another (contrast, comparison, visual or emotional effect, etc.) and to suggest a conceptual, dramatic, or thematic association between them rather than simply based on their narrative sequence. *Also* **relational editing.** *Compare* **analytical editing.**

**astigmatism** *n.* A lens aberration where the rays of light coming from a subject are not brought to a single focal point, thus causing imperfect or indistinct images. Similar to astigmatism in human vision. For example, a single bright point of light will appear as a short line or elongated ellipse in the final image. The effect may be diminished by using a higher *f*-stop so that less of the lens edges are used (where the effect is generally more pronounced). *Compare* **anastigmatic lens; monochromatic aberration.**

**Astoria Studios** *n. See* **Kaufman Astoria Studios.**

**Astrovision** *n.* The trade name for Goto Optical Manufacturing's 10/70 film format. *See* **10/70.**

**asymmetric compression; asymmetrical compression** *n.* A system that requires more processing power to compress a signal than to decompress it. This is typically used for the mass distribution of works on media such as CD-ROM or DVD, where significant expense can be incurred for the production and compression of the work but the playback system must be fast and inexpensive. *Compare* **asymmetrical codec; symmetric compression.**

**asymmetric connection** *n.* A communications channel where data flows at a much higher rate in one direction than in the other. For example, most consumer Internet broadband connections are asymmetric, providing more download bandwidth than upload bandwidth. *Compare* **back channel.**

**asymmetrical codec** *n.* A compression/decompression algorithm that takes longer or consumes more resources to encode the material than is required to decode the resulting compressed signal or image. Typically used in the production of mass distribution media without a live broadcast component, such as DVDs. *Compare* **asymmetric compression; symmetrical codec.**

**asynchronism** *n.* When the audio program plays back out of sync from the image. Generally, this happens by accident, but occasionally it can be an artistic choice. *Compare* **asynchronous sound.**

**asynchronous** *mod.* **1.** A process where two or more things are not or need not be coordinated — they may coincidentally occur together, but they are not guaranteed to do so. ➢ *n.* **2.** A data transmission technology where each data unit, such as a character, byte, or binary word, is transmitted independently without reference to a standard clock. Instead, start and stop bits are used to mark each transmitted data unit. [From the Greek *asunkhronos*; a blend of *a-* (meaning not), *sun-* (from *syn-*, meaning together or united), and *khronos* (meaning time).] *Compare* **isochronous; synchronous.**

**asynchronous sound** *n.* **1.** When the sound intentionally does not match the picture. For example, one sees a group of reporters shouting questions at a celebrity but hears a pack of barking dogs, one hears an actor speaking but sees a different actor responding, or one hears the sounds of unseen automobile traffic. This is an aesthetic choice and does not mean that the sound is out of sync. **2.** Sound unintentionally out of sync with the picture. Usually the result of bad sound editing, an improperly prepared composite print, or issues with projection. In the most obvious cases, dialogue will not match the actors' lip movements. **3.** Sound from one scene played over the action from another scene. This includes hearing the sound from the next shot or scene (a sort of foreshadowing or sound advance), from the prior shot or scene (a sort of audio flashback), or a character's recollections from the present during an actual flashback or flash-forward scene. *Also* **non-synchronous sound.** *See* **overlap sound cut.** *Compare* **asynchronism; synchronous sound.**

**asynchronous transfer mode** *n. See* **ATM.**

**ATA** ABBR. *n. See* **Association of Talent Agents.**

**ATAS** ABBR. *n. See* **Academy of Television Arts and Sciences.**

**ATFP** ABBR. *n. See* **Alliance of Television Film Producers, Inc.**

**ATM** ABBR. *n.* A type of switched data transmission network where the data is packaged in small, uniformly-sized 53-byte cells, with a 5-byte address and 48-byte data payload in each data cell. [An initialism of *Asynchronous Transfer Mode*.] *Also* **asynchronous transfer mode.**

**atmosphere; atmos** *n.* **1.** The general mood or feeling generated by a work and the world where the characters live, as opposed to the tone, which is the author's attitude towards the work as perceived by the viewer. The atmosphere is evoked by the combination of visual elements (lighting, sets, costumes, camera work, editing, etc.) and sound (music, sound effects, etc.). **2.** The combination of weather, air quality, and time of day in a scene. This is particularly important in animation, since every element in the animated world must be created by the animators. **3.** The extras (actors) who provide realism to a location by portraying normal background activity. This is a somewhat pejorative term since it diminishes the importance of the background actors and the actual skill they employ. In some cases people in the background are not paid actors but are instead members of the general public that just happen to be at the location. *Also* **²background artist.** *See* **extra.**

**atmospheric distortion** *n.* Aberrations in a broadcast signal caused by its travel through the air, usually due to weather changes or other adverse conditions.

**atmospheric effects** *n.* Computer generated visual effects that recreate atmospheric conditions such as rain, lightning, fog, etc. Since atmospheric effects are often created with a particle effects system, other particle effect-based elements such as water, fire, and smoke may also be considered atmospheric effects. *Also* **atmospherics.** *See* **environmental effects; weather effects.**

**atmospheric movie** *n.* A work that establishes a strong and striking visual mood, such as the motion pictures *Brazil* (1985), *La cité des enfants perdus* (*The City of Lost Children*, 1995), and *Sweeny Todd: The Demon Barber of Fleet Street* (2007).

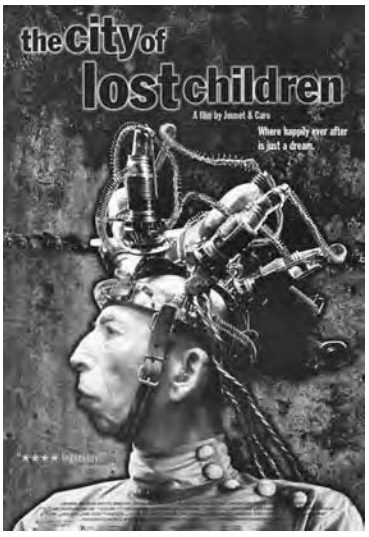
**atmospheric sound** *n. See* **ambient sound.**

**atmospherics** *n. See* **ambient sound; atmospheric effects; environmental effects; weather effects.**

**atomic frequency standard** *n.* A highly accurate timing signal generated by an atomic clock. Commonly used in broadcast television applications.

**atonal** *mod.* Without a tonal center or specific musical key. *Compare* **monotone.**

**ATR** ABBR. *n. See* **audiotape recorder.**




**Atmospheric movies leave a lasting visual impression, as with Marc Caro and Jean-Pierre Jeunet's *La Cité des enfants perdus* (*The City of Lost Children*, 1995) (courtesy Heritage Auctions, www.ha.com).**

**ATSC** ABBR. *n.* **1.** The A/53 DTV Standard for terrestrial broadcast digital television transmission developed by the Advanced Television Systems Committee, Inc. (ATSC) and adopted in North America (U.S., Canada, and Mexico) as well as South Korea and Honduras. The formal switch from analog to all-digital transmission in the majority of the U.S. took place in June 2009.

The ATSC A/53 DTV Standard supports high definition television (HDTV), standard definition television (SDTV), multichannel surround sound audio, and data broadcasting. The ATSC digital television (DTV) standard was adopted by the FCC on behalf of the U.S. on December 24, 1996. It has since been adopted by Canada (November 8, 1997), South Korea (November 21, 1997), Mexico (July 2, 2004), and Honduras (January 16, 2007).

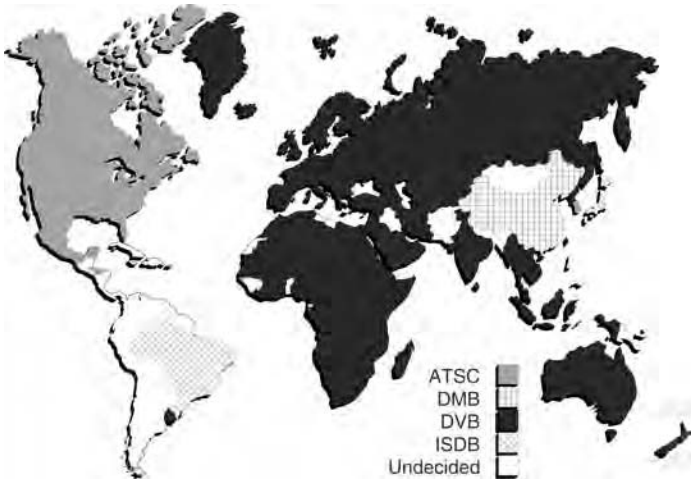
The ATSC standard actually supports 18 different video presentation formats.

| *Number* | *Pixels/ Line* | *Lines/ Frame* | *Aspect Ratio* | *Refresh Rate (Hz)* | *Scan Mode* |
|---|---|---|---|---|---|
| 1 | 640 | 480 | 4:3 | 24 | Progressive |
| 2 | 640 | 480 | 4:3 | 30 | Progressive |
| 3 | 640 | 480 | 4:3 | 60 | Progressive |
| 4 | 640 | 480 | 4:3 | 30 | Interlaced |
| 5 | 704 | 480 | 4:3 | 24 | Progressive |
| 6 | 704 | 480 | 4:3 | 30 | Progressive |
| 7 | 704 | 480 | 4:3 | 60 | Progressive |
| 8 | 704 | 480 | 4:3 | 30 | Interlaced |
| 9 | 704 | 480 | 16:9 | 24 | Progressive |
| 10 | 704 | 480 | 16:9 | 30 | Progressive |
| 11 | 704 | 480 | 16:9 | 60 | Progressive |
| 12 | 704 | 480 | 16:9 | 30 | Interlaced |
| 13 | 1280 | 720 | 16:9 | 24 | Progressive |
| 14 | 1280 | 720 | 16:9 | 30 | Progressive |
| 15 | 1280 | 720 | 16:9 | 60 | Progressive |
| 16 | 1920 | 1080 | 16:9 | 24 | Progressive |
| 17 | 1920 | 1080 | 16:9 | 30 | Progressive |
| 18 | 1920 | 1080 | 16:9 | 30 | Interlaced |

**2.** A standards development organization established in 1982 by the Joint Committee on Inter-Society Coordination (JCIC) to develop standards for advanced television including high definition television broadcast and production. The ATSC continues to develop standards for various applications such as interactive TV, mobile and hand held service, and non-real-time transmission. The ATSC Web site is www.atsc.org.

ATSC formally incorporated on January 3, 2002 and presently has some 155 members representing the broadcast, broadcast equipment, motion picture, consumer electronics, computer, cable television, satellite, telecommunications, automotive, and semiconductor industries. Throughout the 1980s, ATSC concentrated its efforts on developing common international HDTV image parameters such as line number and aspect ratio. In the 1990s, the ATSC worked closely with the FCC Advisory Committee on Advanced Television Services to develop and document a new standard for terrestrial broadcast television.

[An initialism of *Advanced Television Systems Committee*.] *Compare* **ATV; DTV; HDTV.**




**Coverage patterns for digital television standards (ATSC, definition 1). The DVB territories include signatories to the GE-06 Agreement, which obligates signatory countries to end all analog television broadcasts along their borders by June 17, 2015, to avoid interfering with their neighbors' digital television broadcasts.**

**ATSC digital multiplex** *n.* A part of the ATSC digital television standard that allows a broadcaster to combine several different content channels into a single broadcast channel. The ATSC receiver must decode the combined broadcast signal to split out the individual content channels for presentation to the viewer. *Compare* **major channel; minor channel.**

**attach** *v.* To associate a virtual or logical channel with a physical communications channel in a digital switcher, effects, or non-linear editing system. A particular physical channel can only be attached to one logical channel at a time.

**attached; ~ to a project** *mod.* Parties that have agreed to perform on an audiovisual project, especially star actors, directors, etc. Such parties become part of the project package. Attachments to a project generally come with a number of conditions or approved elements (start date, compensation, other attached parties, etc.). While not necessary, it is generally best to obtain such commitments in writing.

**attack ad** *n.* A television commercial that focuses more on criticizing an opposed idea, industry, company, product, or individual than promoting its counterpart. Common in political advertising, but occasionally used elsewhere.

**attack, decay, sustain, and release** *phr. See* **ADSR.**

**attack time** *n.* The delay required for a signal processing device, generally a compressor, limiter, or expander, to reduce its gain after a strong signal that exceeds its defined threshold is applied to it. *Compare* **release time.**

**attack transient** *n. See* **transient.**

**attendance** BUSINESS *n. See* **admission.**

**attendance checking; checking** *n.* Verifying the actual number of paid admissions to a movie at one or more showings. Checking is a type of audit, done to provide assurance that declared box office sales, which serve as the basis for the exhibitor/distributor percentage-based revenue split, are accurately declared.

Checkers (or a checking service) may visit a theater and count the number of people in attendance at a showing or purchase the first and last tickets sold to compare the elapsed ticket numbers to the admissions reported by the exhibitor. Attendance checking may be covert (checkers pose as patrons, the exhibitor is not aware of their activities) or overt (the exhibitor is aware of and cooperates with the checking). With the exhibitor's cooperation, checkers may also review the theater's automated ticketing system and other records to verify that they are consistent with any manual patron counts and the exhibitor's submitted performance reports.

*Also* **box office checking.** *Compare* **audience measurement service.**

**attenuated filters** *n.* Lens filters that adjust the color balance of the subject by adjusting the proportions of the primary colors in a scene (red, green, and blue).

**attenuation; ~ loss** *n.* **1.** The gradual loss of energy, or amplitude, in a traveling wave such as sound or light, generally expressed in decibels. **2.** The gradual reduction in signal strength as a signal travels along a wire; the loss of energy in an electrical circuit. The higher the signal frequency, the greater the rate of attenuation. *Compare* **amplification.**

**attenuator** *n.* **1.** A device that reduces (attenuates) the electric energy in a circuit. **2.** A control knob or slider (physical or virtual, simulated on a computer screen) connected to a potentiometer that adjust the amplitude of the signal passing through it. Also called a "pot," after the potentiometer that effects the change in the electrical signal. The signal amplitude can usually be set to any value between full (no attenuation) and zero (infinite attenuation).

**attraction** *n.* **1.** A motion picture, as in *coming attractions*. **2.** Something that draws an audience, such as the rides at an amusement park.

**attractor** *n.* A system used by digital content service providers to advertise their content and services to personal digital recorders (PDR).

**ATV** ABBR. *n. See* **advanced television.**

**ATVEF** ABBR. *n. obs.* A consortium of broadcast, cable, and computer companies founded in 1998 that developed the ATVEF Enhanced Content Specification, an HTML- and JavaScript–based format for adding content to interactive TV. ATVEF closed at the end of 1999 and turned over the specification to the ATV Forum and SMPTE. [An initialism of *Advanced Television Enhancement Forum*.]

**auction** BUSINESS *n. See* **open bidding.** *Compare* **bidding war.**

**aud** *n.* Audience: *The film could not find its aud.* [Industry trade paper jargon.]

**audible frequency; AF** *n. See* **audible spectrum.**

**audible spectrum** *n.* The frequency range from deep bass to high treble and all the pitches in between (from approximately 20 Hz to 20 kHz) that can be interpreted by the average human ear as sound. This frequency range is an average; many people hear tones below 20 Hz, although most people are virtually deaf above 15 or 16 kHz.

While both analog and digital sound recording systems can reproduce the full range of the audible spectrum, analog optical sound technology common to motion picture film prints is generally limited to the range of 100 Hz to 7 kHz. This limitation led to the use of magnetic sound tracks on high-profile 70mm theatrical releases and helped inspire the later development of digital theatrical sound systems.

*Also* **audible frequency.** *Compare* **visible spectrum.**

**audience** *n.* **1.** The people who view an audiovisual work, either during a single presentation or in total. **2.** The particular population of viewers to whom a work will most appeal; the demographic for which a work is intended (or at least marketed, since the focus of a work's marketing campaign is not always in sync with the intentions of the work's creators).

When a work "cannot find its audience" it is doing poorly. The people who would most appreciate the work do not see it in sufficient numbers to generate the positive word-of-mouth necessary for a successful run. This may be due to a failure of the marketing campaign, distribution strategy, little critical notice, overwhelming competition, or the perceived lack of quality of the work itself.

*Compare* **target audience.**

**audience accumulation** *n.* The total population reached at least once by an advertisement during some period of time, measured across all media in which the advertisement appeared. *Also* **accumulation.**

**audience composition** *n. See* **audience profile.**

**audience deficiency** *n.* The failure to deliver the minimum ratings (ad impressions) or audience demographic mix guaranteed when commercial time was sold to an advertiser. *Compare* **ad liability; make-good.**

**audience deficiency unit; ADU** *n.* An individual broadcast item provided at no extra charge as compensation to an advertiser for lower than anticipated ratings (ad impressions) or failure to deliver the promised audience demographic mix. ADUs may include re-broadcasts of the original ad, additional commercial time offered for use by the advertiser, banners or bumpers promoting the advertised product, etc. *Compare* **make-good.**

**audience demographics** *n. See* **demographic.** *Compare* **audience composition.**

**audience duplication** *n.* The total population that is likely to view two or more of the television programs during which a specific sponsor's advertisements will appear. Since repetitive exposure is a key factor in advertising, audience duplication is an important consideration when planning an ad campaign.

**audience filler** *n.* One who is employed at televised awards shows to sit in the seats of attendees who are late to arrive or who have left the room so that when the audience appears on camera the room seems to be full. *Also* **seat filler.**

**audience flow** *n.* The movement of the viewing audience from one program to another or from one channel to another at the break between program time slots. Broadcasters will generally arrange their schedules with consecutive programs that appeal to the same audience to maximize audience flow from one program to the next. Traditionally, when one schedules back-to-back programs that appeal to different audiences, neither program performs well. *Compare* **block programming; counter-programming; holdover audience; viewer drop-off.**

**audience fragmentation; audience fractionalization** *n.* The division of the potential market for a creative work (its audience) among competing entertainment alternatives.

Motion pictures, broadcast television, home entertainment, video games, and other forms of audiovisual entertainment all compete for a share of the same entertainment market along with live theater, concerts, sporting events, etc. This market division (or fragmentation) reduces the maximum available market for each of the competing alternatives. Audience fragmentation may also occur within a single medium. For example, the broader television audiences break into smaller segments when there are multiple viewing choices for the same program and niche programming that targets particular demographics. Entertainment products that depend on mass appeal and a large audience (blockbuster motion pictures

and network broadcast television) are particularly susceptible to audience fragmentation.

**audience holding index** *n.* A measure of a program's audience over time, either calculated minute-by-minute or in 15-minute intervals. *Compare* **average quarter-hour persons.**

**audience measurement service** *n.* A company that estimates the size and composition of a national, regional, or local television audience using statistical sampling techniques. Results are commonly reported in ratings and shares. Audience measurement services include Nielsen Media Research, AGB Television, and Arbitron. *Compare* **attendance checking; Nielsen Station Index; Nielsen Television Index.**

**audience movie** *n.* A work that is popular with audiences, but not with critics. Such popularity is generally measured by box office performance and the tone of critical reviews, respectively. *Also* **popular movie.** *Compare* **critic's movie.**

**audience participation** *n.* When members of the audience are involved in a production. For example, when one takes questions or suggestions from the audience, invites audience members to participate in a quiz or contest, a sing-along, etc.

**audience profile** *n.* A collection of data describing the demographic and psychological characteristics of a work's anticipated or actual audience, such as age, sex, and income. *Also* **audience composition.** *Compare* **consumer profile; customer profile.**

**audience rating** *n. See* **[2]rating.** *Compare* **audience share.**

**audience share** *n. See* **share.** *Compare* **audience rating.**

**audience stratification** *n.* The separation of the total potential audience for a class of work into distinct groups, each with different tastes or needs.

For example, the current U.S. motion picture rating system attempts to stratify the audience by age, so that young children are not exposed to unsuitable content. At the same time, other audience members, regardless of age, can use the same guidelines to separate themselves from content they may find objectionable. When audience stratification is successful, it tends to reinforce content-audience equilibrium — limiting a work's audience to those who find its content in keeping with their tastes and moral values. When the audience is not stratified, or stratification is unsuccessful (as is often the case in the voluntary American system), a disequilibrium may exist within the mass market.

**audience turnover** *n.* **1.** The change in a television program's audience over time, used as a measure of the program's growing or waning popularity. For example, the number of people who watched a program in December versus how many people watched that same program the following May would represent the program's audience turnover rate. **2.** The ratio of a particular program's cumulative audience to its average audience. The lower the number, the better the program held on to its total audience. The lowest audience turnover ratio is 1, meaning everyone who tuned in watched the program from beginning to end.

**audience walkout** *n.* An audience member who leaves the theater before the end of the program and does not return. A high rate of audience walkout does not generally bode well for the long-term success of a motion picture. Occasionally, the rate of audience walkout may be used as a marketing ploy, particularly for films that contain a great deal of gore and appeal to the graphic horror/slasher genre audience.

**Audimeter** *n. obs.* The trade name for an electronic audience measuring device used by the A.C. Nielsen Company. Beginning in 1935, it was used to monitor and report data on radio audiences. In 1950, it was adapted for television audiences. The Audimeter was replaced by the People Meter beginning in 1987.

The Audimeter was originally developed by two professors from MIT under the sponsorship of the Boston radio station WNAC. In 1935, the A.C. Nielsen Company purchased the rights to the Audimeter and continued its development. By 1949 the Audimeter had advanced to the point that it could be used to collect U.S. nationwide radio audience statistics based on a select sample of the total market. (The listening or viewing habits of Nielsen's sample audience were assumed to be representative of the entire audience, at both the local and national levels.)

The first television Audimeter (the Mailable Audimeter) used a film cartridge to record the television programs viewed in each of the sample households. Each week, the spent cartridge was mailed back to Nielsen for analysis. In 1959 the Mailable Audimeter was replaced by the Instantaneous Audimeter, which was connected to a dedicated phone line. (This allowed for the first ever overnight television ratings.) In 1973 the Instantaneous Audimeters were upgraded to include local data storage, so they only had to connect to Nielsen once each night to upload that day's viewing records. People Meters, the successor to the Audimeter, were first tested in 1984 and rolled out nationwide in the U.S. in 1987.

**audio** *n.* **1.** Sounds audible to the human ear; changes in air pressure registered by the ear and interpreted by the brain as sound. (The lower the frequency, the lower the sound pitch.) Generally, sound waves from 50–15,000 Hz are considered safely within the range of normal human hearing while 20–20,000 Hz represent the extreme limits. **2.** Electronic signals that represent sound, such as the sound that accompanies an audiovisual work.

**audio aliasing** *n.* When high pitched sounds (pitched above the Nyquist frequency of one half the sample rate) result in an audible buzzing noise. *See* **aliasing.** *Compare* **color aliasing; motion aliasing; outline aliasing; raster aliasing.**

**Audio-Animatronics** *n.* The trade name for the mechanical puppet control system developed by WED Enterprises, a division of Walt Disney Productions. The system relies on a combination of electric motors, solenoids, hydraulic systems, pneumatic systems, and cables to produce repeatable puppet movements (facial expressions, limb movements, etc.) in sync with a pre-recorded soundtrack. Made famous by the theme park rides at Disneyland such as *Pirates of the Caribbean*.

Development of the technology began in 1949. The first animatronic creature was the giant squid in *20,000 Leagues Under the Sea* (1954). The first Audio-Animatronics public attraction was *The Enchanted Tiki Room*, which opened at Disneyland in 1963. The technology was also used for the robin in the "Spoonful of Sugar" musical number in *Mary Poppins* (1964). The original Audio-Animatronics system recorded the puppet's movements on flat disks, similar to LP records, so both sound and motion could play back in sync from the same control system. Later systems were based on reel-to-reel tapes with special tones in the control track triggering puppet movements. Contemporary Audio-Animatronics systems are computer controlled.

[First used in commerce in 1961.] *Compare* **humanatronics.**

**audio artifact** *n. See* **artifact.**

**audio bandwidth** *n.* The range of audio frequencies that can be recorded or reproduced with acceptable accuracy. Generally, sound waves from 50–15,000 Hz are considered safely within the range of normal human hearing while 20–20,000 Hz represent the extreme limits. While equipment with an audio bandwidth of 50–15,000 Hz may be acceptable, equipment with an audio bandwidth of 20–20,000 Hz is preferred. *Compare* **flat response; Nyquist frequency; signal-to-noise ratio.**

**audio bit-rate** *n. See* **bit rate.**

**audio board** *n. See* **mixing board.**

**audio bridge** *n.* A special purpose audio mixer that combines multiple audio inputs and returns the mix back to each source, excluding that

source's original input. For example, an audio bridge is used in conference call systems to ensure that the participants do not hear echoes of themselves (delayed by circuit latency). *Also* **mix-minus audio system.**

**audio coding mode** *n.* A parameter in the Dolby Digital surround-sound format that refers to the number of channels and their location in the form F/R, where F is the number of front channels and R is the number of rear channels. For example, 5-channel surround is called 3/2 mode, stereo is 2/0 mode, and mono is 1/0 mode.

**audio compression** *n. See* **[1]compression.**

**audio crosspoint module** *n.* An electronic component that can be added to a switcher to provide the crosspoints necessary for audio signal switching.

**audio description** *n.* A secondary audio program containing spoken commentary and scene descriptions interspersed between the main dialogue, usually for the benefit of the visually impaired.

**audio descriptive service; ADS** *n.* A system that provides an audio description sound track or secondary audio channel within a TV transmission, usually for the benefit of the visually impaired.

**audio dissolve** *n. See* **cross-fade.**

**audio distribution amplifier; audio DA** *n. See* **distribution amplifier.**

**audio drop-out** *n.* A common artifact caused by errors on the soundtrack that result in the momentary loss of the audio portion of a program. If the mix master is free of such defects, then this can be corrected by producing a new copy. Otherwise, one may have to re-mix that portion of the sound. *Compare* **audio spikes; picture drop-out.**

**audio dub** *n.* **1.** The final stage in the post-production audio mixing process where all stem tracks (dialogue, music, and effects) are combined together, usually in a multichannel composite audio mix. **2.** The ability to replace only the audio portion of a video recording. Some video formats, such as VHS, do not support audio dubbing without the use of a re-recording mixer (where the video is re-recorded to new media during the audio replacement).

**audio editing** *n. See* **sound editing.** *Compare* **audio mixing.**

**Audio Engineering Society** *n. See* **AES.**

**audio enhancer** *n.* A dynamic signal processing device that is used to improve sound quality. Audio enhancers range from simple equalizers to complex digital signal processing algorithms and generally combine dynamic equalization with either harmonic synthesis or phase manipulation.

**audio feedback; feedback** *n.* A high-pitched whine that results when the output of an audio circuit is fed back in phase into the circuit's input, typically as the result of improper placement of a microphone in relation to a speaker that is playing back the amplified sound originating from the microphone. Somewhat common to live performances, but not of significant concern to the majority of audiovisual productions since the microphones are fed to recording devices, not amplified speakers. Artificial audio feedback is so often added during the post-production sound mix to add a sense of realism to a scene representing a live performance that it has become an audio cliché. *Also* **acoustic feedback; howl round; regeneration.** *Compare* **electronic feedback; video feedback.**

**audio-follow-video; AFV** *n.* A video editing or switching configuration used with double-system sound.

Often, sound and image are recorded to the same video media (as opposed to film, where sound and image are normally recorded to two different media). If it is necessary to separate sound from image during video editing, or when audio and video are provided by separate channels to a switching device, an audio-follow-video feature in the video switcher ensures that the sound material remains in sync with the image material when a new video source is selected.

**audio frequency modulation; AFM** *n. obs.* A method of recording high quality analog audio for playback on videocassette recorders equipped with "hi-fi" stereo audio.

**audio gain** *n. See* **gain.**

**audio group** *n.* A collection of four audio signals embedded in a serial digital video bit stream. The group usually consists of either four monaural audio channels or two stereo pairs.

**audio hiss** *n. See* **hiss.**

**audio hum** *n. See* **hum.**

**audio image; sound image** *n. See* **image.**

**audio limiter** *n. See* **limiter.**

**audio mix to picture** *n.* The standard process of setting the volume levels and other parameters of a work's various sound tracks (music, effects, dialogue, etc.) while viewing the associated images. This excludes the process of synchronizing the sounds to picture (or in the case of traditional animation, synchronizing the picture to the sounds), which is performed in an earlier stage of the soundtrack-development process.

**audio mixing** *n. See* **sound mixing.** *Compare* **audio editing.**

**audio peaking** *n.* An audio artifact resulting in audible distortion, caused by extended periods where the audio levels exceed allowable bounds. One can re-mix that portion of the soundtrack or use an audio compressor/limiter to bring the sound levels back within proper bounds.

**audio perspective** *n. See* **sound perspective.**

**audio silence** *n.* A diagnostic recording made with the audio recording set-up as planned, but with all inputs turned off. Used to make a reference measurement of the noise floor or biased noise.

**audio spikes** *n.* A common artifact resulting in brief high level spikes or pops in the audio portion of a program. If the mix master is free of such defects, then this can be corrected by producing a new copy. Otherwise, one may have to re-mix that portion of the soundtrack. *Compare* **audio drop-out.**

**audio stem tracks** *n.* The individual sound tracks that are combined during a sound mix; the number of simultaneous input tracks supported by a mixing console. For example, if one is mixing dialogue, music, and effects tracks into a singled sound track, then one is using three audio stem tracks. The number of stem tracks in a sound mix is generally much higher.

**audio sting; sting; stinger** *n.* A sound that emphasizes a dramatic point; an audio exclamation point. *Compare* **musical sting.**

**audio tape** *n. See* **audiotape.**

**audio taper** *n.* A type of attenuator or potentiometer designed for use as a volume control in analog audio equipment where the resistance varies along a logarithmic, rather than a linear, scale. This gives a better correlation between control rotation and the subjective loudness of the signal, since perceived sound volume also follows a logarithmic scale. (A linear scale increases by 1 for each increase of 1 unit, while a logarithmic scale increases by a factor of 10 for each increase of 1 unit.)

**audio track** *n. See* **sound track.**

**audio video interleaved** *n. See* **AVI.**

**audio-visual** *mod. See* **audiovisual.**

**Audion tube** *n. obs.* A type of vacuum tube invented in 1906 by Lee De Forest that both rectified — converted the input alternating current to direct current — and amplified electric current. The Audion tube became the core component in audio amplifiers, making both radio and motion picture sound amplification practical and economical. It was eventually replaced by transistor-based amplification in the 1950s and 1960s.

**audiotape; audio tape** *n.* Magnetic recording tape, generally ¼" (6.35mm) wide. Consumer audiotape is generally packaged in a hard plastic cassette. Professional audiotape is generally on open reels (reel-to-reel), such as may be used with a Nagra tape recorder. *Also* **magnetic recording tape; magnetic tape; sound tape.**

**audiotape recorder; ATR** *n.* A machine that electronically records and plays back sound on magnetic tape in an open reel-to-reel format, such as a Nagra tape recorder. *Compare* **VCR; VTR.**

**audiovisual; audio/visual; audio-visual; AV** *mod.* Including both audio (sound) and visual elements. Most silent films were audiovisual works when actually presented to the public since they had a live musical accompaniment to the visual images.

**audiovisual entertainment** *n.* A program, such as a contemporary motion picture, that contains both sounds and images. The entertainment value of an audiovisual work is generally subjective.

**audiovisual industry** *n.* Those businesses engaged in the production or dissemination of audiovisual works, including motion pictures, television, home entertainment, video games, etc. *Compare* **communications industry; creative industry; entertainment industry.**

**audiovisual work** *n. See* **work.**

**audited cash production budget; ACPB** BUSINESS *n.* Records of the amount actually spent to produce a complete work (excluding deferred payments), reviewed and verified by an auditor.

**audition** *n.* **1.** A trial performance by an entertainer to demonstrate his skills and talents to a potential employer: *I've been on three auditions this week.* ➢ *v.* **2.** To give such a performance: *I auditioned for him yesterday.* **3.** To solicit or observe such a performance: *We auditioned forty-two actors for the part. Compare* **cold reading; monologue.**

**audition channel** *n.* A secondary channel in a sound mixing console that allows the operator to preview, or audition, source material before it is sent to an output channel.

**audition piece** *n.* The brief presentation used in an audition. For a musician, a short musical number (usually 16 bars of a song); for an actor, a short scene or monologue. *Also* **audition scene.**

**audition report form** *n.* An audition sign-in form and actor's timesheet, required by certain acting union rules.

**audition scene** *n. See* **audition piece.**

**audition slippers** slang *n.* Kneepads, often worn by set construction crews.

**USAGE:** Potentially offensive due to its sexual reference along the lines of *casting couch*.

**audition tape; audition reel; reel** *n. See* **demo reel.**

**auditor** BUSINESS *n.* Sometimes used as a synonym for accountant, as in *production auditor* rather than *production accountant*.

**auditorium** *n.* The part of a theater assigned to the audience; the room containing a theater's projection screen.

**auditorium lights** *n. See* **house lights.**

**auditor's certificate** BUSINESS *n. See* **accountant's opinion.**

**auditory masking** *n. See* **frequency masking; masking.**

**Aunty Beeb; Aunt Beeb; Aunty; Beeb** *n.* **1.** The British Broadcasting Corporation (BBC): *Did you watch Aunty Beeb last night?* **2.** The Australian Broadcasting Corporation (ABC): *Aunty tends towards the conservative rather than the avant-garde.* [A regionalism of the U.K. and Australia. First appeared in print in 1958. After the traditional and conventional nature of the BBC's programming, much like an older aunt.]

**aural** *mod.* Relating to that which is perceived by the ear, namely sound. For example an audiovisual program contains both aural and visual components.

**aural perspective** *n. See* **sound perspective.**

**auspices** *n.* Television writers and producers as a group: *Given the track record of its auspices, the show is sure to be a hit.*

**Australian Cinematographers Society; ACS** *n.* A professional association dedicated to advancing the art of film and video cinematography in Australia. Established in 1957. The ACS has Accredited, Full, Active, Retired and Life (voting) members and Student, Honorary and Associate (non-voting) members. While membership is open, only those who have received formal accreditation following a review of a representative sample of their body of work may place the ACS letters after their name. The ACS Web site is www.cinematographer.org.au. *Compare* **American Society of Cinematographers Inc.; British Society of Cinematographers; Canadian Society of Cinematographers.**

**Australian Directors Guild; ADG** *n.* A professional association that represents motion picture and television directors, animators, documentary filmmakers, and independent producers working in Australia. Originally established in 1980. Previously known as the Australian Screen Directors Association (ASDA). The ADG Web site is www.adg.org.au.

**Australian Screen Directors Association** *n. See* **Australian Directors Guild.**

**auteur** *n.* **1.** A film director. **2. ~ criticism; ~ theory:** An originally French concept that places the director as the primary creative force in filmmaking, and therefore the true author of a motion picture. It also assumes that the director expresses a consistent personal vision in his works, demonstrated by characteristic themes and stylistic traits. First applied to the works of American directors who, despite the restrictions of the studio system and the Hays Code, still managed to leave their personal imprint on all of their works.

The concept has its origins in the theoretical writings of French critics and directors c. 1920. In the 1950s, French film critics including André Bazin, François Truffaut, and Jean-Luc Godard refined the theory, linking it to a work's mise-en-scène. Truffaut gave it the name *la politique des auteurs* (the author's policy) while writing in *Cahiers du Cinéma* in 1954. In the U.S., the theory was espoused in the 1960s by film critics Andrew Sarris and Manny Farber. Sarris in particular used the theory to label good films and respected directors, such as in his book *The American Cinema: Directors and Directions 1929–1968* (pub. 1968). The theory is not without its detractors, especially since most motion pictures are the result of the collaborative efforts of a host of creative personnel. Screenwriters in particular take issue with it as well as with the possessory credits that it inspires, such as "a [director's name] film" or "a film by [director's name]," since screenwriters consider themselves the original authors of a work.

[French for *author*. Coined in this context c. 1962 by American film

critic Andrew Sarris, writing for *The Village Voice*.] *Compare* **caméra-stylo.**

**authoring** *n.* The process of organizing and compiling the electronic package of materials (feature film, menu system, trailers, bonus features, etc.) that will appear on a CD or DVD. The result of the authoring process is usually a DLT tape with DDP files.

**authoring date** *n.* The date and time when the collection of items that appear together on a digital disk (feature film, menu system, trailers, bonus features, etc.) was compiled into an electronic package appropriate for release on a CD or DVD. For example, the date and time when a collection of music files was converted into BIN/CUE files for release on a CD or the date and time when a collection of audiovisual materials was converted into an ISO file for release on a DVD.

**authoring system** *n.* A tool that allows one to create interactive works (such as DVD menu systems) without computer programming.

**authorized usage** *n.* Copying, moving, or consuming content after receiving specific permission for use of the information or product.

**auto assembly; autoconform** *n.* The generation of an edited video work based on a previously prepared edit decision list with little or no manual intervention. *Compare* **off-line editing; on-line editing.**

**auto clean** *n.* A function of some non-linear editing systems that removes overlapping or redundant editing commands as a work is compiled to ensure a conflict-free edit decision list. *Also* **409.**

**auto-correct** *n. See* **quantization.**

**autocue** *n.* [A regionalism of the U.K.] *See* **[1]teleprompter.**

**Autodesk** *n.* A U.S.–based computer software vendor best known for its 2D and 3D design software, AutoCAD and 3ds Max (formerly 3D Studio Max), respectively. Autodesk's Media and Entertainment division offers software solutions for film, television, and video game production. The Autodesk Web site is www.autodesk.com.

Autodesk was established in 1982 and shipped its 1,000,000th copy of AutoCAD in 1994. 3D Studio (for DOS) was first released in 1990. 3D Studio Max (for Windows) was released in 1996. Autodesk shipped its 1,000,000th 3D product in 2007. In 1999, Autodesk began a series of corporate acquisitions with its purchase of Discreet Logic Inc. That same year, Discreet's Inferno and Flame each earned Academy Awards for Scientific and Engineering Achievement. In 2003, Audodesk Maya also won an Academy Award for Scientific and Engineering Achievement. Autodesk now offers a broad line of products for the media and entertainment markets, including FBX, Flame, Lustre, Maya, MotionBuilder, Smoke, Toxik, and the ubiquitous 3ds Max.

**autofocus; auto-focus** *n.* A device that focuses a lens without the operator's intervention, based on an automatic calculation of the distance from the camera to the subject. Various techniques are used by autofocus systems, including twin-lens parallax error, electronic range-finding (infrared and ultrasonic), and mechanical interlock. The latter is unique to animation stands where the lens is automatically re-focused as the camera is moved up or down.

**automated dialogue replacement** *n. See* **ADR.**

**automated lip-sync** *n.* A process used in computer animation where character dialogue is converted into a series of phonemes that the computer can match to pre-defined mouth positions. The computer then creates the necessary in-between frames to blend one mouth position into the next, resulting in the appearance of synchronized speech without the time and expense of hand-animating the entire sequence. *Compare* **morph target.**

**automatic changeover switch** *n.* An electronic device that monitors (at least) two sync signal generators, one primary and one backup. If a problem is detected with the primary sync generator, the changeover switch takes the primary sync generator off-line and makes the backup generator primary. Used to ensure an uninterrupted stream of reliable sync signal feeding a facility.

**automatic clapper** *n. See* **automatic slate.**

**automatic color correction** *n. See* **ACC.**

**automatic cut-off** *n. See* **automatic shut-off.**

**automatic dialogue replacement** *n. See* **ADR.**

**automatic exposure; auto exposure** *n.* A device that sets the lens aperture based on the total amount of light entering the lens and the speed of the film or sensitivity of the electronic imaging device in a video camera. In still cameras, the auto exposure may also adjust the shutter speed. Professional photographers and cinematographers generally set the exposure manually, based on the particular needs of each shot.

**automatic fade unit; auto fade** *n.* A device that adjusts the shutter angle of a camera to achieve an in-camera fade in a specified number of frames. The auto fade can be an external device attached to a camera with a variable shutter angle or an integral device built into the camera itself. An in-camera dissolve can be achieved if the film is rewound after a fade out and a fade in is double exposed on the same strip of film.

**automatic fine tuning; AFT** *n. See* **automatic frequency control.**

**automatic frequency control; AFC** *n.* An electronic circuit that helps a receiver stay tuned to a specific broadcast channel. When integrated into a device, AFC cannot be turned off. *Also* **automatic fine tuning.** *Compare* **automatic gain control.**

**automatic gain control; AGC; automatic level control; automatic volume control** *n.* An amplifier that automatically adjusts an incoming signal to a desired level.

Many AGC circuits are designed to maintain a near-constant output level, raising the low points and lowering the high points of the input signal. For example, consumer grade tape recorders often have automatic gain controls (in audio applications, more often called automatic volume controls) to maintain a constant recording volume. The AGC in a television receiver is more sophisticated. It reads the level of the color burst signal, compares that to the desired signal level, and then adjust the signal level of the active picture area accordingly. When applied to video brightness (luminance), automatic gain control may be called auto exposure. Consumer grade equipment may have fixed AGC circuitry, while more advanced equipment may allow the user to switch between automatic and manual gain control.

*Also* **automatic volume control.** *Compare* **automatic frequency control.**

**automatic live encoding; ALE** *n.* Dialogue subtitles prepared in advance (from a written script or recorded copy of a program) and stored on a computer along with display timing information. The captions are embedded in the video stream live as a program is broadcast by the computer using its internal timing information rather than relying on synchronized time code from the video program. An operator starts the caption playout in time with the program, but then relies on the computer to keep the captions in sync with the dialogue. Usually presented using pop-on style closed-captions. *Compare* **live-display captioning.**

**automatic measurement of line-ups** *n. See* **AMOL.**

**automatic picture stop** *n.* A feature of some videodisc and DVD players that switches from normal playback to still frame mode at pre-set points within the program when the feature is engaged. Normal play may then resume after a pre-set interval or when the viewer selects play.

**automatic playback** *n. See* **autoplay.**

**automatic reference group; automatic group** *n.* A general demographic category to which a person naturally belongs based on objective factors such as sex, race, income, education, etc. *Compare* **negative reference group.**

**automatic shut-off** *n.* **1.** A feature of a tape recorder/player that shuts off the drive motor should the tape break or reach its end. **2.** A feature of a film camera that shuts off the drive motor should the film break or run out. *Also* **automatic cut-off; end of tape; EOT.** *Compare* **buckle switch.**

**automatic slate** *n.* A system for synchronizing double-system image and sound without using a camera slate and clapstick. Upon command, a signal to the camera marks the beginning of the take directly on the film while simultaneously an electronic tone is recorded on the audio tape. Once the film is processed, the marked film frames (often a few overexposed frames illuminated by a light flash inside the camera) can be aligned with the recorded audio tone. More sophisticated systems can also record the shot and take numbers along with the visible and audible sync marks. *Also* **automatic clapper.** *Compare* **slate.**

**automatic volume control** *n. See* **automatic gain control.**

**autonomous consumption** BUSINESS *n.* Those purchases that are unrelated to the consumer's income.

**autopanner** *n.* A device for processing an audio signal so that the signal can be made to appear at various positions in a stereo sound mix via a remote control or MIDI commands.

**autoplay; automatic playback** *n.* A feature of most commercial DVDs that starts playing the disc automatically when it is inserted into a player.

**autostart application** *n.* Software that starts itself when given certain conditions. For instance, an application that automatically runs when a CD is inserted into a computer or an application that automatically runs when a device is turned on.

**autostereoscopic** *mod.* A 3-D effect, such as a hologram or 3-D monitor, that does not require the viewer to wear special glasses.

**autotiming** *n.* A function of an electronic signal processor, such as a video switcher, that adjusts an input video signal's timing to match that of a separate reference video input or sync signal without manual intervention.

**aux send** *n. See* **effects send.**

**auxiliary; aux** *n.* **1.** An assignable, line-level input with no dedicated input source. Generally refers to an input connector in a preamplifier or integrated amplifier, signal processor, mixer, effects device, etc. The aux input has no de-emphasis or other special equalization and accepts line-level signals. Tone controls on a preamp usually also affect signals sent to the aux input. **2.** A communications bus that allows a signal to be sent from a mixing console to some other device prior to the main output, usually to provide an input to an effects generator.

**auxiliary service station** *n.* A type of station used by television and radio broadcasters to facilitate the broadcast of programming to the general public.

**Auxiliary Video Information** *n. See* **AVI.**

**AV; A/V** ABBR. *n. See* **audiovisual.**

**avail** *n. See* **ad avails; on avail.**

**avail date** *n. See* **initial air date.**

**availability** *n.* **1.** The exclusive legal right and opportunity to commercially exploit a piece of content in some media or distribution channel, market or territory, language, and time period. If one owns a right, but cannot exercise it because it is tied up by a contract with a third party or because of mandated release windows, then one does not have an availability at that time. **2.** The first date that an exhibitor is allowed to present a motion picture to the public according to the terms of a distribution contract. In the home entertainment segment, this is referred to as the *street date*. **3. availabilities; avails; local ~:** Commercial-broadcast time periods that may be purchased from the broadcaster or network or that may be used by a cable system operator to insert local advertising on a cable network. *See* **inventory.**

**availability window** *n.* The time during which an availability exists; the period when one may commercially exploit a product in a particular media or distribution channel, market or territory, and language. *Compare* **restrictive window.**

**available light** *n.* The light that already exists at a location, as opposed to artificial light added by the film crew. Sources of available light can include the sun for both exteriors and interiors; street lamps at night; table lamps, candles, or fireplaces in interiors, etc. This often implies rather dim light or dark scenes in interiors or nighttime exteriors. *Also* **existing light.** *Compare* **ambient light; artificial light.**

**available market** BUSINESS *n.* Those consumers who have access to a product, can afford it, and have expressed an interest in owning, using, or experiencing it.

**avails** *n. See* **availability.**

**avalanche photodiode; APD** *n.* A type of analog semiconductor used as a transducer in some fiber optic systems, converting the laser's light into an electric signal.

**avant-garde** *mod.* An experimental or highly innovative artistic work that often precedes the establishment of a formal movement, a type of artistic work that emphasizes technique over subject in a self-conscious way. Such works often exhibit a specific political view. Over the years, the avant-garde movement has encompassed absolute film, abstract film, Dadaism, experimental film, expressionism, futurism, New American Cinema, pure cinema, structural film, and surrealism. [Coined in this context c. 1920 by experimental French filmmakers. Originally a French military term meaning advance guard and used in reference to those in front of the main body of troops.] *Compare* **non-camera film; non-commercial film; underground film.**

**[1]AVC** ABBR. *n.* [An initialism of *Automatic Volume Control*.] *See* **automatic gain control.**

**[2]AVC** ABBR. *n.* [An initialism of *Advanced Video Coding*.] *See* **MPEG-4 AVC.**

**AVCHD** ABBR. *n.* A high-definition video implementation of the MPEG-4 AVC codec developed by Sony and Panasonic to compete with video recording formats like HDV and MiniDV. [An initialism of *Advanced Video Coding-High Definition*.]

**average audience rating** *n. See* **AA rating.**

**average distributor margin; average studio margin** BUSINESS *n.* The average (arithmetic mean) annual profit margin (net profit divided by total cost) for the major motion picture distributors in a given market. This figure is used by financial analysts when judging the overall strength of the theatrical market.

Financial results are often not available from smaller, independent distributors and exhibitors, so statistics such as this are often calculated using results only from the major companies operating in a given market. Depending on the source and the statistic being calculated, the impact of

the independents may be either ignored (usually the case when calculating average distributor margins) or estimated (usually the case when calculating total box office figures).

**average frequency** *n. See* **frequency.**

**average gross per screen** BUSINESS *n.* A theatrical motion picture's total box office gross divided by the number of screens upon which the film played during a specified period of time (generally for a single week in a single market).

If the average gross per screen is calculated over multiple markets, the results may have to be converted into a common base currency. (In some cases, U.S. and Canadian box office amounts are combined and reported as U.S. dollars without using an exchange rate for the Canadian dollars.)

The exact definition of screen is also important since it can be taken to mean several different things, depending on the source of the data and the territory covered. Each interpretation of screen count has a significant impact when trying to compare results:

- **Auditorium screens**: Each individual auditorium showing the film is counted separately. This will result in multiple counts per multiplex theater when the film plays in more than one auditorium on the same day. The actual number of auditorium screens may not be known at the time a film is in release because exhibitors may adjust their schedules without informing the distributor.
- **Theaters:** Each theater showing the film is counted once, regardless of how many different auditoriums in a multiplex theater the film is shown each day. The number of theaters where the film was licensed may be known, but it may be uncertain how many of them actually played the film until the financial records are reconciled at a later date. Bicycling may also impact the theater count.
- **Film prints:** Using a film print count will result in a single count when a multiplex theater shows the same print in more than one auditorium (screen splitting). It will also result in a single count if the same print is bicycled between two theaters. In many cases, the distributor can only be certain how many film prints were created and distributed, but screen splitting and bicycling may mean that the number of film prints is far less than the number of actual auditorium screens.

**average negative cost** BUSINESS *n.* The average (arithmetic mean) negative cost (money spent to produce a completed film, excluding the costs of distribution) for the motion pictures produced in a given year. For the U.S. market, this number is published each year by the MPAA, calculated for the works produced and distributed by its member companies.

**average picture level; APL** *n.* The average level of the picture signal in a video stream during the active scanning time of a full a frame, expressed as a percentage of the range between the blanking level and the reference white level or in IRE. Television programming tends to have a 15 percent APL over time.

**average prints and advertising cost** BUSINESS *n.* The average (arithmetic mean) prints and advertising cost (money spent to distribute a theatrical work) for the motion pictures released in a given year. For the U.S. market, this number is published each year by the MPAA, calculated for the works produced and distributed by its member companies.

**average quarter-hour persons** *n.* The average number viewers who watched a television program for at least five minutes within a fifteen-minute interval. *Compare* **audience holding index.**

**average revenue per unit; ARPU** *n.* A financial benchmark common to the cable television industry calculated as the average revenue per cable subscriber (total revenue divided by number of subscribers).

**average theatrical cost** BUSINESS *n.* The average (arithmetic mean) cost to produce and distribute a theatrical motion picture; the average negative cost plus the average prints and advertising cost. For the U.S. market, this number is published each year by the MPAA, calculated for the works produced and distributed by its member companies.

**average ticket price** BUSINESS *n.* The average (arithmetic mean) of the amount charged for admission to a theatrical performance, calculated over a specified period of time (usually a calendar year) and territory (usually a country). In many cases, both box office and admissions numbers are not available, so one uses the average ticket price to calculate one based on the other. Accurate results then depend on the availability of an accurate average ticket price.

The easiest way to calculate the average ticket price is to divide the gross box office by the total admissions, assuming both figures are available. An alternative means is to survey theater operators and extrapolate an average price based on the survey results. A number of factors can influence the calculation of the average ticket price. The most significant one is the actual distribution of price discrimination over the market. Generally, children pay less for admission than adults. Additional discounts may be offered for senior citizens, students, matinee showings, etc. Rural theaters generally charge less for all types of admissions than their counterparts in major metropolitan areas. If one does not weight the average of these different ticket prices based on the number of admissions actually sold at each rate, one will still have a number that can be called average ticket price, but if one divides the total box office by this rate the resulting number will be no where near the actual number of admissions.

A subtle difficulty in using average ticket price to calculate admissions given a box office figure (or to do the reverse given an admissions figure) arises when the average ticket price is calculated for a different time period or territory than the box office (or admissions) figure was gathered. For example, if one has data from the urban centers in a largely rural country (often, the only box office data available will cover only key cities, rather than the full country) but uses an average ticket price calculated for the entire country, the lower prices charged in rural theaters will lower the average ticket price and inflate the admissions calculation. Even if one is dealing in full national figures for both the box office and the admissions, if one is dealing with a film that appeals more strongly in urban rather than rural areas, most of the tickets actually sold will be at a higher rate than the average, and the admissions will be under-estimated by the calculation.

**AVI** ABBR. *n.* **1. Audio Video Interleaved:** Microsoft's file format for digital video and audio originally developed in 1992 for use under the Windows operating system.

With the AVI format, blocks of video and audio data are interspersed in the same file or data stream. It is cross-platform compatible, allowing AVI video files to be played under other operating systems. The AVI format does not specify the use of a particular codec, allowing one to achieve higher compression ratios without loss of image quality as codecs improve over time. For example, DivX files use the AVI format. (The particular coded used is identified by its unique FourCC, or four-character code, designation.)

**2. Auxiliary Video Information:** Descriptive metadata included in the video signal that it describes according to the CEA-861-E standard for uncompressed high speed digital video interfaces.

**Avid** *n.* The trade name for a brand of digital nonlinear editing and post-production systems that run on Macintosh and Microsoft Windows-based personal computers. The Avid Web site is www.avid.com.

The first Avid nonlinear editing system was introduced in 1989 by Avid Technology, Inc. The first theatrical feature film edited on an Avid system was *Lost in Yonkers* (1993). In 1997, *The English Patient* (1996) became the first Avid-edited film to win an Academy Award for editing. Avid produces a wide range of products serving film and video editing and finishing, broadcast, audio, digital asset and production management, and storage. Some of Avid's better known products include Avid Xpress (targeted at the prosumer market and in direct competition with Apple's Final Cut Pro), Media Composer (the original line of Avid non-linear editing tools) and the Nitris line of high-end finishing tools (including Symphony Nitris and Avid DS Nitris). Related product lines include Unity (shared digital video storage) and Interplay (media sharing and asset management).

**A laptop computer running the Avid Media Composer non-linear editing system. (© 2000–2008 Avid Technology, All Rights Reserved).**

**Avid Media Composer** *n.* The trade name for a digital nonlinear editing system used for both off-line and on-line editing.

**award advertising** *n.* Paid promotions (advertisements and activities) targeted at award voters, either during the nominations phase or during final voting. For example, a significant amount is spent each year on award advertising for motion pictures competing for Academy Awards. *See* **advertising genre.** *Compare* **Academy screener; screener.**

**award major categories** *n.* **1.** The most prominent or prestigious categories within a particular award program. This is a subjective categorization. For example, the Academy Awards for Best Actor, Best Actress, Director, and Best Picture are generally considered major awards. Some may include the Best Original and Adapted Screenplay Awards in this list. Others may exclude the Screenplay Awards but include the Supporting Actor and Actress Awards. Those working in feature animation would certainly include Best Animated Feature, and so on. **2.** The primary categories in a hierarchical awards system. For example, The Videographer Awards have 17 major categories including Television Productions, Commercials, Music Videos, and Special Events Videos. Each of the major categories is then divided into multiple subcategories.

**award screener; screener** *n.* A video copy of an audiovisual work sent to the voting members of a group that issues industry awards (such as the Academy of Motion Picture Arts and Sciences, the Hollywood Foreign Press Association, or the Academy of Television Arts and Sciences) to increase the chance that the voting members will have seen the work and will vote in favor of it.

The use of videotape award screeners began in the early 1990s. Screeners are typically sent in two batches, each accompanied by a media campaign. The first promotes a work or artist for nomination, the second promotes their selection in the final vote. Screeners have historically been a potential source of pirated material since they have often been the first available fixation of a work on video or DVD, and therefore in a format that lends itself to copying. Screeners have not uncommonly been sold to the public, or fallen into the hands of individuals who used them as source material to make pirated copies.

*See* **Academy screener.**

**award sub-categories** *n.* The secondary categories in a hierarchical awards system. For example, The Communicator Awards have five award sub-categories under the major category heading Music Videos: Choreography, Concept, Overall, Low Budget under $1,500, and Other.

**awards season** *n.* The period in the U.S. that traditionally begins in mid–November of each year as theatrical motion pictures position themselves for Golden Globe nominations and runs through February or March of the following year as the major award ceremonies are held, peaking with the Academy Awards. The season is marked by attempts to capitalize on any films that have been nominated or received an award. This is usually done by increasing promotion for the films and the number of theaters showing the award winners and nominees. [Industry trade paper jargon.] *Also* **kudos season.**

**awards show** *n.* A televised program in which awards are presented, such as the Oscars, Emmys, Césars, etc.

**AWG** ABBR. *n.* A standard scale used to specify the diameter of round, solid, electrically-conducting wire. The cross-section of a conductor is a key factor in calculating current-carrying capacity. Also applied to stranded wire, where the AWG is set to the solid wire gauge with an equivalent electrical resistance, resulting in stranded and solid wires of the same gauge having slightly different diameters. The scale commonly runs from 40 AWG (0.00314") to 0000 AWG (0.46"). [An initialism of *American Wire Gauge*.]

**A standard wire gauge (not to scale) (courtesy Pearson Scott Foresman, www.pearsonschool.com).**

**AWRT** ABBR. *n. See* **American Women in Radio and Television, Inc.**

**ax** *v.* To cut or cancel: *Alan's new show was axed after only three episodes.* [Industry trade paper jargon.] *See* **given the axe.** *Compare* **ankle.**

**axial-front projection** *n. See* **front-axial projection.**

**axis** *n.* **1.** The zero points in a coordinate system. For example, in a two-dimensional coordinate system, the X-axis runs in the horizontal direction measuring width and represents all of the points where Y = 0, while the Y-axis runs in the vertical direction measuring height and represents all of the points where X = 0. In a three-dimensional coordinate system, a third Z-axis, set perpendicular to the X- and Y-axes to measure depth, intersects the other axes at the points where both X and Y are zero. **2.** The direction of a microphone's maximum sensitivity, generally perpendicular to the surface of the microphone's diaphragm or ribbon. **3.** The line projecting through the center of a loudspeaker's voice coil toward the listening area. This is usually the direction in which the speaker exhibits the best overall frequency response. *Compare* **angle of acceptance; directional microphone; off-axis; on-axis; polar diagram.**

**axis action** *n. See* **axis of action.** *Compare* **180° rule.**

**axis lighting** *n.* Light directed at a subject in line with the camera's lens.

**axis of action** *n.* An imaginary line drawn between the principal subjects in a scene. If there is a single subject, then the axis is perpendicular to the camera's original angle on the subject. For an object in motion, the axis of action is generally the direction of motion. Once established, this axis is projected onto the camera. The camera can turn any direction when filming this scene, but if it rotates beyond the axis of action, it will pick up a reverse angle. This violates the 180° rule. Editing together two shots taken from opposite sides of the axis of action may disorient the audience, so this should be done with care. *Also* **action axis; axis action; center line; director's line; imaginary line; line of action; stage line.** *Compare* **continuity editing; crossing the line; screen direction.**

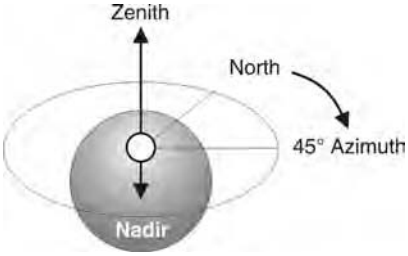
**ayem** *n.* The morning: *There is fierce competition among the ayem chat shows.*

**USAGE:** There is no equivalent *pee-em* for the afternoon.

[Industry trade paper jargon. After the phonetic spelling of the initialism *AM*.]

**AYM** ABBR. *n. See* **angry young men.**

**Az/El mount; azimuth/elevation mount** *n.* A satellite dish support that allows one to set both the azimuth (the East/West angle) and the elevation (the up/down angle) when directing the dish towards a particular satellite.




**45-degree azimuth (definition 1), as measured from the north.**

**azimuth** *n.* **1.** A horizontal angle measured in degrees from a given reference point. For example, if due North is the reference point (or 0° azimuth), then due East is 90° azimuth. **2.** The angle between the surface of a magnetic tape and the read/write heads, ideally 90° to ensure proper high-frequency performance.

**[1]b** ABBR. *n. See* **[2]bit.**

**[2]B** ABBR. *n.* **1.** Byte. **2.** The right-hand channel in a stereo audio signal. *Compare* **A.**

**B&B** SLANG ABBR. *n.* A work that features female nudity.
**USAGE:** Potentially offensive.
[A regionalism of the U.K. An initialism of either *boobs and butts* or *breasts and buttocks*.] *See* **skin flick.** *Compare* **T&A; video nasty.**

**B&W; B/W** ABBR. *mod. See* **black-and-white.**

**B-board** *n. See* **beadboard.**

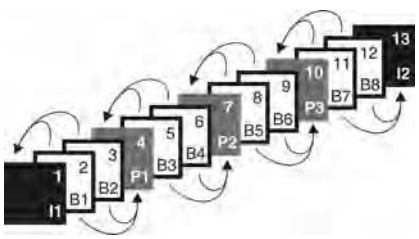
**"B" camera; B-camera** *n.* The secondary camera in a multi-camera setup. There may also be a "C" camera, "D" camera, etc., depending on how many cameras are used simultaneously. *Also* **camera two.** *Compare* **"A" camera; "C" camera; multi-camera; three-camera format.**

**B-chain** *n.* The part of the theatrical motion picture sound reproduction system that includes the amplifiers, crossovers, and loudspeakers. The B-chain picks up the sound signal from the A-chain and projects it into the auditorium. *Compare* **A-chain.**

**"B" county; B-county** *n.* A U.S. county (or its local equivalent) with a population over 150,000 or that includes all or part of a Metropolitan Statistical Area (MSA) with a population over 150,000, excluding the designated "A" counties as determined by Nielsen Media Research. Used in the calculation and presentation of marketing statistics and demographics. *Compare* **"C" county; "D" county.**

**B-format** *n. See* **Type B.**

**B frame** *n.* An MPEG difference frame that is based on both the previous and next occurring I or P frames, not just the previous I frame.
It takes more computing resources to calculate B frames than the more traditional P frame, but B frames deliver superior image reproduction and compression characteristics. B frames are similar to QuickTime/AVI delta frames, only created with the knowledge of what lies ahead, not just what came before.




**In this example, frame B1 is calculated based on the differences between frame 2, I1, and P1 while B2 is based on the differences between frame 3, I1, and P1 (© 2008 Quantel Ltd., All Rights Reserved, www.quantel.com).**

[Clipped from *bi-directionally predicted frame*.] *Compare* **I frame; P frame.**

**B inputs** *n.* **1.** An additional set of audio inputs on a sound mixing board. Either the A or B inputs may be active at any given time, but not both simultaneously. **2.** An alternate source for the same material that is available from the A inputs on a sound mixing board. This allows the sound mixer to continue work on a sound mix while the sound editor works offline with the A input material, adjusting level, equalization, etc. When the sound editor is done, the mixer can switch back to the A inputs and introduce the modified material into the working sound mix. *Compare* **A inputs.**

**B-list** *mod.* Second-tier stars; actors, directors, writers, etc., either on their way up (gaining popularity at the start of their career) or on their way down (past the prime of their audience drawing power, if they ever had one). *Compare* **A-list; C-list.**

**B-mode assembly** *n. See* **checkerboard assembly.**

**"B" movie; B-movie** *n.* **1.** Since the 1950s: a low-budget, low-quality, quickly made motion picture, such as *Night of the Living Dead* (1968), most Russ Meyer films, or anything produced by Ed Wood, Jr. **2.** *obs.* During the Studio Era (1927–1954): a low-budget studio production, shot on a tight production schedule, and cast with contract players but rarely big name stars.
Despite these limitations, some B-movies were quite good (1942's *Cat People*, for example). They gave new artists a chance to showcase their skills and could take on challenging material that a studio would not risk with an A-picture budget. Since B-movies were commonly used to fill out the second half of a double feature, the second feature became known as the B-picture — even if the A-picture was of lesser quality. B-movies were more often rented to exhibitors at a flat rate than as a percentage sale.
[Coined c. 1930.] *Compare* **"Z" movie.**

**RKO's *Cat People* (1942), a B-movie (definition 2) classic (courtesy Heritage Auctions, www.ha.com).**

**B-negative** *n.* **1.** The segments of camera-original negative that were not used to produce the workprint. (There were no select or circle takes on this segment of negative.) They are still kept safe against future need along with the A-negative.
When later brought into use, the material is still referred to as B-negative to distinguish it from the originally selected shots. This terminology is also used in video editing, where B-negative identifies any shots later used that were not among the original circle takes.
**2.** A take on film or video that is not identified for use when initially shot, but which is latter printed, transferred, etc.

**"B" picture; B-picture** *n.* [Coined c. 1930.] *See* **"B" movie.**

**B roll; B-roll** *n.* **1.** Behind-the-scenes footage shot for promotional purposes. **2.** Cutaways or other material shot for use when editing an interview or voice-over narration. For instance, shots of the interviewer nodding thoughtfully need not be shot at the time the interview subject actually said something interesting — or even when the interview subject was in the room. B roll scenes of firemen and paramedics milling about an accident scene can be intercut into a television field report for added visual interest. *Compare* **A roll; background plate.**

**B scene** *n. See* **B side.**

**B side; B scene** *n.* The right side. When editing film, the material to the right is the B scene or the B side, while to the left is the A scene or A side. Chronologically, the B scene comes after the A scene, so if one is editing in continuity order, the A side will represent material that is complete while the B side will contain new material that is being added.

**B story** *n. See* **inside story; subplot.** *Compare* **A story.**

**B-team** *n. See* **second team; stand-in.**

**B-type** *n. See* **B-wind.** *Compare* **A-wind.**

**B-weighting** *n.* An audio equalization curve that approximately corresponds to human hearing at 70 dB. *Compare* **A-weighting; C-weighting; equal-loudness contour; sound pressure level.**

**B-wind** *n.* **1.** Film wound onto a spool or reel with the emulsion side facing up or out (away from the center).

B-wind is the orientation used in a camera, so that the emulsion faces the lens during exposure. During contact printing, B-wind film is matched with A-wind film so that the emulsion layers will be in direct contact, producing the best quality image possible.

By convention, 35mm and larger format negatives are always B-wind (whether produced in-camera or as part of the duplicating process) and prints (or positives) are always A-wind. Therefore, one does not normally specify the wind for 35mm or larger film stock. The same convention does not hold for 16mm film given the common use of reversal film in the camera, 16mm film stock with perforations on only one side (Super-16), varying lab duplication practices, etc., so one may need to specify the desired wind, since intercutting A- and B-wind film will cause focus problems when projected. Single-perf 16mm film in particular is specifically identified as A- or B-wind since the two are not interchangeable.

**2.** Single perforation 16mm film wound onto a reel so that when one orients the reel to unwind when spun clockwise, the perforations are on the far side from the observer. **3. B-type:** Film where the image reads correctly left to right when viewed from the base side. One can recall this by remembering, "B-type = base," since A-type film will read reversed when viewed from the base side. *Compare* **A-wind.**

**baby** *mod.* **1.** A piece of grip or lighting equipment that is fitted with a standard ⅝" mounting pin (on the stand or support) or female receiver (on the equipment yoke or bale). A baby plate or a baby (light) stand, for example.

The typical ⅝" mounting pin has two key safety features. First, near the end of the pin is a small hole that runs straight through. After a piece of equipment has been mounted to the fixture, this portion of the pin sticks through the equipment mounting point. One can put a cotter pin or safety wire through the hole to keep the equipment attached to the fixture in situations where the equipment is inverted.

Second, near the base of the pin is a recessed area. Once the equipment is mounted, the equipment's locking pin (the pin extending from the equipment's locking knuckle) sticks into this recessed area. When the locking pin is fully extended, it strikes the central shaft of the mounting pin and holds the equipment in place. If the locking pin is retracted slightly, the equipment will still be held in place by the shoulder of the recessed area but it will be free to spin around the mounting pin, allowing one to pan the equipment into the desired position.

**2.** A piece of grip or lighting equipment that is smaller than the standard unit of the same rating. For example, a baby 5K would be a relatively small 5K (5,000-watt) light. ➢ *n.* **3. ~ spot:** A 750- or 1,000-watt light, generally fitted with a standard ⅝" female receiver to attach the light to a stand. A baby spotlight may be equipped with a Fresnel lens. **4.** A pet project; something one cares for as a parent for a child: *I nursed that baby for 8 years before getting the green light.* [A regionalism of the U.S. West coast.] *See* **1K; 750.** *Compare* **junior; senior.**

**A double-riser baby (definition 1) light stand and a triple-riser junior light stand, folded for storage (courtesy Matthews Studio Equipment, www.msegrip.com).**

**A 1,000-watt Baby (definition 2) Solarspot (courtesy Mole-Richardson Co., www.mole.com).**

**baby baby; baby** *n.* A 1K (1,000-watt) spotlight in a smaller housing than the standard baby but still fitted with a standard ⅝" female receiver to attach the light to a stand.

**baby 5** *n. See* **baby senior.**

**baby junior** *n.* **1.** A 2K (2,000-watt) lighting unit smaller than the standard junior fixture. **2.** A junior equipment stand with a ⅝" (baby) pin instead of the standard 1⅛" (junior) receiver.

**baby legs** *n. See* **baby tripod.**

**baby plate; baby nail-on** *n. See* **wall plate.**

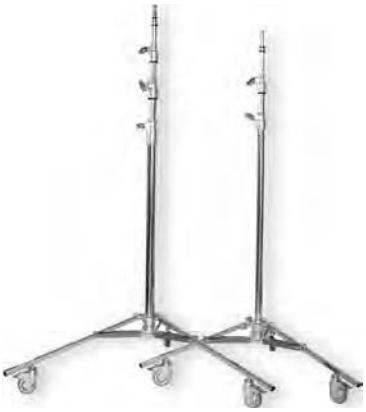
**baby pop-up stud** *n.* An optional accessory for a combo stand that provides a ⅝" (baby) mounting pin in addition to the standard 1⅛" (junior) receiver.

**baby senior; baby** *n.* A 5K (5,000-watt) lighting unit with a housing that is smaller than the standard studio 5K, or senior. *Also* **baby 5.** *See* **senior.**

**baby spot** *n.* Normally, a 1K (1,000-watt) spotlight, though some may be as small as 500-watts. *See* **baby.**

**baby spreader; baby legs spreader** *n.* A spreader for a baby (short) tripod.

**baby stand** *n.* A light stand with a standard ⅝" (baby) male mounting pin. Baby stands typically have two or three telescoping risers, accommodating working heights from 15¼" to 12'10", depending on the model. Can accommodate most lighting fixtures under 2,000-watts. May be equipped with wheels



***Left:*** **Triple- and double-riser baby junior (definition 2) stands; junior roller stands with ⅝-inch (baby) equipment mounting pins (courtesy Matthews Studio Equipment, www.msegrip.com).** ***Right:*** **A 5,000-watt Baby Senior Solarspot (courtesy Mole-Richardson Co., www.mole.com).**

for greater mobility. *Also* **750 stand.** *Compare* **junior stand; senior stand.**

**baby stud adapter** *n.* An optional accessory for a combo stand that provides a ⅝" (baby) mounting pin that fits into the standard 1⅛" (junior) receiver. *Also* **junior stand adapter.**

**A 10,000-watt Molequartz Baby Tener Solarspot (courtesy Mole-Richardson Co., www.mole.com).**

**baby tener; baby 10** *n.* A 10K (10,000-watt) lighting unit with a housing that is smaller than the standard studio 10K, or tener. Typically equipped with a 1⅛" junior mounting pin. *Compare* **big eye.**

**baby tripod** *n.* **1.** A shorter than standard tripod, used for low-angle shots. **2.** A tripod designed for use with a 35mm film camera that adjusts from 2–3 feet high. *Also* **baby legs.** *Compare* **sawed-off; standard tripod.**

**baby wall sled** *n.* A wall sled with a double-ended ⅝" (baby) male mounting pin on the end of the horizontal arm.

**back-and-forth printing** *n.* Repeating the same action two or more times during the film printing process, first forward, then reverse or first reverse, then forward. This can result in a comic effect similar to a double take. It can also be used to extend a short shot. For example, in the movie *Splash* (1984), there was only one take of the first kiss between Allen Bauer (Tom Hanks) and Madison (Daryl Hannah) and it was too short. In the final film, the kiss is shown once forward, once in reverse, and then forward again, effectively tripling its screen time without drawing attention to the effect. *Compare* **reverse motion.**

**back-bar** *n.* A traditional theater concession stand with a bar (or counter) in front and a wall in back. As opposed to a central concession stand with counters all around.

**back catalog** *n. See* **catalog.**

**back channel** *n.* A communications path by which a consumer device requests data or services of a broadcaster via an asymmetric data connection where the back channel is the slower of the two channels. Common to Internet broadband services provided over ADSL and cable modems, where the back channel is transmitted over the same set of wires or other media as the primary data path, and satellite downlinks, where the back channel may be transmitted via a different communications path such as a telephone modem.

**back coating** *n.* A thin coating applied to the non-oxide coated, or back surface, of magnetic recording tape to reduce slippage between tape layers, prevent accumulation of static charge, and to minimize curling or wrinkling.

**back credits** *n. See* **end credits.**

**back-end; backend** BUSINESS *mod.* **1.** A later phase in an operation following a significant milestone, such as the period in a work's life following the acceptance of the answer print. ➢ *n.* **2.** From the perspective of a production profit participant: the profits (income less expenses) derived from exploiting a work in any market: theatrical, home entertainment, television, merchandising, etc. This is in addition to the front-end, which includes all compensation paid up front, before a work is commercially exploited. **3.** From the perspective of a distributor: all sources of income drawn from ancillary markets or distribution channels (those beyond the one for which a work was originally produced or first exploited). *Compare* **front-end.**

**back focal distance; back focus** *n.* The space between the back of the lens and the image focal plane. Most lenses have more than one lens element, so the back focal distance is measured from the back surface of the last element in the lens.

**back light; backlight** *n.* **1.** Light that comes from behind a subject and towards the camera.

Using a backlight tends to soften the contours of an object while separating it from the background and making it seem more three-dimensional. Taken to the extreme, back lighting will turn the subject into a black silhouette rimmed by a halo of light. Its tendency to soften the features of an actor's face is often used to help hide an actor's age, particularly in close-ups. Back lighting is also used to make rain visible at night. Alternatively, light rain can be hidden if it is lit from the front.

**A strong back light creates a near-silhouette of the foreground subject (photography by Brian Griffith, © Helicon Arts Cooperative).**

**2.** A technique in traditional cel animation where the drawings are lit from behind as well as from the front. **3.** A camera setting that adjusts the automatic exposure when filming a subject with a strong back light, such as an actor standing against a clear sky. **4.** A promotional poster printed on translucent stock, rather than standard paper, so that it can be lit from behind using a special frame to create a dramatic, vibrant effect. *Compare* **cross light; front light; kicker; rim light; side light.**

**back-lit** *mod. See* **backlit.**

**back-lit animation** *n.* Cel animation that is photographed on a light table so that it is illuminated from below as well as from above. The back light adds a vitality to the images that makes the colors stand out and gives a greater sense of depth and texture to the two-dimensional drawings. *Also* **bottom-lit animation; under-lit animation.**

**back lot** *n.* **1.** Standing sets built outdoors on studio property, such as those at Universal Studios, Fox, Paramount, Sony, and Warner Bros.

Back lot sets were constructed primarily during the Studio Era (1927–1954) when it was less expensive to recreate an environment than it was to shoot on location at the actual place, and were often preserved for future use, allowing the studio to recoup its investment in their construction. Back lot sets included Western towns, New York city streets, European streets, Roman squares, etc. Location photography has taken over much of the work that was done on back lots. As a result, most back lots have been sold off for real-estate development. However, those back lots that remain receive regular use, particularly for television. The most famous back lot still standing is Universal Studios, north of Hollywood in Universal City, California.

**2. The Back Lot:** A nickname for the Universal Studios back lot, the largest one still standing, covering some 420 acres. *See* **lot, the; studio lot.** *Compare* **front lot.**

**The cast of the Canadian soap opera *Riverdale* (1997–2000) on the Epitome Pictures back lot in Toronto (courtesy Epitome Pictures Inc., www.epitomepictures.com).**

**back-matching** *n.* Ensuring that the continuity details of a particular shot match related material shot previously, and are carried forward into future shots as necessary. The fundamental role of the continuity/script supervisor. *Compare* **continuity; direct continuity.**

**back nine** *n.* The last nine commissioned episodes in a new television program's first season, assuming an initial order of 13 episodes for a partial season and a standard U.S. network order of 22 episodes for a full season. [After the last nine holes in a round of golf.]

**back plate** *n.* A fixed, rigid capacitor element in a condenser microphone, charged with an electric polarity opposite that of the diaphragm.

**back porch** *n.* The portion of a composite video signal between the trailing edge of the horizontal sync pulse and the blanking pulse that introduces the active picture portion of the next frame. *Compare* **front porch.**

**back projection** *n. See* **rear-screen projection.**

***Back Stage*; ~ *East*; ~ *West*** *n.* One of several publications focused on the needs of working actors and featuring casting calls for current film, television, video, live theater, and multimedia projects—*Back Stage East* focuses on the U.S. East Coast, particularly New York City, and *Back Stage West* focuses on the U.S. West Coast, particularly Los Angeles, while the *Back Stage* Web site, www.backstage.com, covers the entire U.S. In 1998, *Drama-Logue*, a publication serving West Coast live theater actors, was purchased by *Back Stage* and merged into *Back Stage West*.

**back-stepping** *n.* Counting the steps backwards from a predefined mark so that when one walks forward, one can hit the mark without looking down to see it.

**back story; back-story; backstory** *n.* A character's past history or the background to the story currently being told, often revealed through expositional dialogue, flashbacks, or a prologue sequence; events that occurred before the start of a story that influence the unfolding plot. The back story to *Star Wars* (1977) is alluded to in expository dialogue during the film and its two sequels (Episodes V and VI) released in 1980 and 1983. The back story was then presented on screen in the three prequel films (Episodes I, II, and III) released in 1999, 2002, and 2005. The back story in *The English Patient* (1996) consumes the bulk of the film, recounting the story behind the plane crash during the opening credits sequence and the plane's severely injured pilot (the English patient of the film's title).

**back time; backtime** *v.* **1.** To adjust the remaining portion of a live production's script based on how much time remains to ensure that the program ends on schedule. **2.** To start from a known end or out point and measure backwards the length of the desired shot or pre-recorded segment to calculate the required start or in point. For example, if a three-minute segment is supposed to end a 30-minute program, backtiming will indicate that the segment needs to start at 27:00.

**back-to-back** *mod.* **1.** The continuous story chronology between episodes in a television series.

In the interval between episodes (the next weekday for a daytime soap opera, the next week for most other episodic programs), time does not pass for the characters at the same speed that it passed for the viewers. The episode chronology is back-to-back, with one episode beginning where the other one left off. There may be a gap in time, but only as a storytelling convenience. If an episode ends in a cliffhanger, the next episode picks up with no gap in the story chronology. In most cases, however, an unspecified amount of time has passed—perhaps a day or a week, maybe no time at all. The order that the scripts are written and the episodes are produced has no particular impact on the story chronology. The last episode of one season and the first episode of the next, while physically separated by several months, may still be written as if they are back-to-back.

**back-to-back commercials** *n.* Two television commercials aired sequentially without interruption. A single sponsor may purchase back-to-back commercial time slots to concentrate its advertising message. Competing products are rarely advertised in back-to-back commercial slots. *Compare* **competitive separation.**

**back-to-back episodes** *n.* Two or more episodes of a television series aired sequentially.

**back-to-back shooting** *n. See* **shooting back-to-back.**

**back to one** *phr.* Return to first positions; go back to how everything was at the start of the take and prepare to perform the same action once again (unless instructed otherwise). *See* **from the top.**

**back to scene** *phr.* A script notation that indicates a return to a neutral camera angle and shot composition following a more subjective shot, such as a POV, insert, cutaway, etc.

**back wall reflection** *n.* An audio artifact where sound bounces off the wall opposite the screen and returns to the viewer as a faint echo, diminishing overall audio clarity (especially in the back rows). Since most of the sound volume in a theater is directed outwards from the screen towards the audience (and the back wall behind them), reflections off the back wall are of more concern than those off the side walls. Various techniques can be used to reduce back wall reflections including reducing the size of the back wall (as in stadium theater configurations) and covering the wall with sound-absorbing material.

**backal nudity** *n.* Nudity showing the back of the body, especially the buttocks. Unlike frontal nudity, no distinction may be made between (partial) backal and full-backal nudity.

**USAGE:** Mainly used in an ironic context or with a less-than-serious tone. [A play on words after *frontal nudity*.]

**backbeat** *n.* The second and fourth musical beats in a four-beat bar, often emphasized by the drummer

**backbone** *n.* The portion of a communications network that is used as the primary path for transmitting data between network segments; a high-speed line or series of connections that forms a major pathway within a network.

**backbone microwave system** *n.* A series of directional microwave paths carrying common information to be relayed between remote points. Engineered to allow insertion of signals, dropping off of signals, and switching of signals along its length at designated relay points.

**backdoor pilot** *n.* A program produced to judge audience interest in new material before launching a television series. (This differs from programs that are produced as stand-alone works and only later turned into series.)

Backdoor pilots may be two-hour TV movies or specials that are produced so they can be sold initially as single works with a series to follow if ratings are strong enough, but more often appear as special episodes of an established series where new characters are tried out before spinning them off in their own series. Examples of the latter include the "Top of the Heap" episode of *Married with Children* (1987–1997) where the characters of Charlie and Vinnie Verducci are brought back in preparation for their spin off in a series of the same name, the "Cross-Jurisdictions" episode of *CSI: Crime Scene Investigations* (2000–) that introduced Lieutenant Horatio Caine of *CSI: Miami* (2002–), and the "MIA/NYC Nonstop" episode of *CSI: Miami* that introduced Detective Mac Taylor of *CSI: NY* (2004–). Backdoor pilots do not always result in a new series. For example, the "Assignment: Earth" episode of *Star Trek* (1966–1969) introduced the character Gary Seven but did not result in a spin-off series.

**backdrop** *n.* An artificial background used to block off-stage areas from the camera's view or to give the impression that one is in a different setting, often out of doors, when one is actually on a stage. Backdrops are usually painted on a flat surface such as a cyc wall, a curtain, stretched canvas, or stage flats, or made from photographic enlargements. They are often placed outside windows or doors on interior sets to give the illusion of an exterior world. *See* **backing; drop.** *Compare* **background plate; translight.**

**backend deal** BUSINESS *n.* A compensation agreement that includes some form of profit participation or contingent bonuses, usually in addition to payments made up front (a front-end deal). Due to some Hollywood creative accounting practices that have led to a scarcity of "profits," backend deals may include first dollar or other gross provisions. *Compare* **contingent compensation; deferred compensation.**

**backend participations** BUSINESS *n.* A form of contingent payment, generally a percentage of gross revenue or net profit based on the income generated by an audiovisual production.

**background** *n.* **1.** The space behind and subordinate to the principal subject; the area that appears to be farther from the camera than the principal subject or action of a scene; objects that appear behind a subject.

Moving out from the camera one will encounter the foreground, the middle ground (where the subject is), and then the background. What appears to be far away on screen may actually be near and vice versa. It is important to note where objects are according to the audience's perception, rather than simply by their physical relationship to the camera.

In an animated work, the background is a created element and may be a flat, 2-dimensional painting; several layered 2-dimensional drawings placed different distances from the camera to simulate depth; a 3-dimensional, computer generated setting; etc.

**2.** The lowest layer in a multi-layer composite, on top of which all other layers are placed/into which all higher layers are keyed. **3.** Sounds caused by activity other than the principal action, including room tone and background noise, over which other sound effects, music, and dialog are dubbed. **4.** A sound effect that defines the time and place of a location and is added to the sound track, rather than naturally occurring as with room tone or background noise. **5. ~ artist; ~ cast; ~ performer:** Extras (actors) that add ambiance to a scene. They generally appear in the background — behind the principal action — but could also be in the foreground, a crowd surrounding the principal action, etc. In some cases people in the background are not paid actors but are instead members of the general public that just happen to be at the location.

**USAGE:** Referring to such actors as *background extras* is less derogatory than calling them *atmosphere*.

**6. BG; b.g.:** A script notation indicating action taking place in the background. *Compare* **background plate; planes.**

**background action** *n.* **1.** Any movement taking place in the background of a scene. Background action tends to add realism to a staged scene. ➢ *phr.* **2.** The director's (or AD's) call for background (actors, extras, scenery, etc.) to perform, usually after camera and sound have come up to speed, but just before calling for action from the principal actors.

**[1]background artist; background layout artist** *n.* One who creates the environmental images for an animated work. This includes the traditional backgrounds upon which the animated characters appear as well as the foreground scenery elements, or overlays, that are placed on top of the principal action layers to a sense of depth to the scene.

**[2]background artist; background cast; background extra** *n. See* **atmosphere; background.**

**background breakdown** *n. See* **background list.**

**background lighting** *n.* Lighting added to background elements in a scene.

The background is generally lit to give contrast to the foreground subject. For example, so that it is either darker or, less often, lighter than the subject of the shot.

**background list** *n.* A summary of all of the background elements required for an animated work. *Also* **background breakdown.**

**background matte** *n.* A matte where the background area is clear (or allowed to carry through to the final image), while the foreground area is opaque (or blocked off in some other way); one half of the foreground/background matte pair — the exact opposite of the foreground matte. *Also* **hold-out matte; male matte.** *Compare* **matte.**

**Foreground and background mattes produced using an Ultimatte AdvantEdge: The original subject (filmed against a blue screen), the foreground matte (white where the subject will appear in the final shot), and the background matte (white where the background will appear in the final shot). Note how the shadow is different shades of gray, indicating that foreground and background elements will blend in those areas (courtesy Ultimatte Corporation, www.ultimatte.com).**

**background miniature** *n.* A model placed behind the principal action and photographed in such a way to appear to be much larger and farther away than it actually is.

Due to the phenomenon of forced perspective, such miniatures will seem to be full sized but in the far distance rather than small and near. Actors can cross in front of background miniatures without dispelling the illusion so long as the shot is properly constructed. If the point where the miniature appears to touch the ground is not perfect (or hidden from view), the illusion will not work. Attention must also be given to lighting and depth of field; any objects in frame that are at the actual distance from the camera that the model is supposed to be must have the same

lighting and quality of focus (generally, the same amount of apparent blur) as the background model.

Painted backdrops or giant photomurals commonly appear outside windows on soundstage sets to give the illusion of a true exterior. Camera movement may dispel the illusion since the perspective of the flat image will not change as the camera moves. Miniature landscapes or cityscapes do not have this limitation, but are much more expensive and take longer to prepare. A hybrid combination of the two, with miniatures in front of a photomural, provides a compromise between expense and quality of the effect.

*Compare* **exaggerated perspective; foreground miniature.**

**background modeler** *n.* One who develops the worlds inhabited by computer-generated characters, including terrain, buildings, landscaping, sky, etc.

**background music; BGM** *n.* Music that accompanies a work but which is not produced by an on-screen source; non-diegetic music.

Background music generally smoothes visual edits, bridging from one shot to the next, and adds to the atmosphere of a piece, increasing tension during suspenseful scenes, providing a light accompaniment to comedic scenes, building a romantic mood for love scenes, etc. It may be purely instrumental, or it may contain singing voices.

*See* **musical score.** *Compare* **source music; wall-to-wall music.**

**background noise** *n.* **1.** The generally undesirable sounds that naturally occur during filming and are recorded along with the dialogue, such as honking horns from traffic outside an interior location or airplanes flying over an exterior location. **2.** The sounds added to a scene to enhance realism or establish atmosphere such as muffled traffic noises and sirens in a New York apartment, crashing waves or fog horns at a seaside resort, hooting owls or chirping crickets in a woodland night exterior, etc. **3.** Undesired, low-level frequencies introduced into a signal by the circuitry through which it passes, such as line frequency hum, asperity noise, crosstalk, etc. *See* **ambient sound; environmental sound; natural sound; room tone.**

**background painting** *n.* The illustration that serves as the backdrop for animated characters. Background paintings are produced to the specifications of an animation layout. Once the character design is complete, each character's color model is compared to the backgrounds over which they will appear. The colors of the background or the character may be adjusted to ensure a harmonious composition.

**background performer** *n. See* **background; extra.**

**background plane** *n.* The area behind the subject, or that appears to be behind the subject. Often, the background plane is lit differently than the subject (either darker or lighter to ensure sufficient contrast between the subject and the background) or in different focus (generally out of focus unless a deep focus is employed). *Compare* **planes.**

**background plate; plate** *n.* **1.** The background image in a process shot, either front or rear projection, bi-pack printing, or aerial image photography. May be made up of still or moving images. Generally produced with less contrast than the foreground plate to help enhance the illusion of depth and distance. **2.** The film or video element used in the background of a process or composite shot.

**background projection** *n.* The technique employed in a traditional process shot to add moving background elements to a scene. May use either a front- or rear-screen projector. *Compare* **process shot.**

**background projector** *n.* The front- or rear-screen projector used in a traditional process shot.

**backgrounds** *n. See* **ambient sound.**

**backing** *n.* **1.** A backdrop. **2.** A backing track. **3.** The material coating the back side of photographic film (opposite the emulsion), such as anti-halation or rem-jet backing.

**backing film** *n. Also* **substrate.** *See* **base.**

**backing removal; rem-jet ~** *n.* The stage in film processing where the anti-halation coating on the back of the film (the backing) is first softened and then washed off the film. If the backing were left in place, light could not be shown through the film to produce a duplicate or projected image.

**backing track** *n.* The group of instruments or vocalists recorded first during a multi-track session, perhaps including bass, drums, and standard rhythm section.

The backing track is played back through headphones to other instrumentalists who later overdub solos, lead or background vocals, narration, and other sweetening or sound effects. This helps keep the performers on tempo and in pitch and allows each track to be adjusted separately in the sound mix. Voice-over artists may also listen to a backing track of music, sound effects, or other actors' lines to keep them in time and help them with their performance.

*Also* **basic track.** *See* **bed.**

**backing vocals** *n.* Extra vocal parts added to a song to fill gaps in, or harmonize with, the lead vocal line. *Also* **bvox.**

**backlash** *n.* Unintended movement or play in the control gears of an animation stand.

**backlist** *n. See* **catalog; film library.**

**backlit; back-lit** *mod.* Something that is illuminated from behind.

**backstock** *n. See* **catalog; film library.**

**backup** *v.* **1.** To create an additional copy identical to the original. Generally taken to mean producing an electronic copy of a digital master and storing it on separate media in case the master is lost or damaged. ➢ *n.* **2.** The copy produced by a backup process. It is distressingly easy to lose or damage computer data and notoriously difficult or impossible to recover it unless one has a backup stored in a secure location. ➢ *mod.* **3.** A spare, such as a backup generator (an electric generator present in case the primary power source fails), a backup dancer (an extra dancer hired in case one of the other dancers is unable to perform), or a backup location (a second location that is available should the primary location become unusable for some reason). *Compare* **archive; clone; copy; move.**

**backup camera** *n.* **1.** A second camera filming the same action in case the primary camera fails or to record the same action from an alternative angle. Often employed when filming expensive and difficult to recreate shots. **2.** A spare camera kept on hand (but not in actual use) should the primary camera fail, as a sort of insurance policy.

The cost of renting the second camera must be weighed against the cost of holding up production while the primary camera is repaired or replaced. The harsher and more remote the shooting location, the more peace of mind one may get from having a backup camera.

**backup copy** *n.* A duplicate of the original that is produced in case the original is damaged or lost in the future. The backup copy may not be put to any other use. The backup process does not alter the original copy protection attributes. *Compare* **archive.**

**backup schedule** *n.* An alternate shooting schedule established in advance in case of difficulty with the primary schedule, especially in case of bad weather at an outdoor location. *Compare* **cover set.**

**backward masking** *n. See* **temporal masking.**

**backward motion** *n. Also* **reverse motion.**

**backwind** *v.* To rewind the film in the camera in preparation for a double exposure. Required for traditional split-screen photography where a portion of the frame is masked off when the film is first exposed and then the mask is inverted — exposing what was first blocked and blocking what was first exposed — and the film is backwound and then re-exposed. This technique was used in Disney's *The Parent Trap* (1961), allowing Hayley Mills to play both twin sisters in the same scene. Backwinding can also be used for a more traditional double exposure. When used in this manner, each exposure must be at approximately half the normal light level so that the combined image has an appropriate amount of exposure without overexposing the negative.

**bad coverage** *n.* Script coverage where the reader's overall summary recommendation is to pass on the work. *Compare* **good coverage.**

**bad title** LEGAL *n.* A contested or poorly documented claim of ownership; a claim with some form of apparent defect. The opposite of good title. *Also* **imperfect title.** *Compare* **clear title; just title.**

**baffle** *n.* **1.** A partition placed between two sources of sound, or between a sound source and a microphone, to prevent sound from passing through. Often constructed as a portable screen or wall panel and used on a sound recording stage to shape the acoustics of the room. Baffles are mostly soft (covered with or constructed of a material with a high sound absorption coefficient) while flats can be soft or hard (sound-reflecting rather than absorbing). **2.** A physical separator between a sound source, such as a speaker, and the mounting surface to prevent sound reflection that may cancel out the sound. **3.** A metal plate inside a lamp housing that prevents unwanted light from spilling out through openings other than the lens, such as the cooling vents.

**BAFTA** ABBR. *n.* A professional honorary organization dedicated to the advancement of the audiovisual arts in the U.K. Established by the 1958 merger of the British Film Academy and the Guild of Television Producers and Directors. BAFTA presents the British Academy Television Awards and the Orange British Academy Film Awards each year. The BAFTA Web site is www.bafta.org. [An acronym of *British Academy of Film and Television Arts*.]

**BAFTA Awards** *n.* The British Academy Film Awards sponsored by Orange, a U.K.–based European mobile communications company, since 1998. The awards themselves are presented by the British Academy of Film and Television Arts (BAFTA) and originated in 1948. In 2001, the awards ceremony schedule was changed so that it now comes before the U.S. Academy Awards each year. The BAFTA Web site is www.bafta.org. *Also* **British Academy Film Awards.**

**bail** *n.* [From Middle English. Possibly of Scandinavian origin. Often misspelled *bale*.] *See* **yoke.**

**Bake Off** *n.* An annual meeting of a technical branch the Academy of Motion Picture Arts and Sciences in which the members review the films that have made the semifinals for Academy Award consideration and select the final nominations.

**baking** *n. See* **light baking; tape baking.**

**balance** *n.* **1.** The microphone placement and sound mixer settings that result in the proper recording of each sound at an appropriate volume relative to the other sounds. **2.** The amount of relative signal strength in each of two or more audio channels. **3.** The proper arrangement and volume of sounds so that they have the correct strength in relation to one another on the soundtrack. **4.** The composition of light in a shot that achieves proper exposure and the desired visual aesthetic. **5.** The arrangement of a work's visual elements (figures, light, color, and movement) to create a visually pleasing effect or to guide the audience's attention in a certain direction within the frame. *Compare* **color balance; light balance; sound balance.**

**balance stripe; balancing stripe; balance strip** *n.* A second stripe of material used with magnetic sound-on-film to even out the thickness of the film and prevent warping when the film is wound on a reel or spool.

The magnetic (or *mag*) stripe runs along one edge of the film between the image area and the sprocket holes. Since this is an additional stripe of magnetic recording stock glued to the film, it makes the film thicker on that one edge. The balance stripe runs along the other edge to compensate for the thickness of the mag stripe. This ensures that the film lies flat when wound on a reel and when it passes over the sound heads. Balance stripes are found on all Super-8 sound film (since Super-8 only supports magnetic sound), and larger format magnetic sound-on-film formats ranging from 16mm to 70mm. Certain multichannel magnetic sound formats use two magnetic stripes, one on each side of the image, eliminating the need for a balance stripe.

*Compare* **single stripe.**

**balanced audio** *n.* Audio equipment that uses three wires: two to carry the audio signal and a third that is electrically grounded. Balanced audio equipment resists electrical interference by transmitting voltages on each of the signal wires that are equal in magnitude but opposite in polarity with respect to the ground wire. Noise picked up along the transmission path is cancelled out at the receiving end by differentially combining the two signals. As a result, balanced audio generally produces less hum and noise than unbalanced audio, particularly when the cables extend beyond 15'.

*Compare* **XLR connector.**

**balanced print** *n.* A film print that has been properly color timed. *Compare* **answer print.**

**balancing reels** *n.* Adjusting the changeover point between reels before the prints are produced for a theatrical release so that music does not overlap the reel change. The slight break in continuity that naturally occurs at each reel change will be clearly audible if music is playing at the time.

**bale** *n.* [A common misspelling of *bail*.] *See* **yoke.**

**baling wire** *n.* Annealed 18 or 20 gauge wire, stiff but bendable by hand. Used for a variety of utility tasks on a set. [From the Middle English *bale*, meaning to wrap in a tight bundle (as with a bale of hay). Often misspelled *bailing wire*.] *Also* **stove pipe wire.** *Compare* **mason line; sash cord; trick line.**

**ballast** *n.* A voltage regulator that ensures the even and constant flow of electricity required by fluorescent lamps such as Kino Flos and HMIs. Ballasts need steady input current to operate properly and should not be used with external voltage regulators or dimmers unless approved by the manufacturer.

Fluorescent lamps are very energy efficient given their light output. They work by passing an arc of electric current from one end of the lamp to the other. The arc passes through a gas contained inside the lamp — usually mercury vapor — producing radiant energy that strikes the phosphor coating the inside of the lamp. The phosphor glows, giving off light. The lamp requires high voltage to establish the arc, but once in place, only a low voltage is needed to keep it going. (Continued high voltage will burn out the lamp.) The ballast regulates the voltage in the lamp so that it gets enough to start and then only just enough to keep going.

There are three main types of lamp ballasts:

- **Standard:** Aluminum coils wrapped around laminated iron cores, which act as the inductor. They tend to run hot, hum excessively, and are prone to visible flicker. They are no longer made for sale in the U.S.
- **Magnetic:** Similar to a standard ballast but use copper wire and larger iron cores. Copper wire is more energy efficient than aluminum so the lamps use less electricity. In addition, the larger cores run cooler so the ballast runs cooler.
- **Solid state electronic:** The most energy efficient, coolest running, and

quietest type of ballast. They also operate at much higher frequencies, producing less flicker. (Technically, there is more flicker since they flicker more often, but the faster flicker rate is harder to perceive than the relatively slow flicker rates of standard or magnetic ballasts that operate at electric line current rates of 60 Hz in North America or 50 Hz elsewhere.) In addition, many solid state ballasts incorporate dimmers giving the operator control of how much light is output by the lamp. Solid state ballasts are still heavy, but they are much smaller and lighter than comparable standard or magnetic ballasts.

There is a fourth type of ballast that combines features of the magnetic and solid state ballasts, saving money and gaining some of the advantages of the solid state ballast but at the cost of a shortened lamp life.

**ballyhoo** *n. See* **publicity.**

**balun** *n.* An electrical transformer used to convert a singled-ended (unbalanced) signal to a differential (balanced) signal. A balun is essentially a transformer with one leg of the input and output windings hooked together. More complicated devices may also change impedances at the same time. The most common use for a balun is a 75W (ohm) coaxial to 300W twin-lead converter used in television. [Clipped from *balanced-to-unbalanced*.]

**banana** *n.* **1.** An arc out; a curved path that the actor walks with the camera at the center of the arc rather than walking along a straight line from one point to another: *Make a banana as you walk to the couch.*

In the recorded work, the actor will seem to be walking along a straight line. The banana keeps the actor at a constant distance — and therefore in constant focus and at a constant relative size on screen — from a fixed camera position throughout the duration of the movement.

**2.** An arc shot; a shot taken while the camera follows a curved path with the subject at the center of the arc. Used for roughly the same purpose as having an actor walk a banana.

**banana in/banana out** *v.* To enter or exit frame while walking along a curved path, or banana: *For this next shot, banana in and stop by the potted plant.*

**bananas on bananas** *phr.* Too much of something — a joke that has been milked dry; a premise that has been stretched too far; sets or costumes that go so far they could be unintentionally funny; etc.

**band** *n.* The frequency range that encompasses a signal of a particular type. For example, the AM radio band runs from 535 to 1,705 kHz, while the audible frequency band runs from 20 Hz to 20 kHz.

**band-limited** *n.* A signal that is restricted to a particular frequency range. For example, the output signal of a CD player is band-limited to 20 kHz by filters built into the player.

**band masking** *n. See* **frequency masking.**

**band-reject filter** *n.* A signal frequency filter that discriminates against frequencies in a specific band. The most common band-reject filters are relatively narrow notch filters. The opposite of a *bandpass filter*. *Also* **notch filter.**

**banding** *n. See* **color aliasing; posterization.**

**bandpass filter** *n.* A signal frequency filter with both high-frequency and low-frequency rolloff so that only frequencies in-between are allowed to pass. For example, a bandpass filter can make audio sound like it was recorded from a telephone since telephone equipment cannot reproduce particularly low or high frequencies. The opposite of a *band-reject filter*.

**bandwagon effect** BUSINESS *n.* The tendency for people to do what they see others already doing. Positive word-of-mouth feeds this phenomenon. The contemporary obsession among the public with theatrical box office results — and to a lesser extent television ratings — is caused in large part by the desire to validate one's position on the popular bandwagons and to know where the new bandwagons are forming.

**bandwidth; BW** *n.* **1.** A measure of analog signal data-carrying capacity expressed as the range of frequencies allocated to the signal. For example, a standard telephone connection requires a bandwidth of about 3 KHz while a standard NTSC television signal occupies approximately 6 MHz. The higher the bandwidth, the more data that can pass through a network. **2.** The capacity of the channel through which information can pass. In audio, the rated bandwidth of a device is the portion of the frequency spectrum it can handle without significant degradation. In digital communications, the bandwidth is the maximum amount of information that can be processed or transmitted in a given period of time, measured in bits per second (bps) or bytes per second (Bps). Using the analogy of a water pipe (in fact, communications circuits are often called pipes), bandwidth is the width of the pipe since this determines how much water can flow through. **3.** The range of frequencies allowed by a bandpass filter, measured in Hertz. [After the portion of the radio spectrum consumed by a particular broadcast channel — the width of the radio band used.] *Compare* **necessary bandwidth; throughput.**

**bang head** *n.* A headache brought about by mishandling dynamite (but not in the way that you might think). A potential ailment of pyrotechnicians.

The principal explosive ingredient in dynamite is nitroglycerine. Small amounts of nitroglycerine are also used medicinally to reduce the blood pressure of those with certain heart diseases. If one handles dynamite for too long a period without wearing gloves, nitroglycerine can be absorbed through the skin causing one's blood pressure to drop. The first symptom of which is a headache.

**bank** *n.* **1.** A row of similar lights operated (turned on, off, or dimmed) by a single controller. ➢ *v.* **2.** To connect a series of lights so they can be controlled as a single unit.

**bankable actor; bankable star** *n.* A-list talent — mainly actors, but in some cases directors or writers — with predictable audience drawing power. Having them on a project is "like money in the bank." But of course, it is not. Even movies with major stars can bomb and smaller, independent films without any bankable talent can be major successes. *Ishtar* (1987) and *Gigli* (2003) are examples of the former while *The Blair Witch Project* (1999) and *My Big Fat Greek Wedding* (2002) are examples of the latter. Still, having bankable stars attached to a project makes it easier to raise financing and increases the likelihood that the work will actually be produced.

**banner** *n. See* **fill leader; pop-up banner.** *Compare* **Chyron.**

***Banzhaf Case*; *John F. Banzhaf III vs. FCC*** LEGAL *n.* The lawsuit that indirectly resulted in the general ban on cigarette advertising on U.S. television.

In 1966, John F. Banzhaf III cited the FCC's *Fairness Doctrine* when he requested free television air time on WCBS to provide an opposing viewpoint to the cigarette advertisements the station carried. When WCBS turned him down, Banzhaf filed a complaint with the FCC. The FCC ruled that cigarette advertisements were not in the public interest and that Banzhaf was entitled to free air time to present an opposing viewpoint. Various parties appealed the decision, including Banzhaf who complained that the 3:1 ratio the FCC granted him (one minute of free time for every three minutes of cigarette advertising) did not constitute the equal access that the *Fairness Doctrine* guaranteed. The courts upheld the original FCC ruling, finding, among other things, that cigarette advertisements did not constitute Constitutionally-protected free speech. This led to the appearance of numerous anti-smoking commercials until the *Public Health Cigarette Smoking Act of 1969* finally banned cigarette advertisements on U.S. television.

**bar** *n. See* **measure.**

**bar clamp** *n. See* **furniture clamp; pipe clamp.**

**bar clamp adapter** *n.* A device consisting of a short length of square or round tubing (large enough to slide over a metal pipe or bar) with threaded pins 90° offset on two adjoining sides (which can be extended to grip the bar and hold the adapter in place) and a standard ⅝" (baby) male mounting pin (to which a piece of grip or lighting equipment can be attached). *Compare* **big ben clamp; Cardellini clamp; chain vise; grid clamp.**

**Square and round bar clamp adapters (courtesy Matthews Studio Equipment, www.msegrip.com).**

**bar data** *n.* Metadata included in a digital television broadcasts or MPEG data stream that identifies the portion of the video frame that contains letterbox or pillar-box bars used to change the aspect ratio of the image frame to fit a display device with a different aspect ratio. For example, the letterbox bars added to the top and bottom of a 1.85:1 image for display on a 4 × 3 device. Defined in *ATSC A/53E (2006)* and *CEA CEB-16 (2006)*. *Compare* **AFD; Pan-Scan.**

**bar pixel** *n.* A pixel that is part of a masking bar, such as the letterbox or pillar-box bars added to an image to change its aspect ratio, as opposed to a pixel that conveys useful picture information. *Compare* **active pixel; blank pixel.**

**bar sheet** *n.* A chart used by animators that shows how many frames are taken up by each syllable of pre-recorded dialogue, where each sound effect or musical beat occurs, what action is taking place at the time, when the camera moves, etc. Animators map each syllable to a mouth position to synchronize the lip movements of animated characters to their spoken words.

For animation, the dialogue is generally recorded first and the images matched to that rather than the other way around. Obviously, when animation is dubbed into a new language, the process is reversed and the actors must match their performance to the existing animation — often leading to some rather odd dialogue exchanges.

*Also* **lead sheet.** *Compare* **music breakdown; sound breakdown; speech breakdown.**

**BARB** ABBR. *n. See* **Broadcasters' Audience Research Board Ltd.**

**barbecue** *v. See* **rotisserie.** *Compare* **endo.**

**bare bones pilot** *n.* A low budget, abbreviated version of a television series episode produced as a proof of concept prior to funding a full-length pilot. Bare bones pilots are never intended for public viewing, and are only produced as a tool to sell the series to broadcasters or financiers.

**bare stage** *n.* An empty stage without set or scenery.

**barker channel** *n.* A television channel devoted entirely to promotional messages. For example, barker channels are often found in hotels, running an endless loop of advertisements for hotel services and pay-per-view movies, or on cable television systems, promoting subscription channels and other premium features. [After *carnival barker*, a traveling show employee who called out to passers-by and enticed them to pay to enter sideshow tents.]

**Barkhausen effect** *n.* The tendency of neighboring magnetic elements to influence one another and to become magnetized in one direction or another as a group rather than individually. This means that a magnetic medium, such as analog recording tape, has a graininess in its magnetic makeup that tends to cause background noise, or tape hiss. [An eponym, after German physicist Heinrich Barkhausen.]

**Barkhausen noise** *n.* Modulation noise present in a recorded signal caused by the Barkhausen effect. *See* **grain.**

**barn** *n.* A traditional movie theater with a single, large auditorium.

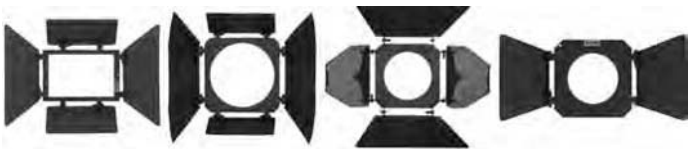
**barn doors; barndoors** *n.* Hinged metal doors that can be attached to a light and positioned to restrict the amount and spread of light onto a scene, shaping both light and shadows. Because they are positioned quite close to the light, they create a soft edged shadow rather than a harsh line, though the more the light is spotted (rather than flooded), the more distinct the barn door shadow will become.

Barn doors are generally painted flat black and come in sets with two or four leaves. Barn doors that have four leaves typically have two large leaves and two small leaves, situated so the matching leaves are on opposite sides of the light. When the larger leaves are oriented vertically, they are in the *English* position. When they are oriented horizontally, they are in the *Chinese* position.

On round lights, barn doors are affixed to a central ring approximately the same diameter as the light. The ring can be spun, allowing the doors to take on any orientation. The doors themselves can rotate through 180° or more, either closing completely to block the light or opening completely out of the way. The hinges are designed so the doors stay however they are positioned. In addition to their role in shaping the light coming from a lamp, barn doors are also a handy place to clip gels or diffusion. (Scrims slide in between the barn doors and the lamp housing.)

During operation, barn doors can become extremely hot, and so are best handled while wearing gloves.

*Also* **flippers.**



**A selection of barn doors (courtesy Mole-Richardson Co., www.mole.com).**

**barney** *n.* A camera covering used to dampen excess camera noise or protect the camera in adverse environmental conditions such as rain or snow, excess sand or dust, or extremes of temperature. Similar to a blimp, but generally made of padded cloth rather than being hard-shelled. This makes barneys lighter and easier to use than blimps, but not necessarily as effective.

[The word *barney* may be a reference to the newspaper comic strip *Take Barney Google, F'rinstance* (now called *Barney Google and Snuffy Smith*), created by Billy DeBeck in 1919. A recurring character in the strip was Sparkplug, Barney's racehorse, who always appeared wrapped in a blanket buttoned up the front with openings for his head, tail, and legs. The effect was very similar to a camera wrapped in a barney, with openings for the lens, eyepiece, and tripod. Sparkplug first appeared on July 17, 1922 and was immensely popular throughout the 1920s. The fact that *Barney Google* was the source of several other general slang expressions, including "heebie-jeebies," "horsefeathers," and "hotsie-totsie," lends credence to this story.]

**barrel** *n. See* **lens barrel.**

**barrel distortion; barrel effect** *n.* A lens aberration where straight lines bow outward away from the center of the image; rectangles take on the shape of a barrel. Most common in short focal length (wide angle) lenses. The effect becomes more pronounced as the image aspect ratio increases. The amount of barrel distortion is generally expressed as a percentage of the undistorted picture height. The opposite of *pincushion distortion*. *Also* **negative geometric distortion.** *Compare* **monochromatic aberration.**

**barrel mount** *n.* A lens configuration where the lens elements are mounted in a cylindrical (barrel-shaped) housing along with the

aperture and focus controls. The shutter is a separate element, contained within the camera's body.

**bars** *n. See* **color bars; letterbox; pillar-box; window-box.**

**bars and tone; bars and clock** *n.* The material traditionally placed at the head of a video program distributed for television broadcast or prepared for video duplication, including color bars, audio tone, and a countdown clock. The full sequence varies, but typically consists of 1 minute of black (starting at time code 00:57:00:00) followed by 1 minute of color bars and a 1 kHz tone, 30 seconds of black, and a 30-second countdown clock that fades to black at 00:59:57:00 (three seconds before the start of the picture). The program material then begins at time code 01:00:00:00. Up to five minutes of black often follows the program in case the video transfer/broadcast accidentally runs over time.

**barter** BUSINESS *n.* A system of exchange where one trades one good or service for another, without using money as part of the process. Distinct from a sale and purchase where money is paid for the commodities transferred. Barter is quite common in commercial television where broadcasters trade commercial air time for goods and services useful to their operation or for advertising space in other media.
*Also* **countertrade; trade-out.** *Compare* **time bank.**

**barter broker** *n. See* **prize broker.**

**barter show** BUSINESS *n.* A television program (usually an episode of a series in first-run syndication or a feature film in its initial broadcast release) sold by a syndicator to local stations with some number of advertising slots already filled. The local station is free to sell any remaining commercial time slots. *Compare* **cash show; cash/barter.**

**barter syndication** BUSINESS *n.* A financial arrangement common to first-run syndicated programming in the U.S. where the syndicator (program distributor) keeps some portion of the commercial time within the program, allowing the local station to sell the rest. This is a compromise where the local station gives up part of its potential commercial revenue in return for not having to pay a license fee for the programming (or for paying a reduced fee). This is similar to network syndication where the network keeps the majority of the commercial time but pays the local station to air the network's programs.
This television distribution scheme first received significant attention in 1955 when Cantrell & Cochrane, a soft drink manufacturer, arranged for the distribution of RKO feature films to television stations under the barter system. The practice later fell out of favor in the U.S., but was revived in 1971 when the FCC introduced the prime time access rule. Local broadcasters were reluctant to invest in original programming and so were more willing to trade commercial air time in exchange for programs provided by advertisers or advertising agencies.
Chevrolet and Colgate-Palmolive provided a number of bartered programs during the 1970s, including *The Golddiggers* (1971–1973), a spin-off from *The Dean Martin Show* (1965–1974); *Police Surgeon* (née *Dr. Simon Locke*, 1971–1974); and Stand *Up and Cheer* (1971–1974). By the 1980s, most syndicated programming included some form of barter exchange — either commercial time within the program or a bank of commercial time that could be used during other programs on the broadcaster's schedule. Syndicated reruns of *The Cosby Show* (1984–1992) commanded both a high license fee and a bartered commercial slot, which was then re-sold by the show's syndicator, Viacom. Motion pictures are also sold to television by barter. For example, in 1989, Paramount distributed nine feature films using the barter system with a 10½ minute/11½ minute split of the commercial air time between Paramount and the local broadcaster. Over the years, programs as diverse as *Hee Haw* (1969–1993), *The Lawrence Welk Show* (1955–1982), and *Mutual of Omaha's Wild Kingdom* (1963–1988) have been distributed using barter syndication.
*Compare* **cash/barter; time bank.**

**BAS** ABBR. *n.* The radio frequency transmission system used by a radio or television station to deliver material that is not part of its direct broadcast to listeners or viewers. Typically used by broadcast stations to transmit material from electronic news gathering (ENG) remote units back to the studio and from the studio to the transmitter (Studio-to-Transmitter Link or STL).
BAS channels are generally allocated in the microwave frequencies using the 2, 7, 13, 18, and 23 GHz bands. The various applications of BAS include:
- Electronic Newsgathering (ENG)
- Intercity Relay (ICR)
- Remote Pickup Unit (RPU)
- Studio-Transmitter Link (STL)
- Transmitter-Studio Link (TSL)

[An initialism of *Broadcast Auxiliary Service*.] *Compare* **B roll.**

**base** *n.* **1.** A thin, flexible material that can be coated with a layer of a recording emulsion, such as a light-sensitive emulsion for photographic film or a magnetic emulsion for sound recording tape. The base side is generally shinier than the emulsion side, making them easy to tell apart. **2. film ~ :** A type of transparent base developed specifically for use with photographic emulsions. **3.** The clear polycarbonate disc onto which data layers are stamped, molded, or deposited in the manufacture of an optical disc. *Also* **backing film; substrate; [1]support.** *Compare* **acetate base; Celluloid; nitrate base; polyester base.**

**base band; baseband; BB** *n.* A transmission scheme that does not employ carrier modulation. In digital baseband systems, data are sent by varying the voltage (pulse amplitude modulation) or the duration (pulse width modulation) of signal pulses to indicate different values.

**base camp** *n.* In location shooting, the place where all of the production vehicles are parked, spare equipment is stored, etc.

**base density** *n.* The image density in photographic film that results from the light absorbing properties of the film base, emulsions, residual dyes, and chemical impurities after all of the silver, light-sensitive material has been removed (fixed out). The equivalent of visual background noise in which no image detail can be recorded. *Compare* **D-min; fog.**

**base down** *n. See* **emulsion out.**

**base light** *n.* The general, diffuse illumination provided for a scene; the fill light. *Also* **foundation light; rough light.**

**base plate** *n. Also* **pidgeon.** *See* **wall plate.**

**base plus fog; ~ density** *n.* That portion of a black-and-white film emulsion's characteristic curve where variations in exposure have no visible impact on the film image — light at this low level is simply not enough to register in the emulsion and therefore has no impact on the resulting image density when the film is finally processed. The same phenomenon in color film is called *minimum density* or *D-min*. *Compare* **characteristic curve.**

**base scratch** *n.* A scratch on the base side of a piece of film, as opposed to one on the emulsion side. Base scratches are generally easy to correct using a wet gate printer. *Also* **cell scratch.**

**base side** *n.* The side of a strip of photographic film or magnetic recording tape that is not covered with emulsion. One can tell the two apart because the base side is shinier than the emulsion side. *Also* **cell side.**

**base up** *n. See* **emulsion in.**

**based on a true story** *phr.* A phrase used both as a disclaimer of responsibility for any creative license employed and a promotional tagline for a work of fiction that has some basis in fact. The accuracy of presented facts and character portrayals in such works varies significantly,

and the mere existence of a real-life person or event is often enough to legitimize the use of this descriptor. *Compare* **biopic; inspired by a true story.**

**based upon contract** LEGAL *n.* A literary rights agreement where the writer is owed compensation if a new work is based upon her original work, even if the works were produced independent of one another. Exactly what constitutes *based upon* is a vague standard at best and can lead to a contentious situation if one later produces a work with any sort of similarity to the earlier work covered by the based upon contract. *Compare* ***Buchwald Case*.**

**basement** *n.* The lowest height a particular equipment stand can be collapsed to reach. *Compare* **top floor.**

**basher** *n.* A small light, generally 250–500 watts.

**basic cable** *n.* A package of programming services (channels) offered by a cable company to its subscribers for a flat monthly fee, typically including local broadcast channels and a limited selection of distant broadcast channels, non-pay/advertiser-supported cable-only channels, and local origination programming. *Also* **basic pay cable; basic service.** *See* **cable free TV; free TV.** *Compare* **pay TV.**

**basic element** LEGAL *n. See* **approved elements; essential element.**

**basic formula** BUSINESS *n.* A simplified means of describing the elements involved in the calculation of a particular value.

Basic formulae include:

- **Gross (income/receipts/revenue):** Total income without any deductions;
- **Profit:** Gross income less expenses (when expenses are not more than income);
- **Loss:** Gross income less expenses (when expenses are more than income);
- **Distributor's gross:** Gross theatrical box office less exhibitors' fees and expenses;
- **Producer's gross:** Distributor's gross less distribution fees and expenses (including any interest on advances); and
- **Producer's net:** Producer's gross less production costs, gross participations, and accumulated interest.

While contractually-defined calculations may follow a basic formula in concept, they almost invariably add in conditions, qualifications, and exclusions that complicate the formula and require special review and attention.

**basic network** *n.* The minimum set of network affiliates that an advertiser must pay for when purchasing commercial time on a broadcast network. *Compare* **basic station.**

**basic pay cable** *n. See* **basic cable.**

**basic service** *n. See* **basic cable.**

**basic station** *n.* One of the stations included in a basic network. Advertisers need not necessarily purchase commercial time on every affiliate in a broadcast network, but they must pay for every basic station if they wish to purchase time on the network. *Compare* **bonus station.**

**basic story outline** *n.* A simplified story synopsis that may be used when pitching a project.

**basic track** *n. See* **backing track.**

**basic trading area; BTA** *n.* A geographic boundary that segments the U.S. for telecommunication licensing purposes. BTAs are based on Rand McNally's *Commercial Atlas & Marketing Guide*. BTA boundaries follow county lines and include the county or counties whose residents make the bulk of their shopping purchases in the area. BTAs are smaller than MTAs. In the U.S., the FCC has used BTAs to license a number of communications services. *Compare* **major trading area.**

**basket** *n.* The metal frame of a loudspeaker.

**bass** *n.* The lower range frequencies within the audible sound spectrum, approximately 20–200 or 300 Hz. *Also* **bottom end; lows.** *Compare* **midrange; treble.**

**bass boost** *n.* The process of increasing only the low frequencies in a sound recording. May be accomplished using a low-pass filter. *Compare* **bass roll-off; equalization.**

**bass build-up** *n.* An increase in molecular pressure variation, not molecular velocity, that occurs at low frequencies in the corners of a room, particularly at the intersections of the walls and floor or walls and ceiling. The effect can be diminished or eliminated by acoustic wall treatments that extend out into the room from the corners. *Compare* **bass trap; boundary effect.**

**bass intermodulation; BIM** *n.* A type of audio distortion that results when subsonic noise causes unwanted modulation in the audible frequencies.

**bass reflex enclosure** *n.* A type of loudspeaker enclosure with a hole, or port, in the front surface or speaker baffle designed to allow some of the sound energy from the rear of the speaker cone to project into the listening area, increasing the speaker's efficiency. *Also* **vented enclosure.** *See* **ported enclosure.**

**bass reflex speaker** *n.* A type of loudspeaker optimized to reproduce bass frequencies. *Compare* **subwoofer.**

**bass roll-off** *n.* The process of reducing only the low frequencies in a sound recording. May be accomplished using a high-pass filter. *Compare* **bass boost; equalization.**

**bass tip-up** *n. See* **proximity effect.**

**bass trap** *n.* An acoustic treatment added to a room to help eliminate reflected sound waves in the lower frequency range. Without this acoustic treatment, the bass sound waves will reflect off of the room's various surfaces (particularly walls) causing a variety of undesirable audio artifacts, including standing waves. This is a particular problem in small spaces because base sound waves are so long. For example, a typical 60 Hz waveform takes more than 20 feet to fully unroll. Bass traps may be designed to cover a narrow or wide range of frequencies, depending on the situation. They usually consist of resonant wood panels with sound absorbing material behind or suitably shaped slots in a wall or ceiling. *Compare* **bass build-up; boundary effect.**

**basso; full ~ ; half ~ ; ~ block** *n.* A form of compact apple box. Rather than being fully enclosed, as is an apple box, a basso block is constructed like a small bench with a flat surface and two side supports. The main surface of a basso block is the same size as a comparable apple box, but the side supports are shorter. As a result, the full basso block is equivalent to a half apple and the half basso block is equivalent to the quarter apple.

**Stacks of full (left) and half basso blocks (courtesy Matthews Studio Equipment, www.msegrip.com).**

**bastard amber** *n.* A light yellow color common to gels and filters.

**bastard side** SLANG *n. See* **stage right.**

**bat belt** *n.* A utility belt, especially one worn by an assistant camera operator. [An eponym, after Batman's utility belt, particularly as featured in the television series *Batman* (1966–1968).]

**batch** *n. See* **emulsion batch.**

**batch number** *n. See* **emulsion batch number.**

**bath** *n.* **1.** A liquid chemical solution used in film processing such as the developer bath or a stop bath. **2.** The tank that holds a chemical solution during film processing.

**batten** *n.* **1.** A thin strip of wood. **2.** Two strips of wood (generally 1" × 3" or 2" × 4") attached on either side of a cloth backing along the top seam so that the backing is sandwiched between the boards or a single strip of wood inserted into a sleeve sewn into the backing. The batten gives the backing a rigid support so it can be hung from an overhead support.

**battery belt** *n.* An equipment belt fitted with a set of rechargeable batteries. Worn by the camera operator to provide power to a handheld camera when the camera does not have an integrated battery or a longer charge is required than the integrated battery can provide. *Also* **power belt.**

**battery pack** *n.* A package of rechargeable batteries that can be used to power lights, cameras, etc. The battery pack typically contains several individual batteries connected together to provide a single power source. *Also* **power pack.**

**Baumol's cost disease; Baumol Effect** BUSINESS *n. See* **cost disease.**

**Bausch & Lomb Optical Company** *n. obs.* A U.S. camera lens manufacturer originally established in 1853. The company began in Rochester, New York as an optical goods store owned by John J. Bausch. Henry Lomb invested in the company and, in 1866, they formed Bausch & Lomb. They soon expanded their optical glass production to include lenses for microscopes, binoculars, and cameras. The company was renamed Bausch & Lomb Optical Company in 1874. The present company, now known once again as Bausch & Lomb, focuses only on eye care products. [An eponym, after the company's founders *John J. Bausch* and *Henry Lomb*.]

**Albert Finney woos women (including Diane Cilento) as the title character in Woodfall Film's decidedly bawdy *Tom Jones* (1963).**

**bawdy** *mod.* Coarse or risqué with a sense of humor. The meaning has softened over the years to take on a connotation of humor. Chaucer's *The Canterbury Tales* (pub. 1387–1400) and the film *Tom Jones* (1963) are examples of works that may now be considered bawdy. *Compare* **burlesque; pornographic.**

**bay** *n.* A room or area designated for a specific activity, including a storage bay, an editing bay, a sound bay, etc.

**Bayer CFA** ABBR. *n.* A popular color filter array introduced by Eastman Kodak in 1976 for use with single-sensor video imaging devices. The Bayer CFA uses a repeating 2 × 2 pixel grid with two green filters in opposite corners and one red and one blue filter. This delivers twice as many green pixels (also referred to as the luminance-sensitive elements) as either red or blue (the chrominance-sensitive elements), in keeping with the fact that human vision is most sensitive to green. Full RGB values can be interpolated for each pixel based on the available color values, but at a lower chromatic resolution than in a three-chip imaging device with the same number of pixels per chip. [An eponym, after *Dr. Bryce E. Bayer*, its developer, and an initialism of *Color Filter Array*.] *Also* **GRGB; RGBG.**

**bayonet; ~ mount** *n.* A type of locking lens mount, generally used on larger, heavier lenses in place of a screw mount. Bayonet mounted lenses are held to the camera more securely thanks to the bayonet locking mechanism. They are also easier and faster to change than screw mounted lenses. *Compare* **Arriflex PL mount.**

**bazooka** *n.* **1.** The shaft of an equipment stand with a pin on the bottom and a bracket on the side. The bottom pin fits into a hole in the bed of the catwalk while the bracket connects to the hand rail. The top of the stand is generally equipped with both a 1⅛" (junior) receiver and ⅝" (baby) mounting pin. **2.** A metal tube with a male pin on one end and a female receiver on the other so that it can be placed on top of an equipment stand to increase the working height of the stand; a stand extension. Baby bazookas (with ⅝" mounting fixtures) generally come in 3–18" lengths. Junior bazookas (with 1⅛" mounting fixtures) generally come in 36" lengths. **3.** A metal cylinder attached between the camera and a dolly or tripod head to raise the camera higher than the dolly or tripod can extend; a riser.

***Left:* A bazooka (definition 1) attached to a catwalk hand rail. *Middle:* Bazookas (definition 2) that extend the height of ⅝ inch (baby), left, and 1⅛ inch (junior) equipment stands. *Right:* A bazooka (definition 3) designed to bolt to the bed of a doorway dolly to provide an elevated camera platform and a bazooka in use (courtesy Matthews Studio Equipment, www.msegrip.com).**

**BB** ABBR. *n. See* **base band.**

**BBC** ABBR. *n.* The primary public broadcaster in the U.K., providing service to England, Scotland, Wales, Northern Ireland, the Channel Islands, and the Isle of Man in the Irish Sea. The BBC is not a state-owned broadcaster. It was established in 1927 under Royal charter as an independent public entity, though it receives much of its revenue from an annual tax, or license fee, on all radio or TV owners in its U.K. coverage area. The present BBC (British Broadcasting Corporation) is the successor to the British Broadcasting Company, established in 1922 by the U.K. postmaster general as a radio broadcast service. The BBC began broadcasting the world's first regularly scheduled television programming in 1936, but interrupted its schedule in September 1939 due to World War II. The BBC now operates four broadcast television channels (BBC-1 through BBC-4), five U.K.–based radio stations (BBC-1 through BBC-5), and various broadcast and cable television services overseas. The BBC Web site is www.bbc.co.uk. [An initialism of *British Broadcasting Corporation*.]

**BBFC** ABBR. *n.* The U.K. motion picture content ratings board, established in 1912 as the British Board of Film Censors. All works presented

in a commercial theater or sold for home entertainment must be rated by the Board. The BBFC Web site is www.bbfc.co.uk.

The BBFC rating categories have changed significantly over the years, beginning with U (Universal) and A (Adult) in 1912. The first film to earn a U rating was *Mary of Briarwood Dell* (1913), issued on January 1, 1913. According to the BBFC, the A rating was given to a film "without the least implication that [the film] might not be shown to children, for the BBFC policy was that no film which was not 'clean and wholesome and above suspicion' should be given the sanction of any certification at all." In 1932, the H (Horror) advisory rating was added. While not required to do so, some jurisdictions would not admit children under 16 to H-rated films.

In 1951, the X category was added. This was the first time that children under 16 were formally prohibited from attending rated works. (Unrated works were prohibited entirely.) The X-rating identified films "dealing with unpleasant subjects, but ... which, while not being suitable for children, are good adult entertainment and films which appeal to an intelligent public."

The BBFC rating system was overhauled in 1970, and the A, U, H, and X categories were replaced with U, A, AA, and X. U remained an indication that the film was universally suitable for audiences of all ages. A was redefined to indicate content that children 5 and older could attend unaccompanied, but that may contain material not suitable for those under 14. AA identified a work that children 14 and over could attend without an accompanying adult. Finally, the age limit on X was raised from 16 to 18.

In 1982 the system was overhauled once again, this time encompassing the categories U, PG, 15, 18, and R18. The U and PG ratings were advisory while the rest were mandatory. The R18 category, which limited access to those 18 years of age and older, was specifically for sex works shown in licensed cinemas. This was extended to video works available only in licensed sex shops with the introduction of the *Video Recordings Act* in 1985. The PG category recommended, but did not require, parental accompaniment, while 15 and 18 provided a mandatory minimum viewing age. In 1985, the rating system was extended to include all home entertainment products as well. That same year, the category Uc was added to identify home entertainment works specifically targeted at children.

The 12 category was added in 1989. At first, it applied only to motion pictures and prohibited admitting anyone under the age of 12. In 1994 it was extended to cover home entertainment. In 2002, 12a replaced 12 for theatrical works so that those under 12 could attend if accompanied by an adult. The original 12 category still applies to video.

[An initialism of *British Board of Film Classification*.]

**BCA** ABBR. *n.* A ring near the center of a DVD where ID codes and other manufacturing information may be encoded as a visible barcode. [An initialism of *Burst Cutting Area*.]

**b'cast** *n.* [Coined by *Variety*.] *See* **broadcast.**

**BCU** ABBR. *n. See* **big close-up.** *Compare* **script abbreviation.**

**BD** *n. See* **Blu-ray.**

**BDTV** ABBR. *n. See* **broadcast television.**

**BEA** ABBR. *n. See* **Broadcast Education Association.**

**beach** *n. See* **sandbag.**

**beach movie; beach party movie** *n.* The first film genre targeted at U.S. baby boom teenagers. Early examples include *Gidget* (1959) and *Where the Boys Are* (1960), but the first movie to combine all the elements of a classic beach movie — teenagers having fun while living a carefree lifestyle free of adult responsibilities or interference, surfing, dancing to rock and roll music, and plenty of beach parties — was the aptly titled *Beach Party* (1963) produced by AIP and starring Frankie Avalon and Annette Funicello. AIP produced seven beach movies with Frankie and Annette, including *Beach Blanket Bingo* (1965) and *How to Stuff a Wild Bikini* (1965). The Vietnam War, Civil Rights Movement, and late–1960's drug culture put an end to the teenage innocence depicted in these films, though there has been the occasional beach movie revival such as 1987's *Back to the Beach* (once again starring Frankie and Annette — this time as parents) and 2003's *From Justin to Kelly* with Justin Guarini and Kelly Clarkson from American TV's popular singing contest show *American Idol* (2002–).

**AIP's *Beach Blanket Bingo* (1965), the fourth of six beach movies starring Annette Funicello and Frankie Avalon (courtesy Heritage Auctions, www.ha.com).**

**beadboard; bead board; B-board** *n.* Sheet Styrofoam (4' × 8' in uncut sheets, generally ¾"–1" thick) with a white pebbled surface made of polystyrene pellets, used as a slightly diffuse reflector (since its surface is not completely smooth). Beadboard can be easily cut and shaped as necessary and is extremely light and rigid. *Compare* **foamcore; show card.**

**beadboard clamp; beadboard holder** *n. See* **platypus.**

**beaded screen** *n.* A front- or rear-projection screen where the screen surface is covered with a thin layer of very small glass or plastic beads. Such beaded screens diffuse light and reduce the appearance of a hot spot (increased brightness) in the center of the screen while providing improved viewing angles and better performance in higher levels of ambient light. They are often used for front-projection process shots and narrow gauge projection with low powered projector lamps. *See* **reflex screen.**

**beam** *n.* The focused rays of light emitted by a lamp in a light fixture or projector. The light rays are collected by the reflector behind the lamp and focused into a beam by the lens in front of the lamp.

**beam angle; light ~** *n.* The angle measured from the center of a light to the edge of its beam area, expressed in degrees. The angle will vary depending on the light's level of flood or spot. Few light beams are perfectly circular, so the beam angle is often measured twice: once in the horizontal direction and once in the vertical, or at the minimum and maximum spread. *Compare* **field angle.**

**beam area** *n.* The space illuminated by a beam of light that is not less than 50 percent the intensity of the brightest area illuminated by the beam (generally measured at the center of the beam). *Also* **beam coverage.** *Compare* **fall-off; field area; hot spot; throw.**

**beam coverage** *n. See* **beam area.**

**beam light** *n. See* **open-face light.**

**beam lumens** *n.* The total illumination produced by a lamp within a space, measured in lumens. Generally described as the cone bounded by the beam angles.

If the beam is perfectly circular, then the cone has a circular cross-section, but light beams are rarely perfectly circular, so the cone described by the cumulative beam angles will be irregularly shaped.

**beam projector** *n.* A narrow-beam spotlight.

**beam-splitter; beam splitter** *n.* A semi-reflective piece of optical glass, such as a partially-silvered mirror (similar to a two-way mirror) or a glass prism, that can divide a beam of light in two. Part of the incoming light passes directly through the beam-splitter while the remaining light is reflected off to the side.

The division of light need not be 50/50 between the two beams. For example, in a three-strip Technicolor camera, the beam splitter passed ⅓ of the light and reflected ⅔ to the side. Beam-splitters may also be used to divert a portion of the light entering a camera to the viewfinder or video tap.

*Compare* **half-silver mirror.**

**beam spread** *n.* The area illuminated by a beam of light within a specified beam angle. If only one angle is given, it is assumed to be the angle measured along with widest axis of an oblong light beam. Otherwise, two or more angles may be given to more accurately describe the specific beam spread being measured.

**bear trap** *n. See* **gaffer grip.**

**bearding** *n.* Unwanted short black lines extending to the right of bright video image areas, caused by interruptions in the horizontal sync.

**beastman** *n.* A type of character common to anime who is depicted as mostly human with a few animal features. Often depicted as being cute (especially if female), but may also have a short temper, a bad attitude, or a violent nature. The most common is a catgirl, an otherwise normal-looking girl except for a pair of cat ears on top of her head and perhaps a tail.

**beat** *n.* **1.** A regularly occurring audible pulse. **2.** A musical unit of time. **3.** A brief pause. Usually a script direction or parenthetical indicating that an actor should pause before reacting, speaking the next line, etc. May be further qualified as a short beat, a long beat, two full beats, etc. **4.** A plot point; something that advances the story. **5.** The regular, audible loudness fluctuations created when two rhythmic sound signals with frequencies less than approximately 20Hz apart are mixed together. When this happens, the amplitude of the combined signals fluctuates as the individual signals alternately reinforce and cancel each other out. **6.** The established rhythms of a musical piece, including the downbeat (a strongly accented pulse, such as the first in the bar), the off beat (any pulse other than the downbeat), and the upbeat, also called the anacrusis (a special case of off beat that immediately precedes the first beat of the bar, and hence the bar line). *Compare* **personal direction.**

**beater mechanism** *n. obs.* A type of intermittent film movement common in the early Silent Era (c. 1890) and later used with certain narrow-gauge film equipment. The beater roller is mounted off center on a drive shaft. During part of its rotation cycle, it comes in contact with the film and advances it forward. This lacks the smooth acceleration of the Geneva or Maltese cross and so causes more wear on the film.

**Beaulieu** *n. obs.* A French camera manufacturer best known for its line of Super-8 cameras, though it also made a line of 16mm film and 8mm video cameras.

**beauty pass** *n.* In multi-pass motion control photography, the sequence that records images of the properly lit main subject. A second pass will reproduce the exact same camera moves but record the traveling matte, using high-contrast film and appropriate lighting. In miniature photography, there is often a light pass to capture any lighting that is integrated into the subject. *Compare* **light pass; matte pass.**

**beauty shot** *n.* In advertising, the carefully staged and executed shot of the product being sold.

**beaux arts** *n.* [French for *beautiful arts*.] *See* **fine arts.**

**beaver board** *n.* An ⅛ apple box or similar flat base with an attached equipment mounting point. Beaver boards come in standard sizes such as baby (with a ⅝" mounting pin) or junior (with a 1⅛" receiver). Used to mount a light directly on the floor. [After a type of plywood often used in their construction (a pressed board made from wood pulp and fibers rather than more expensive wood veneers).] *Also* **base plate; skid plate.** *Compare* **boss plate; hi-hat; runway stand; T-bone; turtle.**

**becky** *n.* A type of device that may be used to hang a small light from the top of a set wall. Essentially a baby trombone without a telescoping center section. A becky terminates in two ⅝" (baby) mounting pins and may be adjusted to accommodate different wall thicknesses. *Compare* **trombone.**

**BECTU** ABBR. *n. See* **Broadcasting Entertainment Cinematograph and Theatre Union.**

**bed** *n.* **1.** Background music played underneath narration or dialogue. **2.** A backing track. **3.** A greenbed. *See* **backing track.**

**Beeb** *n.* [A regionalism of the U.K. and Australia. First appeared in print in 1967.] *See* **Aunty Beeb.**

**Beefy Baby** *n.* The trade name for a heavy-duty, but lightweight baby stand. Equipped with a standard ⅝" (baby) mounting pin. Popular as a rental item because of its increased durability versus a standard baby stand. *Compare* **combo stand.**

**beep; ~ tone** *n.* An audible electronic signal used as a cue for some action or to cover an offending sound (generally profanity). For example, beeps are used as part of the Academy and SMPTE leader standards; a beep allows one to synchronize sound and image when using an automatic slate; and a pre-recorded beep may cue an actor during an ADR session. *See* **bleep.** *Compare* **pilotone.**

**begathon; beg-a-thon** *n.* A telethon or pledge drive. [A blend of *begging* and either *telethon* or *marathon*.]

**beginning, middle, and end** *phr.* The classic elements of a story. Also expressed as Act I, Act II, and Act II in the traditional three-act structure. All but the shortest scenes can be broken down into a beginning, a middle, and an end.

Using Charles Dickens' *A Christmas Carol* (pub. 1843) as an example, the beginning (Act I) introduces the characters and their particular problems (goals and needs). The appearance of Marley's ghost is the turning point (or "big event") that moves the story into the middle portion (Act II). When the Ghost of Christmas Future shows Scrooge his name on a tombstone, this is the turning point (or "crisis") that propels the story into the end segment (Act III). In the climax of the story (at the end of Act III), Scrooge, now filled with the Christmas Spirit, brings a Christmas goose to the Cratchit's, breaking the chain of events that would have otherwise led to the bleak future revealed by the Ghost of Christmas Future.

*See* **three-act play.**

**behavioral segmentation** BUSINESS *n. See* **market segmentation.**

**behind-the-lens filter** *n.* A filter placed inside the camera, between the lens and the focal plane. Behind-the-lens filters are smaller and less susceptible to damage than filters mounted in front of the lens (outside the camera). Color-correcting filters that allow one to use daylight film under tungsten lights, or vice versa, are often mounted behind the lens.

**behind the scenes** *phr.* **1.** Those aspects of filmmaking that do not appear on camera. ➢ *mod.* **2. behind-the-scenes:** Material that documents the filmmaking process, such as a behind-the-scenes documentary.

**Preparations under way on a television set, showing some of the action and equipment that normally remain behind the scenes.**

**Beijing Opera** *n.* Chinese theatrical company and school where many Chinese action stars and stuntmen have honed their acrobatic skills, comedic acting style, discipline, and toughness, including Jackie Chan and Sammo Hung. Students are often young children who live a life of indentured servitude to the Beijing Opera and undergo a rigorous training regimen under demanding acrobatic masters.

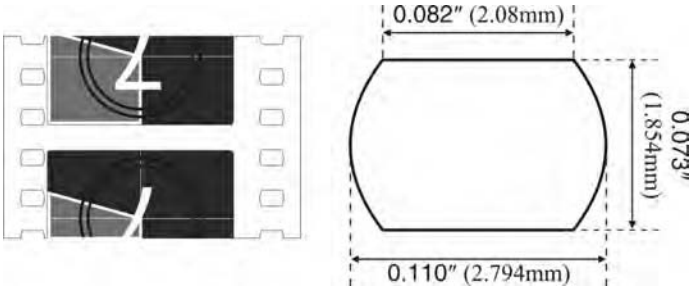
**bel** *n.* A unit of measure equal to 10 decibels. [An eponym after American inventor *Alexander Graham Bell*.]

**bell filter** *n.* A filter that boosts or attenuates frequencies in a bell-shaped pattern centered on a specified frequency. Bell filters often allow user adjustment of the center frequency and the amount of boost or attenuation. *Also* **haystack filter.**

**Bell+Howell; Bell and Howell; B&H; B+H; BH** *n. obs.* A U.S.–based motion picture equipment producer, originally established in 1907. Bell+Howell's early accomplishments included developing one of the first flicker-free motion picture projectors, called the Kenodrome, and an all-metal camera, the 2709B introduced in 1911. (Previously, motion picture cameras were based on a wooden body, susceptible to rot, warp, and termites.) Bell+Howell also introduced the stereotypical motion picture film magazine, with its Mickey Mouse ears profile. Over the years, Bell+Howell received four Academy Scientific and Technical Awards. By 1988, the company had left the motion picture business to concentrate on other businesses, such as micrographics services and mail processing systems. In 2001, the company divested itself of its mail processing businesses, sold the Bell+Howell trademark, and changed its name to ProQuest Company. ProQuest is now the Voyager Learning Company. Meanwhile, the former mail processing systems division sold by the original Bell+Howell was acquired by Böwe Systec Inc. in 2003 to create Böwe Bell+Howell. The Voyager Learning Company Web site is www.voyagercompany.com. The Böwe Bell+Howell Web site is www.bowebellhowell.com. [An eponym, after the names of its founders, cinema projectionist *Donald Bell* and engineer *Albert S. Howell*.] *Compare* **Aaton; Akeley; ARRI Group; Éclair; Eyemo; Mitchell Camera Company; Moviecam; Panavision.**

**Bell+Howell mechanism** *n.* A precisely registered film transport mechanism that held the film very steady during exposure, developed by Albert S. Howell of the Bell+Howell company. The mechanism was introduced with the 2709 camera in 1909 and perfected in the 2709B, one of the first all-metal motion picture cameras, introduced in 1911. The mechanism featured two fixed registration pins, one on either side of the film at the point of the aperture. One pin fit the full horizontal width of the film perforation while the other pin fit the full vertical height of the film perforation. Each pin was manufactured to a tolerance of $\frac{1}{10,000}$ of an inch.

**Bell+Howell perforation; BH; N** *n.* A rectangular sprocket hole with curved ends and sharp corners developed by the Bell+Howell Company. The BH perforation provides better registration than the Kodak standard (KS) perforation, so it is often used on negative and intermediate film stocks. The sharp corners tend to tear out over time, so KS




**The 35mm Bell+Howell perforation typical of camera original negative film stock.**

perforations, with their straight sides and rounded corners, are used on print stocks. *See* **negative perforation.** *Compare* **CinemaScope perforation; Dubray Howell perforation; Kodak standard.**

**bell lamp** *n.* A soft, even light with a bell-shaped housing, often used to illuminate cyc walls and large backdrops.

**bellows; ~ attachment** *n.* A light-tight, accordion-pleated device that connects a lens to a camera, allowing the lens to be placed in different positions or orientations with respect to the camera. Often used for extreme close-ups or in-camera effects.

**belly board** *n.* A flat board with a camera mount attached. Used for very low shots — even lower than a hi hat.

**belly lines** *n.* Ropes strung underneath a suspended silk or grifflon overhead or flyaway kit. The ropes (typically set at 10' intervals) are stretched taut to keep the cloth from sagging.

**below** *mod.* Downstage or towards the camera. Actors crossing below another actor or a piece of the set are passing between it and the camera. *Compare* **above.**

**below minimum standards** *phr. See* **BMS.**

**below-the-line** BUSINESS *mod.* **1.** The production-period costs incurred from inception through post-production, up to and including creation of the final answer print but excluding above-the-line costs.

Below-the-line categories include extras, sets, costumes, camera, raw film stock, film processing, music, sound, transportation, etc. These are items that can be estimated before a project is green-lit and therefore can be included in the budget summary top-sheet, but which are not committed to until after the project is approved. The associated costs traditionally appear below the horizontal line that divides the budget summary top sheet in half; creative costs are above the line. Taken together, above-the-line and below-the-line costs comprise the negative cost. Costs after that point are associated with distribution or exhibition.

**2.** People employed on an audiovisual production project whose salaries or fees appear "below the line" on the budget summary top-sheet. *Compare* **above-the-line.**

**below-the-line costs** BUSINESS *n.* The costs that traditionally appear below the dividing line on a production budget summary page; production costs excluding the principal creative personnel and story development expenses. *Compare* **above-the-line costs.**

**below-the-line deferrals** BUSINESS *n.* The below-the-line costs owed, but not paid until some future date or event (which may never come to pass). Less common than above-the-line deferrals, but still found in many low-budget and independently produced projects. *Compare* **above-the-line deferrals.**

**below-the-line fringes** BUSINESS *n. See* **fringe benefits.**

**below-the-title; below the regular title** *mod.* Appearing on screen during the front credits but after the title of the film.

**BEM** *n.* Bug-eyed monster. The sort of alien creature (from outer space or the ocean's depths) that populated many science fiction movies from the 1950s.

**bench** *n.* A work space used in film editing, consisting of a table equipped with film rewinds, picture and mag stock readers, a sprocketed synchronizer to keep the reels in sync, and a small speaker.

**bench editing; bench work** *n.* Using a hand crank to control film movement during editing. This does not deliver the same steady playback speed for sound reproduction or high-speed transport for quick rewinds as does a motorized editing system, but it does offer the editor greater control and finer precision when locating a specific frame for an edit point. As such, it often is faster to use a manual film movement than a motorized one (reserving the motorized transport for high-speed advance and rewind).

**benchmark** *n.* The process of estimating a television program's likely ratings based on the past performance of similar programs in that same time period and market, usually using applicable ratings data from a sweeps period. *Also* **retrocode.**

**benchwork** *n. See* **animation stand.**

**beneficial externality** BUSINESS *n.* The positive benefit derived from some activity by an unconnected third party.

Communities may go to great lengths to attract motion picture production business. The money spent in the community provides an immediate benefit, but an even greater beneficial externality is often anticipated: a positive portrayal of a location may increase tourism; a positive production experience may attract future productions to the area, resulting in more money spent in the community and further beneficial externalities; much of the money spent by a production is re-spent in the community by the direct beneficiaries, then re-spent by those recipients, and so on, resulting in a benefit to the local economy far in excess of the amount originally spent by the production and impacting many who had no direct connection to the production.

**benefit segmentation** BUSINESS *n. See* **market segmentation.**

**Benelux** *n.* A common sales and distribution territory consisting of Belgium, The Netherlands, and Luxembourg. In many instances, data for these individual countries are combined into a single figure, somewhat analogous to the policy of reporting the combined U.S. and Canadian theatrical box office as a single figure.

**USAGE:** Any time *Benelux* is used, it should be footnoted to indicate that it is an amalgam of several independent countries, unless this is clear from context.

[A blend of *Belgium, The Netherlands, and Luxembourg*.]

**benevolent blurbster** SLANG *n.* A film reviewer or critic who provides a glowing quote — regardless of how bad the film may actually be — for inclusion in the film's promotional campaign.

According to Roger Ebert, "These 'critics' exist primarily for the purpose of supplying such advance quotes, which they are happy to do for the thrill of seeing their names in print. Often they do not even write an actual review, but compose only the blurbs, which they fax or telephone to grateful publicists." Author Robert Rankin poked fun at this phenomenon in his book *Nostradamus Ate My Hamster* (pub. 1997), with the following fictional movie review: "'I don't have to actually watch a picture to know whether it's good or bad. And I haven't watched this one, but I love it. Marvelous.' — Harry Norman."

An executive at Sony Pictures Entertainment took this practice to the next level in 2000 by quoting fictitious reviews in Columbia Pictures movie ads and attributing them to a non-existent film critic, David Manning of the *Connecticut Ridgefield Press*. This resulted in a $1.5 million civil judgment against Sony for defrauding moviegoers.

[Coined by American film critic Roger Ebert, writing for the *Chicago Sun-Times*.] *See* **junket whore.**

**benies** BUSINESS *n.* [Clipped from *benefits*.] *See* **fringe benefits; perk.**

**benshi** *n. obs.* Professional film narrators and commentators employed in Japan to interpret silent films. Benshi narration was a cultural art form that continued well into the Sound Era (1927–). [Transliterated from the Japanese.]

**BER** ABBR. *n. See* **bit error rate; bit error ratio.**

***Berne Convention*; ~ *for the Protection of Literary and Artistic Works*** LEGAL *n.* An international agreement to protect the rights of authors in their literary and artistic works in as effective and uniform a manner as possible. Among other things, countries that are signatories to the Bern Convention grant copyright protections upon a work's creation without first requiring that the author register the work or requiring that the copyright be formally declared. Originally adopted on September 9, 1886. The latest draft, known as the *Paris Act of July 24, 1971*, was most recently amended on September 28, 1979.

**best boy; best girl; best person** *n.* The primary assistant to the key grip or gaffer on a film or television set; second in command in a department, such as the best boy grip or best boy electric.

**USAGE:** The terms *best girl* and *best person* are rarely used, as women who perform this function are mostly credited as *best boy*.

**best boy electric; best girl electric** *n.* The second in command in the electric department and assistant to the gaffer. The most common type of best boy.

**USAGE:** The term *best girl electric* is rare, as women who perform this function are mostly credited as *best boy electric*.

*Also* **assistant chief lighting technician; electric best boy; first assistant electrician.** *See* **electrician, second.**

**best boy grip; best girl grip** *n.* The second in command in the grip department and assistant to the key grip.

**USAGE:** The term *best girl grip* is rare, as women who perform this function are mostly credited as *best boy grip*.

*Also* **first assistant grip; grip best boy; second grip.**

**best boy paint** *n.* White, heat-resistant paint. Used to repaint the surface of soft light reflectors when they have become discolored. Thanks to its heat resistance, it does not discolor when the light is in use, and thanks to its neutral white color, it does not change the color balance of the lamp used in the light fixture. [After its common use *by* the best boy electric, not because it is used *on* the best boy electric.]

**best girl** *n.* A job title for a woman performing the functions of a best boy.

**USAGE:** The term *best girl* is rare. Women who perform this function may be called a *bester*, but are more often simply credited as *best boy*.

*Also* **bester.** *See* **best boy.**

**best light; ~ dailies; ~ print; ~ workprint** *n.* A one-light print where the colorist has selected a single timing light setting that is most compatible with all of the footage.

In a traditional one-light print, the color timing is set to default values without regard to the actual requirements of the film. In a properly timed print, the color timing is adjusted for each shot (sometimes it is even adjusted within a shot as the lighting conditions change).

In a best light print, the colorist may choose to make further adjustments to the printing lights, for instance at the change of location (scene) or film roll, or to correct a particularly discordant shot that might be nearly un-viewable without special attention. Any such adjustments are at the discretion of the colorist since the customer is only paying for a one-light print.

*Compare* **one-light; timed print.**

**best time available** *n.* A commercial air time purchasing strategy where one obtains those time slots that are most advantageous for the

product, usually when the largest audience of potential consumers is watching. This is not necessarily when the most total viewers are watching, if the product being advertised appeals to a select audience demographic.

**bester** *n. See* **best girl.**

**[1]Beta** *n. See* **Betacam; Betamax.**

**[2]BETA** ABBR. *n. See* **Broadcasting and Entertainment Trades Alliance.**

**Beta SP** *n. See* **Betacam SP.**

**Betacam; Beta** *n.* The trade name for Sony's professional-grade beta-format analog video system. Betacam records a component video signal with 300 lines of resolution on a ½" video cassette, comparable in quality to 1" Type C video in a much more compact form factor. Separate versions exist for PAL and NTSC formats. Generally replaced by newer formats such as Sony's Beta SP and DigiBeta. *Compare* **MII.**

**Betacam SP; Beta SP** *n.* The trade name for a line of "superior performance" composite analog video equipment introduced by Sony in 1986.

Betacam SP features 340 lines of resolution (compared to Betacam's 300) and uses metal-formulated ½" cassette tapes (compared to Betacam's ½" oxide tapes). The superior quality of the recording media contributes more to Beta SP's improved performance than do the extra 40 lines of resolution. Betacam SP also supports four analog audio channels — two AFM channels recorded with the video (channels 3 and 4) and two standard audio channels recorded separate from the video (channels 1 and 2). Channels 3 and 4 cannot be altered without affecting the video, and vice versa, but channels 1 and 2 can be erased or re-recorded independent of the video. Beta SP was the professional video format of choice through the late 1990s when it was supplanted by Digital Betacam and Betacam SX.

**Betacam SX** *n.* The trade name for a line of digital video equipment introduced by Sony in 1996 as a lower-cost alternative to Digital Betacam and a follow-on to replace Betacam SP.

Betacam SX features constant bit rate, inter-frame 9:1 compressed ITU-R 601 component digital video and 4:2:2 8-bit data sampling recorded on the same type of ½" metal-formulated tape used in Betacam SP. Betacam SX uses a proprietary variant of 4:2:2 MPEG compression variously known as "Profile@ML," "422P@ML," "D10," or "MPEG IMX." Separate devices are needed for 525/60 (NTSC-equivalent) or 625/50 (PAL-equivalent) video. Betacam SX supports 2, 16-bit audio channels sampled at 48 kHz, with optional support for 4-channel audio.

*Compare* **Digital Betacam; MPEG IMX.**

**Betamax; Beta** *n. obs.* The trade name for Sony's home videocassette system, based on a ½" tape form factor. The Betamax was the first successful consumer videotape system in the U.S. It premiered in 1975 at a retail price of $2,000. Paramount became the first studio to announce the release of its motion pictures in the Betamax format in 1976. Twentieth Century–Fox followed suit in 1977. Betamax eventually became obsolete as VHS recorders appeared on the market and provided longer recording time and lower cost, despite Betamax's admittedly superior image quality.

***Betamax Case*** LEGAL *n.* The U.S. federal court case brought against Sony, the manufacturer of the Betamax videotape player/recorder, by Universal Studios and Walt Disney Productions in an attempt to block the sale of VCRs to consumers in the U.S.

The case was filed with the U.S. Federal District Court of Los Angeles in November 1976 and a decision was handed down in October 1979. It held that time shifting (recording a television program at one time for viewing at a later time) was legal under the fair use doctrine and that Sony could not be held liable for any illegal use to which a VCR may be put by the consumer since VCRs had substantial non-infringing uses and Sony had no direct control of, or ongoing relationship with, the consumer. The case was appealed, and on January 17, 1984 the U.S. Supreme Court handed down a decision supporting the original court's ruling.

*Also* ***Sony Case; Universal City Studios, Inc. et al. v. Sony Corporation of America Inc. et al.*** *Compare* **inducement doctrine; vicarious infringement; vicarious liability.**

**between projects; between engagements** *n.* A euphemism for being unemployed: *I'm between projects right now.*

**BevHills** *n.* Beverly Hills, California. [Used as industry trade paper jargon.] *Compare* **Blighty.**

**Bézier curve** *n.* A method of describing a complex curve using only four points: the two end points (sometimes called the *heads*) and two control points (sometimes called the *tails*). The control points are used to deform the straight line that would normally run between the end points into a curved line. By adjusting the relative position of one or more of the four points that define a Bézier curve, one can easily change the shape of the curve. This is a very compact means of expressing and manipulating a complex curve and is used in many vector-based computer graphics systems for object modeling and creating motion paths. [An eponym, after French engineer Pierre Bézier.]

**b.f.** *n.* Boyfriend: *When her b.f. misses the train, Alan makes his move.* [Industry trade paper jargon.] *Compare* **g.f.**

**BFC** ABBR. *n.* British Film Commission.

**BFCA** ABBR. *n. See* **Broadcast Film Critics Association.**

**BFH** SLANG ABBR. *n.* The largest sledgehammer available.

**USAGE:** While the abbreviated term and the way it is commonly used are quite innocuous, the full term contains profanity that some might find offensive.

*Compare* **persuader.**

**BFI** ABBR. *n. See* **British Film Institute.**

**BFL** ABBR. *n. Also* **Big Fresnel Lamp Stand.**

**BG; b.g.** ABBR. *n. See* **background.** *Compare* **script abbreviation.**

**BGM** ABBR. *n. See* **background music.**

**BH** ABBR. *n. See* **Bell+Howell; Bell+Howell perforation.** *Compare* **Kodak standard.**

**bi-concave lens** *n. See* **concavo-concave lens.** *Compare* **convexo-convex lens.**

**bi-convex lens** *n. See* **convexo-convex lens.** *Compare* **concavo-concave lens.**

**bi-directional** *mod.* Moving in opposite directions; a two-way flow of information.

**bi-directional capacity** *n. See* **two-way capacity.**

**bi-directional microphone** *n.* A directional microphone that emphasizes sound from the front and rear and is less sensitive to sounds from the sides. *Also* **cosine microphone.** *See* **directional microphone; figure-eight microphone.**

**bi-directionally predicted frame** *n. See* **B frame.**

**bi-modal** *mod.* A television program that appeals to both children and adults. *Compare* **cradle to grave.**

**bi-pack** *See* **bipack…**

**bi-phase** *n.* An electronic reference signal used by magnetic recorders, editing stations, and film projectors. *Compare* **bi-phase modulation; control track; pilotone.**

**bi-phase modulation** *n.* The electronic process that produces the signal containing SMPTE time code data by briefly modulating a 1.2 kHz square wave to 2.4 kHz to encode master clock information.

**bi-polar** *See* **bipolar.**

**bi-post lamp** *See* **bipost lamp.**

**biamp** *n.* A two-way crossover network. [Clipped from *biamplification*.]

**bias** *n.* **1.** The voltage or current level that establishes the intrinsic noise floor of an active device. **2.** Amplification applied to raise an entire signal above a certain threshold to eliminate the noise common to low level signals. When bias is added during recording, it must be removed during playback or the signal will appear distorted. *Also* **AC bias.** *Compare* **Dolby noise reduction; flashing.**

**bias voltage** *n.* DC current (typically 1.5–9 volts) supplied to a condenser microphone. The bias voltage may be delivered on its own conductor or on the same conductor that carries the audio, depending on the microphone design. *Compare* **phantom power.**

**biased noise** *n.* A tape loop of audio silence, processed by a recorder equipped with noise reduction and used to check the recording equipment for ground loops or other problems. *Also* **alignment recording; SR noise.** *Compare* **Dolby noise reduction.**

**BiB; BiBnet; ~ *Television Programming Source Book*** ABBR. *n.* A database of motion pictures and television series produced by the North American Publishing Company, focusing on who owns the various distribution rights. Published in a print edition through 2005. Now available as an on-line database. The BiB Web site is www.bibnet.com. [An initialism of *Broadcast Information Bureau*.]

**bible** *n.* **1.** An outline of the long-term stories in an episodic program. The Writers Guild of America calls this a "long-term story projection." **2. studio ~ :** A production breakdown. **3. art ~ :** The artistic style of an animated work documented by a series of reference sheets showing each character, key prop, and location from a variety of angles. *Compare* ***Actor's Bible.***

**bicycle** *v.* **1.** Commonly: to play the same print of a film at more than one theater in the same day, as opposed to screen splitting within the same theater. **2.** To ship a print from location to location, using that same print to service multiple cinema locations sequentially over time. **3.** To divide one's time between two simultaneous productions, or to go from one production to the next without a break in between. For example, director Michael Winterbottom bicycled between *24 Hour Party People* (2002) and *Code 46* (2003) when he worked on script development for *Code 46* in the evenings while shooting *24 Hour Party People* during the day. [After the now obsolete practice of transporting film prints (often one reel at a time) via bicycle from one theater to the next, then back again for multiple showings at multiple locations on the same day.]

**bid; exhibitor's ~** BUSINESS *n.* An exhibitor's written offer in response to a distributor's bid solicitation for the rights to show a particular film in a specified market. A bid typically includes terms for guarantees, advances, floors, exhibition dates, minimum run duration, advertising participation, etc., as applicable.

**bid request; bid solicitation; ~ letter** BUSINESS *n.* A written notification from a distributor that a motion picture will be available for exhibition on or about a given date and inviting all exhibitors that own or operate theaters in a particular market to submit bids to license the film. Generally issued six months prior to a film's release. The request may include suggested terms for length of play, guarantees or advances, percentage splits, advertising terms, etc. Traditionally, exhibitors are given ten days to reply in writing. *See* **invitation to bid.** *Compare* **blind bidding.**

**bidding war** BUSINESS *n.* A situation where multiple parties are vying for a single property, quickly running up the price beyond what would have otherwise been paid. This can affect the price paid for the film rights to a book or a play, the terms offered to a producer in a distribution contract, or to a distributor in an exhibition contract, but it does not correlate to financial or critical success. For example, just because a great deal of money was paid to acquire a property does not mean that the resulting film will perform well — or that a film will even be produced. *Also* **auction.**

**A big ben clamp (courtesy Matthews Studio Equipment, www.mse grip.com).**

**big ben clamp** *n.* A device with an adjustable clamp (capable of holding onto a length of 1¾–3¼" diameter pipe) and a 1⅛" (junior) male mounting pin (to which a piece of grip or lighting equipment can be attached). Essentially a large grid clamp. *Also* **cheeseboro clamp.** *Compare* **bar clamp adapter; chain vise.**

**big-budget** BUSINESS *mod.* Costing significantly more than the average contemporary production. Generally, but not necessarily, taken to imply high quality, high production values, well-known stars, large casts, etc.

In general, the hierarchy for production budgets includes:

- Big-Budget
- Medium-Budget
- Low-Budget
- Micro-Budget/Ultra-Low Budget
- No-Budget/Low-Low Budget/Zero-Budget

**big caper** *n.* The major crime or other scheme at the heart of a caper or heist film.

**big close-up** *n.* **1.** A shot composed so that it shows an actor from the neck up, excluding the shoulders. **2. BCU:** A script notation indicating a change to a big close-up.

**big-early, little-late** *n.* An advertising strategy where a greater emphasis (more ads in more media) is placed on the early portion of an ad campaign than on the later portion.

**big event** *n.* One of the major plot points that motivates the transition from one act to another. In the three-act structure, the bridge between Acts I and II. *See* **Plot Point I.**

**A 10,000-watt Litewate Big-Eye (definition 2) Tener Solarspot (courtesy Mole-Richardson Co., www.mole.com).**

**big eye; ~ tener** *n.* **1.** A type of 10K (10,000-watt) spotlight with a 29" Fresnel lens. **2.** A type of 100K (100,000-watt) floodlight. *Compare* **baby tener; tener.**

**Big Five, The** *n. obs.* During the Studio Era (1927–1954), the five largest U.S. motion picture companies: MGM, Paramount, RKO, Twentieth Century–Fox, and Warner Bros. *Compare* **Big Six, The; Little Three, The.**

**Big Fresnel Lamp Stand; BFL** *n. See* **motorized stand.**

**big planet** *n.* A very successful television program. The programs scheduled

immediately before and after a big planet program benefit from the audience draw of the big planet and therefore enjoy higher ratings than they might otherwise. *Compare* **satellite hit; tent pole.**

**big reel** *n. See* **AB-reel.**

**big-screen** *mod. See* **large-screen.**

**big screen, the** *n.* Motion pictures. *Compare* **small screen.**

**Big Six, The** *n.* The six largest contemporary U.S. motion picture studios and members of the MPAA: NBC/Universal, Paramount Pictures Corporation, Sony Pictures Entertainment, Twentieth Century–Fox Film Corporation, Walt Disney Studios Motion Pictures, and Warner Bros. Entertainment. *See* **majors.** *Compare* **mini-major.**

**bigature** *n.* A very large miniature. For example, the miniature Zion dock doors constructed for *The Matrix Revolutions* (2003) were ⅒ scale, but still measured 40' × 30' (12.2m × 9.1m).

**bijou** *n.* A movie theater. [French. From the Breton *bizou*, meaning jeweled ring. At one time a very popular name for motion picture theaters in the U.S.] *Compare* **odeon; rialto.**

**bilateral sound track** *n.* A single sound channel recorded on film as a variable area optical sound track where the variations in the width of the clear area of the sound track (which represent the optically encoded sound) are symmetrical, that is, they are identical to the left and right of the central axis. Bilateral sound tracks come in three primary forms: single, dual (double), and triple with one, two, or three parallel sound tracks on the same strip of film, respectively. *Compare* **unilateral sound track.**

**Bildungsroman** ACADEMIC *n.* The story of a character's growth (intellectual, psychological, etc.) from childhood to maturity; a work that features such a story. [German. A blend of *Bildung* (meaning formation) and *Roman* (meaning novel).] *Compare* **coming-of-age; Künstlerroman.**

**billboard** *n.* **1.** A flat surface on which bills are posted; a large outdoor print advertisement displayed on a fixed panel. (Bills, in this context, are written or printed papers posted to advertise something.) **2.** An announcement made during the opening or closing sequence of a television program or before a commercial break. Billboards can be for commercial purposes (to identify program sponsorship, such as "Brought to you by...") or for promotional purposes (to identify an upcoming program, such as "Stay tuned for..."). Billboards are often presented as text on screen and read aloud by an announcer. **3.** A show open: a teaser or opening credits sequence in a broadcast television program. *Compare* **bumper; cross-plug; fee spot; swing; tag; teaser.**

**billing** *n.* **1.** The order and manner in which participants are listed in a work's credits or advertising materials. Billing order, shared billing (more than one name on screen at a time), and print size (visual prominence of the names) are important issues and are often contractually negotiated.

By convention, priority order runs from first to last, top to bottom, and left to right. The exception being in opening credits where the last two positions are reserved for writers and directors under U.S. guild contracts. Billing order for the principal cast is often reflective of perceived star power or box office appeal. To avoid controversy, the actors' billing may be presented in the order of their appearance on screen or in alphabetical order by their last name.

**2. billings:** In the plural, used to refer to the amount of film rental charged by a distributor to an exhibitor for the right to exhibit a film. *See* **credits.** *Compare* **above the title; below-the-title; equal billing; top billing.**

**billing block** *n.* A tight block of text containing the names of the principal actors, producers, directors, writers, important below-the-line personnel (composer, editor, production designer, etc.), and companies (often with company logos) associated with an audiovisual work. Billing blocks typically appear at the end of trailers and television commercials and at the bottom of one sheets and other promotional posters. *Also* **credit block.**

**billings basis** BUSINESS *n.* A financial summary of the total amount that a distributor has invoiced (billed) exhibitors to date, as opposed to the total amount actually collected. This figure is often used in subsequent financial performance-based calculations. *Compare* **²adjustment; collections basis; settlement transaction.**

**BIM** ABBR. *n. See* **bass intermodulation.**

**bin** *n.* **1.** A virtual storage location in a computer-based editing system that simulates the physical film editing trim bin where different elements (picture or sound), edited sequences, and related files can be stored for convenient retrieval. **2.** A container used in film editing to protect strips of film from damage while keeping them ready for use; an editing bin or trim bin.

**BIN file; .bin** *n.* A computer file that contains the data from a computer or video CD. Along with its companion CUE file, which contains the CD track layout information, a BIN file can be used with compatible CD burning software to create an exact copy of a CD. (The BIN/CUE files can be obtained from an original disc using CD ripping software.) *Compare* **ISO file; CUE file.**

**binary conflict; binary opposition** *n.* The contention, competition, or opposition that defines the difference between two people, forces, words, ideas, cultures, etc. *Compare* **semiotic criticism.**

**binary digit; binary information unit** *n. See* **²bit.**

**binaural** *mod.* Relating to having two ears.

Because humans have two ears separated by the width of the head, the human hearing mechanism can make use of amplitude, phase (arrival time) and spectral (frequency response) cues to help determine the direction and distance from which a perceived sound is coming. Similar in function to the binocular vision system that enables depth perception.

*Compare* **binocular.**

**binaural recording** *n. See* **AB recording.**

**binaural sound** *n. Also* **stereo.**

**binaural synthesis** *n.* A type of recording-playback system where two microphone inputs are processed to simulate the frequency-dependent time delays that would occur between the ears on a human head. The binaural localization cues are preserved, and the listener is able to perceive sound localization as if actually at the site where the recording was made. *Also* **dummy head recording.**

**binder** *n.* **1.** The material in a recording emulsion that bonds the recording particles to the base. For example, gelatin is used as a binder in photographic film to affix the silver halide crystals to the film base while various materials including polyester polyurethane are used as a binder in sound recording tape to affix the iron oxide granules to the tape base. **2.** A grouping of wires inside a common sheath.

Binders can hold almost any number of wires. The ubiquitous two-pair telephone cable used in household wiring with black, yellow, green, and red wires grouped as two sets of twisted wire pairs is a two-pair binder. Thick telephone company trunk binders may hold 250 pairs while the wires distributed along neighborhood streets are generally 20-, 50-, or 100-pair binders. The communications networks within office buildings are often constructed using four-, six-, or eight-pair binders to provide both telephone and computer network connections at each workstation.

**binder degradation** *n.* The chemical breakdown of the binder in a recording emulsion (film or tape) over time. *Compare* **acetate decay; biological decay; delamination; magnetic shedding.**

**binding post** *n.* A type of electrical terminal that allows wires, such as loudspeaker wires, to be connected to the output of an amplifier using alligator clips, banana plugs, or bare wire.

**binocular** *mod.* Relating to having two eyes.

Because humans have two eyes separated by the width of the nose, the human vision mechanism can make use of parallax error to help determine the size of and distance of a perceived object. Similar in function to the binaural hearing system that enables complex audio perception.

*Compare* **binaural.**

**bio; biog; biography** *n. See* **biopic**.

**Bio-pleograf** *n. obs.* The trade name for an early motion picture camera and projection system developed by Kazimierz Prószynski in 1898. The Bio-pleograf addressed the image flicker issue by alternating between two strips of film. That way, an image was always being projected without a blank interval while the film advanced. A single film strip version of the Bio-pleograf was released c. 1905. Proszynski continued working on flicker reduction, and was one of the early promoters of the three-blade projection shutter, later adopted as the industry standard. *Compare* **Aeroscope; Pleograf.**

**Biograph** *n. obs.* The trade name for an early film projection system that used 2¾" un-perforated film and a continuous film movement. *Webster's Unabridged Dictionary* (pub. 1913) described it as "an animated picture machine for screen projection; a cinematograph."

The Biograph was designed by William Kennedy Laurie "W.K.L." Dickson, Edison's former motion picture systems designer, and built by master mechanic Herman Casler in 1896. The first commercial showing of the Biograph projector was on October 13, 1896 at Hammerstein's Olympic Music Hall in New York City.

*Compare* **American Mutoscope and Biograph Company.**

**Biograph Association of Licensees** *n. obs.* A U.S. film cartel formed by Biograph and other American film and equipment producers who refused to join the Film Service Association after its formation in March 1908. They later merged with their rivals in December 1908 to form the Motion Picture Patents Company. *Compare* **Film Service Association; Motion Picture Patents Company.**

**Biograph Company** *n.* The more common name for the American Mutoscope and Biograph Company, a U.S. motion picture production company and equipment manufacturer originally established in 1895 as the American Mutoscope Company. The company changed its name in the summer of 1896 coincident with the development of the Biograph projector. The Biograph Web site is www.biographcompany.com.

Edison filed the first of many patent infringement suits against Biograph in 1898 in an attempt to control the motion picture camera and projector manufacturing market. This feud ended with the establishment of the Motion Picture Patents Company (the Edison Trust) on December 18, 1908.

Biograph began producing its own films on a New York City rooftop in 1897 and became one of the major partners in the Trust thanks largely to their star director D.W. Griffith — who began as an actor but went on to direct 450 films for Biograph from 1908–1913 — and a stable of popular stars including The Biograph Girl. Carl Laemmle, a leading independent producer, owner of rival production company IMP, and a one-time Trust member, hired away The Biograph Girl and promoted her under her real name, Florence Lawrence, thus creating the motion picture star system. He also hired away "Little Mary" Pickford, the most successful star of the Silent Era (c. 1886–1930).

Trust member companies — led mainly by Edison — concentrated their production on short films (one reelers and two reelers of 10 to 20 minutes in length). D.W. Griffith resisted this dictate and produced several longer works, including the four reel *Judith of Bethulia* (1913). Biograph's reluctance to release *Judith* led to Griffith's departure from the company in 1913. When Griffith joined Mutual, he took with him his stable of actors, including Dorothy and Lillian Gish, and his cameraman, G.W. "Billy" Bitzer, with whom Griffith had developed his innovative filmmaking style. Biograph was not able to survive the hemorrhaging of its creative talent and closed its doors in 1917. Biograph was revived in 1991 and became the last motion picture studio to convert to sound with the release of *Bob's Night Out* (2004).

*Also* **K.M.C.D.**

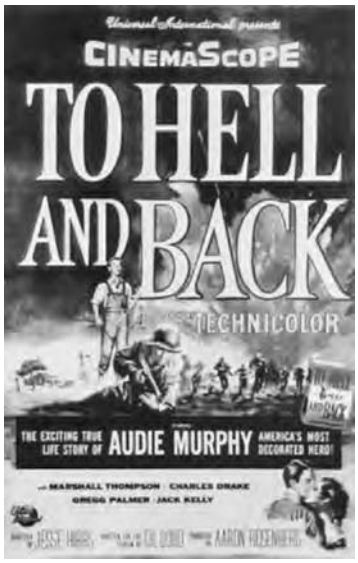
**biographical film; biography** *n. See* **biopic.**

**biological decay** *n.* Physical damage to archival materials caused by living organisms, such as mold, insects, and insect larvae. Organic materials are particularly susceptible. *Compare* **chemical decay; mechanical decay.**

**Biophotophone** *n. obs.* The trade name for an early sync sound projection system produced c. 1913 that combined a cinematograph and a phonograph.

**biopic** *n.* **1.** A film genre featuring the dramatized account of an actual person's life; a biography on film produced with more creative license than normally encountered in a printed biography.

Warner Bros. specialized in biopics during the early Sound Era (c. 1930) producing such films as *Disraeli* (1929), *Voltaire* (1933), *The Story of Louis Pasteur* (1936), and *The Life of Emile Zola* (1937). Other biopics of note include *To Hell and Back* (1955), the story of Audie Murphy's World War II exploits starring Murphy as himself (based on his autobiography), *The Jolson Story* (1946), and *Jolson Sings Again* (1949). Neither Jolson biopic stared Al Jolson, although he auditioned for both and provided the singing voice for the songs. Biopics have become popular fodder for made-for-TV movies, but still appear in theatrical release, as with *The Doors* (1991), *Nixon* (1995), and *Frida* (2002).




**Universal's *To Hell and Back* (1955), a biopic featuring Audie Murphy playing himself in a film based on his autobiography.**

**2.** A work that depicts the life story of a fictional character, such as *Citizen Kane* (1941). [A blend of *biographical* and *picture*. Coined by *Variety*.]

**Bioscope** *n. obs.* The trade name for a combined camera and projection system developed by Charles Urban c. 1895. The Bioscope was used as the basis for the Kinemacolor color motion picture system developed c. 1908 by Urban and George Albert Smith.

**Bioskop; Bioscop** *n. obs.* The trade name for a combined camera and projection system with an intermittent film movement developed by Max and Emil Skladanowsky c. 1895.

The Bioskop was used for the first public motion picture presentation in Europe at the Berlin Wintergarden on November 1, 1895 (the September 1895 exhibition of the Phantoscope in the U.S. being the first in the world). The program consisted of eight actualities and ran approximately 15 minutes. The Bioskop was a two lens, two film strip system where images were recorded at eight frames per second on alternate strips of film, then projected back in the same manner. This gave an effective frame rate of 16 frames per second while using a much slower film movement. The twin-lens configuration failed to catch on and future camera and projection

systems were based on a single lens and single strip of film (experimentations with 3-D and color film aside).

**bipack; bi-pack** *n.* **1.** A motion picture equipment configuration that uses two strips of film simultaneously. **2.** Two strips of film with their emulsion sides in direct contact or a single strip of film with two emulsion layers — either both on the same side of the base or one on either side of the base. With bipack film, the first layer is exposed directly and the second layer is exposed by the light that has already passed through the first layer. Bipack film was often used in early color film processes, such as two- and three-strip Technicolor. Contemporary color film uses a tripack configuration with three emulsion layers on the same side of a single strip of film base. *Also* **du-pack.** *Compare* **monopack; tripack.**

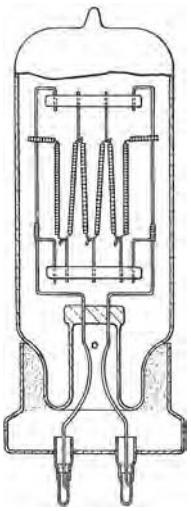
**bipack contact matte printing** *n. See* **bipack printing.**

**bipack double-print titles** *n.* Film titles produced on a bipack printer, typically combining the titles with a live action sequence.

**bipack magazine** *n.* A film magazine that can accommodate two supply reels and two take-up reels (four film chambers in all). Generally used with film contact printers for bipack printing.

**bipack printing** *n.* **1.** *obs.* An optical or in-camera matte printing technique that uses two strips of film (a fully-processed positive and an unexposed negative) with their emulsion sides touching as they run through a contact printer or camera. Light reflected off black and white matte key cards with a contact printer, or optional matte cut-outs in front of the lens with a camera, exposes one part of the frame during each pass through the printer or camera, combining multiple images on the single strip of negative film. **2.** *obs.* An early color film printing technique that relied on bipack black-and-white film with emulsions on each side of the base. In the case of two-strip Technicolor, the bipack was exposed as two separate strips of film that were then glued together on their base sides, leaving the two emulsion sides exposed. Each emulsion in the bipack was toned a different color corresponding to the color of light to which it was originally exposed. When the two layers were projected together, they produced a composite color image. *Also* **bipack contact matte printing.**

**bipolar; bi-polar** *n.* A type of loudspeaker design common to surround sound systems where the sound emanates from the sides of the speaker. Bipolar speakers work well for ambience material, but less well for dialog, music, or principal sound effects. Other designs include the direct radiator speaker, where the sound emanates from the front, and the tripole speaker, a combination of a direct radiator and a bipole speaker.



**bipost lamp; bi-post lamp** *n.* An electric light bulb with two separate connectors that extend from the base and fit into matching holes in the socket within the light fixture. *Compare* **Edison screw.**

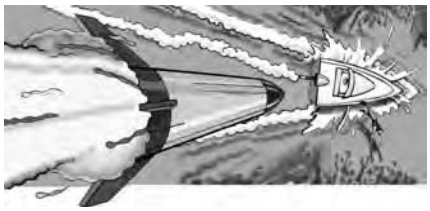
**A bipost lamp. From U.S. Patent No. 3,644,776 issued February 22, 1972 (courtesy U.S. Patent and Trademark Office).**

**bird** *n.* A communications satellite: *We only have an hour to hit the bird.*

**bird feed** *n. See* **satellite feed.**

**birdies** *n.* **1.** Extraneous high-pitched whistles sometimes present in tape-recorded signals where the high-frequency content of the signal causes audible beats with the bias signal. **2.** High-pitched audio interference sometimes present in AM radio reception.

**bird's-eye view; bird's-eye shot** *n.* A shot taken from directly overhead, often from a great height, much as a bird would view the world. Generally produced using a crane, airplane, or helicopter. *Compare* **extreme high-angle shot; overhead shot.**



**A storyboard showing a bird's-eye view (illustration by William Mitchell, www.largedarkshape.com).**

**birdseye** *n.* [An eponym, after the inventor of the PAR light, *Clarence Birdseye*.] *See* **[2]PAR.**

**birefringence** *n.* The negative impact on the performance of a DVD reading laser caused by the injection molding stress marks and other imperfections in a DVD. The laser light can also be retarded by improper polycarbonate polymer orientation.

**bishoujo** *n.* A type of character common to anime; an attractive and feminine young female character. [Transliterated from the Japanese for *pretty girl*.] *Compare* **bishounen.**

**bishounen; bishie** *n.* A type of character common to anime; an androgynous male character. [Transliterated from the Japanese for *pretty boy*.] *Compare* **bishoujo; [2]trap.**

**[1]bit** *n.* **1.** A small acting part with no more than a few lines. **2.** A special action or comedy routine included as part of a larger performance. For example, if an actor flips a coin, that could be "the bit with the coin." A pratfall or other comedy schtick can also be a bit.

**[2]bit; b** *n.* The smallest possible unit of information; a yes or no answer to a single, unambiguous question; the basic unit of data storage in a digital computer, usually expressed as 1 (on/true) or 0 (off/false) using base-2 arithmetic.

Digital system capabilities are often measured in bits. For example, CPUs may be judged on the number of bits in each word (the maximum size of a single instruction passed to the CPU) while graphics systems typically reference the number of bits used to describe each pixel.

For convenience, bits are often treated in groups of 8, or one byte. Very large numbers of bits or bytes are grouped for easy reference.

| | |
|---|---|
| Kilobit | 1,024 bits |
| Megabit | 1,048,576 bits |
| Gigabit | 1,073,741,824 bits |
| Terabit | 1,099,511,627,776 bits |
| Petabit | 1,125,899,906,842,620 bits |
| Exabit | 1,152,921,504,606,850,000 bits |
| Zettabit | 1,180,591,620,717,410,000,000 bits |
| Yottabit | 1,208,925,819,614,630,000,000,000 bits |

**USAGE:** The preferred abbreviation for *bit* is lowercase *b*, while *byte* is abbreviated with an uppercase *B*.

[Clipped from *binary digit*.] *Compare* **byte; nibble; word.**

**bit depth** *n.* The number of binary data bits used to encode each sample in a digital sound or video signal. Bit depth determines the maximum level of accuracy or resolution in a digital system. Common digital video bit depths are 1, 4, 8, 24, 32, and 64, representing black and white, grayscale, or color values for each pixel in a digital image. Common digital audio bit depths include 8, 12, 16, 20, and 24. Each added bit represents a theoretical improvement of about 6dB in the digital audio signal-to-noise ratio. *Also* **bit resolution; word length.** *See* **color depth.**

**bit error rate; BER** *n.* Errors per second in a digital stream without regard to the number of bits originally transmitted.

**bit error ratio; BER** *n.* The fraction of bits transmitted by a digital system that are received incorrectly; the average probability of presenting

the wrong value of a particular bit. Expressed as the ratio of the number of incorrect bits in a data stream to the number of correct bits.

**bit map; bitmap; bit mapped; ~ graphics** *n.* A type of digital image composed of individual pixels arranged in a grid of rows and columns where each pixel has its own color or gray scale value. Bit map images have a specific resolution and may suffer from visual artifacts if reduced or enlarged. Typical bit map file formats include GIF, JPEG, TARGA, and TIFF. Paint programs, such as Adobe's *Photoshop*, produce bitmap-based images. *See* **raster graphics.** *Compare* **vector graphics.**

**bit parallel** *mod.* A digital system that transmits an entire byte from a digital video stream in a single operation using a multi-conductor cable where each pair of wires carries a single bit. Defined in SMPTE 125M, EBU 3267-E, and CCIR 656. *Compare* **bit serial.**

**bit part** *n.* A small part consisting of a few lines; a non-speaking special bit such as jumping rope or hailing a cab. *Also* **bit role.** *Compare* **cameo; under five.**

**bit player** *n.* An actor with a small speaking part, generally hired by the day; someone with only a few lines or who has no lines but performs some special bit of action, such as an elevator operator or a pedestrian trying to hail a cab. Bit players are featured more prominently than background extras but usually only appear in a single scene or shot. *See* **day player.** *Compare* **extra.**

**bit rate** *n.* The speed at which binary data are transmitted in a digital system, usually expressed in bits per second. *Also* **audio bit-rate; video bit-rate.** *See* **data rate.**

**bit-rate reduction** *n. See* [1]**compression.**

**bit resolution** *n. See* **bit depth.**

**bit role** *n. See* **bit part.**

**bit serial** *mod.* A digital system that transmits one bit at a time from a digital video stream using a single conductor cable, such as coaxial or fiber optic. Defined in SMPTE 259M and CCIR 656. *Compare* **bit parallel.**

**bit shifting** *n.* A lossless data compression technique that truncates any unused bits from the upper end of a digital data word. For example, if a 20-bit digital audio signal is encoded in a 32-bit word system, the upper 12 bits in each word do not contain data (the bits are never set to anything other than zero) and need not be transmitted or recorded, resulting in a 37.5 percent reduction in signal size.

**bit specification** *n. See* **color depth.**

**bit-splitting** *n.* A digital audio device feature allowing the device to accommodate various combinations of the number of output channels and the bit depths per sample, such as 6 channels with 20 bits-per-sample or 4 channels with 24 bits-per-sample.

**bit stream; bitstream** *n.* A continuous series of bits that comprise a digital signal, intended to be processed sequentially.

**bit testing; bit-to-bit test; bitwise comparison** *n.* An automated data verification process, comparing a replicated DVD and the master image from which it was created.

**BITC** ABBR. *n.* Time code superimposed on a video frame so it can be read as the video plays, eliminating the need to watch a separate time code reader. [An initialism of *Burned-In Time Code* or *Burnt-In Time Code*.] *Also* **visible time code; viz code.** *See* **window dub.**

**bite** *n.* The sharp onset, or attack, of a musical instrument, especially brass instruments. Excessive bite can result from positioning microphones too close to the instrument or from distortion caused by a momentary overload. *Compare* **attack transient; byte.**

**bits per pixel; bpp** *n. See* **color depth.**

**bits per second; bps; b/s** *n.* A measure of digital data transfer speed; the number of bits of information that can be transmitted or processed each second. In some cases, this represents a maximum (or burst) rate during peak times, while in others it represents the sustained (or average) rate over a longer period. Generally expressed along with a bit error ratio to indicate the amount of data that can be successfully transmitted and received per second.

**biz, the** *n.* [Industry trade paper jargon.] *See* **show business.**

**BKS** ABBR. *n.* [An initialism of *British Kinematograph Society*. Also used to mean *British Cinematographer Society*.] *See* **BKSTS.**

**BKSTS** ABBR. *n.* A professional association established in 1931, serving those involved with or interested in the technical aspects of the British film, television, sound, and related industries. BKSTS presents a variety of education and professional development programs and events and publishes the journals *Image Technology* and *Cinema Technology*. The BKSTS Web site is www.bksts.com. [An initialism of *British Kinematograph Sound and Television Society*.] *Also* **British Kinematograph Sound and Television Society.**

**BL** ABBR. *n.* Designates a self-blimped camera, such as the Arri BL.

**black** *n.* **1.** The darkest possible color; the opposite of white; the absence of any light in additive color; the even mixture of all pigments in subtractive color. **2.** A video signal with no picture information producing a solid black image; black burst. On a waveform monitor, black is measured as 7.5 IRE. **3.** The color code used to identify a solid and distinguish it from other types of grip net. ➢ *mod.* **4.** Something that reflects or transmits little or no light; the color of soot or coal. **5.** Dealing with death or social taboos, as in a black comedy. ➢ *v.* **6.** To record black burst to a videotape prior to use. This wipes out any previously recorded material and ensures that the entire tape has a consistent video synchronization signal: *Be sure you black the tape before using it.*

**USAGE:** Blacking a tape is not the same as erasing it. When one erases (or degausses) a tape, all previously recorded information is wiped from the tape and its magnetic coating is restored to a neutral state. Blacking a tape actually records a stream of video with a black image to the tape.

**black & coded** *mod. See* **pre-blacked; prestriped stock; stripe.**

**black-and-white; B&W** *mod.* **1.** Having all colors of the spectrum expressed as shades of gray ranging from black to white. **2.** A photographic image composed of varying concentrations of metallic silver as opposed to colored dyes. ➢ *n.* **3.** The luminance component of a video signal. *Compare* **monochrome; toning.**

**black-and-white camera film** *n. See* **black-and-white negative film.**

**black-and-white duplicating stock** *n.* Motion picture film used mainly by laboratories to produce internegatives and interpositives as intermediates in the black-and-white film duplication process. It is a negative film stock, so it produces a monochrome image that is the opposite of the original subject — an interpositive from a negative or an internegative from a positive.

**black-and-white film** *n.* Any photographic film stock that represents images in only shades of gray, including duplication, negative, print, and reversal stocks. *Compare* **orthochromatic; panchromatic.**

**black-and-white negative film** *n. See* **film stock.**

**black-and-white print stock** *n. See* **film stock.**

**black-and-white reversal stock** *n. See* **film stock.**

**black burst; blackburst; ~ color signal** *n.* A video reference signal that lacks picture information (no luminance or chrominance

components in the live picture area), and instead contains only vertical sync, horizontal sync, and chroma burst information. Typically used to synchronize video equipment or as a facility's master clock signal. On a waveform monitor, the black picture area measures 7.5 IRE. Most common with composite analog video, but also used with component analog and digital video. *Also* **color black; house black; video black.** *See* **house sync.** *Compare* **color burst.**

**black burst generator** *n.* A device that creates a stable black burst signal, used to black individual video tapes and generate house sync for an entire facility. *Also* **sync generator.**

**black comedy; black humor** *n.* A film genre that uses troubling themes as comedic elements, often including death or socially taboo sexual, social, or political issues. Audiences are intentionally disturbed while they laugh, often with the intent to point out society's hypocrisies and the unpleasantness of basic human nature.

The first black comedy produced by a Hollywood studio was Ernst Lubitsch's satire *To Be or Not to Be* (1942), a story of Nazis in Poland that features characters such as Concentration Camp Erhardt. A better-received black comedy of the same era was Frank Capra's *Arsenic and Old Lace* (1944). Black comedies sometimes find unlikely inspiration, such as *Scotland, PA* (2001) based on Shakespeare's *Macbeth* (c. 1600)—source material not normally known for its laughs. Two of the most successful black comedies—both commercially and critically—were Stanley Kubrick's *Dr. Strangelove or: How I Learned to Stop Worrying and Love the Bomb* (1964) and the Coen Brother's *Fargo* (1996). Black comedies are neither farcical nor simply gross, though they may include elements of both. Instead, they walk a fine line between humor and offense. There was a time when the major studios steered clear of black comedies as too risky, but as yesterday's taboos have become today's commonplace, black comedies have moved more into the mainstream, though they still remain near the edge.

*Also* **comic noir; dark comedy.**

**black emulsion leader** *n. See* **black leader.**

**black leader** *n.* Black opaque film. Used as a placeholder for missing shots during editing, attached at the head and tail of a reel to protect the film, intercut between the shots on A and B rolls during negative cutting, etc. *Also* **black emulsion leader.**

**black level** *n.* **1.** The bottom end of the gray scale, opposite white. **2.** The darkest portion of an image. **3.** The color of an active video display in an area with no signal.

The darkest a video display (or projected image) can get is the color of the screen when the device is turned on but there is no signal to that portion of the screen. Ideally, this should be pure black (no light emitted from the display), but the actual color varies with display technology and the ambient light in the viewing area. All else being equal, LCD monitors tend to have the poorest black level (in the range of 1.5–2 nits) because of their built-in backlight (a necessary part of the technology). CRT monitors are typically the best (approximately 0.2 nits from a properly tuned device).

Since black is the absence of light, ambient light reflected off the surface of the display can have a dramatic impact on the actual black level. The most common technique to combat the effect of reflected ambient light is to reduce the ambient light—the darker the viewing area, the darker the blacks. Many television picture tube designs include a sheet of colored glass in front of the display. This increases the apparent picture contrast and improves the black level, but it also absorbs some of the light output by the display and reduces picture quality. Front projection systems have a particular disadvantage since the screens are optimized to reflect light, which includes ambient light striking the screen. The techniques used to reduce ambient light reflection in front projection systems often reduce picture quality and viewing angle.

**4.** The voltage level in a video signal that represents pure black (no picture information). **5.** A video monitor adjustment, often imprecisely referred to as the brightness control. *Compare* **blanking level; white level.**

**black light** *n. See* **ultraviolet.**

**black limbo** *n. See* **limbo.**

**Black Maria** *n. obs.* The world's first purpose-built motion picture production facility. Designed by William Kennedy Laurie "W.K.L."

**Two short films shot in the Black Maria: *Bowery Waltz* (1894) and *The Boxing Cats* (1894) (Library of Congress American Memory collection).**

Dickson to produce Edison Kinetoscope shorts and built in West Orange, New Jersey beginning in February 1892 at a cost of $637.67. The exterior was covered in black tar paper to block out all unwanted light. The interior stage was lit by sunlight through the removable roof. The structure itself was mounted on rails so it could pivot as the sun moved during the day, but most filming was scheduled to take place at or near noon. [An eponym, in reference to the building's appearance, which brought to mind the black, boxy police vans, called *Black Marias*, that were in common use in the U.S. at the time.]

**black net** *n.* A black mesh or wire screen, used to filter the light from a lamp. *Compare* **cookie; scrim.**

**black out** *v.* To block a particular television program in a certain service area, generally because another entity has exclusive rights to that program. Live sporting events are often blacked out in the local area unless admission to the event has been sold out. Under the FCC's SYNDEX rule, U.S. cable operators had to black out syndicated programming that was also carried by a local broadcaster.

**black peak** *n.* The maximum amplitude of a video signal in the black direction during the period of observation. *Compare* **white peak.**

**Black Rock** *n.* CBS's corporate headquarters at Sixth Avenue and 52nd Street in New York City. The building's dark granite façade gives it the appearance of being carved from a large black stone. [Industry trade paper jargon coined by *Variety*.] *Compare* **Hard Rock; Thirty Rock; Three Rocks, The.**

**black stripe print** *n. See* **black-track print.**

**black tent** *n. See* **black top.**

**black top** *n. obs.* A tent used as a temporary structure for showing motion pictures, common in the U.S. as a circus side show attraction from 1897–1903. *Also* **black tent.**

**black-track print; black-track answer print** *n.* A film print with a solid black band where the optical soundtrack would normally appear. Typically produced during the color timing process when one is adjusting the color saturation and image density of a filmed work before the optical soundtrack has been added. *Also* **black stripe print.**

**black week** *n. obs.* Historically, a week for which the A.C. Nielsen company did not provide television audience measurement statistics. Prior to 1970, ratings data were not gathered during the black weeks. From 1970 to 1987, data was gathered but not included in Nielsen's master ratings report, *Pocketpiece*. In 1987, with the introduction of the People Meter, Nielsen no longer observed black weeks.

Traditionally, there were four black weeks per year (one per quarter) with an additional fifth week every five years. These off-weeks gave Nielsen time to review its statistical calculations and give vacations to its field staff. Since there were no ratings, local television stations and networks had little motivation to invest in programming, leading to a concentration of reruns and cultural/public affairs programming, which would normally draw poor ratings but which were inexpensive (in the case of reruns) and helped fulfill the station's obligation to community service programming.

**black wrap; blackwrap** *n.* Flat black aluminum foil used to wrap lights and control light spill. Also used to make small flags and to protect surfaces from heat damage from a close light.

Since black wrap is made of heavy duty aluminum foil it can be reused, it will hold most any shape, it will not melt when placed near a heat source such as a working light, and it is almost immediately cool to the touch once removed from a light. Generally available in rolls 12", 24", or 36" wide. *Compare* **white wrap.**

**blackbody radiator** *n.* A theoretical object in physics that absorbs all light that falls upon it, but radiates each color of the spectrum with equal intensity when heated, used in the calculation of Kelvin color temperatures.

At absolute zero (zero degrees Kelvin, or 0°K), the blackbody emits no light. When heated, this blackbody will begin to glow. At different temperatures the blackbody will give off light of a specific color, ranging from red through orange, yellow, and blue on its way to violet. This gives rise to "color temperatures," such as 5,400°K (the characteristic color of sunlight at midday) and 3,200°K (the color of light emitted by a tungsten filament studio lamp).

As the blackbody heats, it gives off an increasing volume of light, which the human eye interprets as brightness. At a certain point, the object is so bright that it appears white and further increases in temperature are not perceptible as changes in color to the naked eye. Therefore, color temperatures near 2,800°K and above are generally considered white light. These different white lights do record differently on film and video, however, which leads to the need to properly match the type of film to the type of light (or to white balance a video camera when the nature of the lighting changes).

**blacking** *n.* The process of recording a black burst signal on a videotape prior to use, wiping out any previously recorded material, and ensuring that the entire tape has a consistent video synchronization signal. *See* **video sync.** *Compare* **control track; video black; video sync.**

**blacklist** *n.* A list, often unofficial and unpublished, of people who will not be employed for some reason. Made most famous during the 1950s in connection with the U.S. House and Senate investigations of communism in Hollywood.

On November 24, 1947, representatives of the Hollywood studios met at the Waldorf-Astoria Hotel in New York City to discuss the House Un-American Activities Committee (HUAC) and the contempt of Congress charges pending against the Hollywood Ten. On November 25, they issued what was to become known as the Waldorf statement, condemning the actions of the Hollywood Ten and pledging "We will not knowingly employ a Communist or a member of any party or group which advocates the overthrow of the Government of the United States by force, or by any illegal or unconstitutional method." The Hollywood Ten were summarily discharged along with over 300 others from 1947 through the mid–1960s when blacklisting finally came to an end.

The Hollywood blacklist was not limited to film; television and radio personalities were affected as well. *I Love Lucy* (1951–1957) was threatened with cancellation until its star, Lucile Ball, agreed to testify before the HUAC in 1953 to clear her name. In her defense, her husband and co-star Desi Arnaz said, "There's nothing red about Lucy but her hair." On August 10, 1955, the American Federation of Television and Radio Artist (AFTRA) instituted a policy that any members who refused to say whether or not they had ever been a Communist would "be subject to the charge that he [or she] is guilty of conduct prejudicial to the welfare of AFTRA" and could be censured or expelled from the union.

Even though the HUAC investigations ended in the 1954, blacklisted film professionals were not eligible for Oscar consideration until 1959. Blacklisted actors, directors, and producers could not work in Hollywood, but some writers found ways around the list. Dalton Trumbo, one of the Hollywood Ten, won an Academy Award in 1954 for *Roman Holiday* (1953) while being fronted by Ian McLellan Hunter. Writing under the pseudonym Robert Rich, he won another Academy Award in 1957 for *The Brave One* (1956). He was not given his Oscar statuettes until 1975.

In 1958, Pierre Boulle received an Academy Award for his adapted English language screenplay for *The Bridge on the River Kwai* (1957) despite the fact that he did not speak English. The true authors were the blacklisted writers Michael Wilson and Carl Foreman. It was not until 1985 that the Academy finally presented posthumous Oscars to the families of Wilson and Foreman. In 1960 Dalton Trumbo became the first blacklisted writer to receive screen credit under his own name with the releases that year of *Exodus* and *Spartacus*.

Vestiges of the blacklist were slow to die. It was not until 1974 that the Screen Actors Guild stopped insisting that its members take a loyalty

oath. In 1965, several major U.S. studios reached an out-of-court settlement with 12 people blacklisted and denied the opportunity to work in the 1950s, but still officially deny that there was ever a formal blacklist. In the late 1980s, the Writers Guild of America began the decade-long process of correcting film credits where blacklisted writers were credited by pseudonym or not at all, such as Ben Barzman for *El Cid* (1961) and Nedrick Young for *Inherit the Wind* (1960). As late as 1999, Elia Kazan's Lifetime Achievement Academy Award was widely protested based on his willing cooperation with the HUAC.

*Compare* **graylisting; hit list.**

**blackout** *n.* **1.** A prohibition against broadcasting a live event in a particular area, usually a sporting event, but also concerts and other live programs for which attendees pay an admission fee. Such a blackout is generally imposed by the sponsors of the event out of concern that their potential paying audience will be diminished if the same program is available on television in the same local area. **2.** A period during which a work cannot be exploited in any form within a given market. Blackouts usually appear between release windows and exist to prevent one form of commercial exploitation from diminishing the commercial value of another. For example, if a work is available for home entertainment too close to its theatrical release, the home entertainment sales will likely benefit from the theatrical publicity and word-of-mouth, but the theatrical sales may suffer as a result.

**blackout switch** *n.* The master switch on a lighting console that extinguishes all of the connected lights simultaneously.

**blacks** *n.* Any black, opaque fabric used to block light or hide background elements that are not supposed to be seen on camera. Often draped over windows or doors to prevent unwanted light from spilling onto the set, particularly if a nighttime interior is being shot during the day. *Compare* **bobbinet; Duvetyne; solid.**

**blacksploitation** *n.* [A blend of *black* and *exploitation.* Attributed to Junius Griffin, head of the NAACP Hollywood chapter c. 1972.] *See* **blaxploitation.**

**blade** *n.* A small, thin net or solid used to control (soften, diffuse, block, texture, etc.) small areas of light. May be opaque or translucent. *See* **finger.** *Compare* **cookie; dot.**

**blade stand** *n.* An extremely lightweight stand. Blade stands are not as strong or stable as a standard stand.

**blank** *n.* **1. ~ cartridge:** A firearm cartridge or shell without a bullet or pellets. Used when discharging a firearm on camera. The paper or plastic wadding in a blank cartridge can still be dangerous, so care must be exercised whenever a firearm is discharged. Blank cartridges are often categorized according to how much explosive powder they contain: full-load, half-load, or quarter-load. **2.** The unexposed but developed film or clear leader used in direct animation.

**blank pixel** *n.* A video pixel outside the active picture area used to represent something other than image information. *Compare* **active pixel; bar pixel.**

**blank tape levy** *n.* A fee collected on blank recording media intended to compensate copyright holders when the media is used to copy their protected works. The fee is typically based on the type or total playing time of the media. Over 25 countries around the world, including Canada and most European Union member states but excluding the U.S., impose a blank tape levy. The proceeds are pooled, administered on a collective basis, and allocated either by agreement or statute to various ends, sometimes including support for general cultural endeavors.

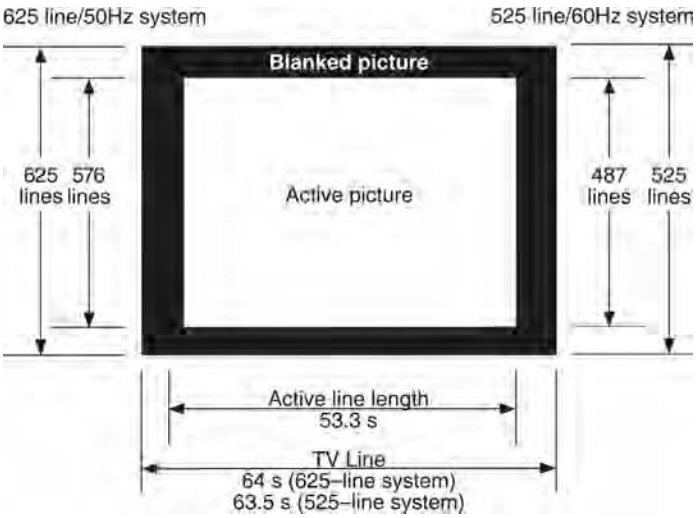
**blanket agreement** LEGAL *n. See* **master agreement.**

**blanket network buy** *n.* The purchase of television network advertising time across all markets served by the network; a national ad buy.

**blanking; ~ interval** *n.* The portion of a composite video signal at the end of each line or frame that contains no picture information. Used to shut off the electron beam in a picture tube at the beginning of each line, field, or frame while the beam is repositioned in preparation for its next trace. The blanking interval also carries synchronization signals, chroma burst, time code, closed captions, etc.

The horizontal blanking interval generally includes technical image frame parameters necessary for proper playback. The vertical blanking interval generally includes a wider variety of data, including color reference, time code, and closed captioning.

*See* **horizontal blanking interval; vertical blanking interval.** *Compare* **active picture area.**




**Blanking (© 2008 Quantel Ltd., All Rights Reserved, www.quantel.com).**

**blanking level** *n.* The voltage level in a composite video signal that separates the range containing picture information from the range containing synchronizing information and introduces a blanking interval — the period during which a CRT's electron beam is shut off so it can be repositioned to the beginning of the next line, field, or frame. *See* **pedestal.** *Compare* **black level; white level.**

**blaxploitation; blacksploitation** *n.* A U.S. film genre of the early 1970s targeting a primarily male, urban Black audience, beginning in 1971 with *Sweet Sweetback's Baadasssss Song* and *Shaft.* Blaxploitation films featured black heroes in antiestablishment roles, often overcoming white villains. Titles included *Blacula* (1972), *Superfly* (1972), *Blackenstein*

**One of the first blaxploitation pictures, Yeah's *Sweet Sweetback's Baadasssss Song* (1971). The poster notes that it was "Rated X by an all-white jury" (courtesy Heritage Auctions, www.ha.com).**

(1973), *Cleopatra Jones* (1973), *Foxy Brown* (1974), *Dolemite* (1975), and *Black the Ripper* (1975).

In a 1972 interview, Junius Griffin criticized these films for so often portraying blacks as pimps and drug dealers, calling them "black exploitation" films in an article appearing in *Variety*. The term was later shortened to blaxploitation, generally spelled with an "x" to convey "a sense of moral corruption." Blaxploitation faded in the mid–1970s as the major studios determined that the Black audience niche — particularly the female moviegoer — could be reached with more mainstream films. The genre has since been spoofed several times, including in *I'm Gonna Get You Sucka* (1988), *Don't Be a Menace to South Central While Drinking Your Juice in the Hood* (1996), and *Undercover Brother* (2002).

[A blend of *black* and *exploitation*. Attributed to Junius Griffin, head of the NAACP Hollywood chapter c. 1972.] *Compare* **race film.**

**bleach** *n.* **1.** The stage in reversal film processing where a chemical bath removes the metallic silver that defines the originally exposed (negative) image, leaving behind the unexposed silver halide, which creates an opposite (positive) image. This step is not necessary when processing negative film. **2.** The chemical bath used to bleach film. ➢ *v.* **3.** To remove the metallic silver from color photographic film during processing; to remove color from a photographic image, usually a slow an unintentional process brought about by the chemical deterioration of the colored dyes that make up the image.

**bleach bypass** *n.* A film processing technique in which film prints forgo all, or part of, the normal bleaching process that removes unexposed silver deposits. This gives the prints a rougher look with silver tinting and muted colors. *Also* **skip bleach.**

**bleached out** *mod.* An overexposed or underdeveloped, washed out image with little detail.

**bleed** *n.* In animation, the artwork extending beyond the area that will be photographed by the camera.

**bleed through** *n.* **1.** Audio distortion caused by information from one audio or time code channel overlapping into and contaminating another audio channel. Common in the VHS tape format. **2.** Unwanted sounds from one auditorium that can be heard in a neighboring auditorium, generally due to inadequate soundproofing between auditoriums in a multiplex theater. Modern sound systems, particularly those that emphasize the lower registers, exacerbate this problem. (Low frequency sound waves penetrate solid objects much easier than high frequency waves.) For example, the Sensurround sound system of the mid–1970s was abandoned in large part because of uncontrollable bleed through.

**bleeding** *n. See* **bleed through; crosstalk; matte bleed.**

**bleep** *v.* **1.** To mask undesirable words said during a live or taped television production with an audible "bleep" tone that masks the undesired sound.

The undesired sound is usually profanity or some other offensive word, but there are exceptions. For example, for many years advertisers were not allowed to compare butter to margarine in television advertisements aired in the state of Washington, so margarine ads had to bleep out the word "butter" when it appeared in their soundtrack.

➢ *n.* **2.** The tone used to mask an undesired portion of a television broadcast soundtrack. *See* **beep.** *Compare* **bloop.**

**bleep sync** *n. See* **sync beep.**

**blend line** *n. See* **matte line.**

**blending light** *n.* A secondary light used to smooth the overlap between two primary lights and produce a seamless effect.

**Blighty** *n.* England. [Used as industry trade paper jargon. Coined during the British colonial period in India. Came into popular use c. 1915 as an English corruption of Hindi word *bilayati*, meaning foreign.] *Compare* **BevHills.**

**blimp; camera ~** *n.* A camera covering that dampens excess camera noise during synchronous sound recording, especially during close-ups with short lenses when the camera is closest to its subject. Blimps are traditionally hard-shell metal or fiberglass cases with foam insulation. Camera controls are designed so they can be operated through a blimp. As quieter cameras are developed, they diminish the need for blimps as a sound insulator, although blimps may still be used to protect the camera from harsh environmental conditions. Rigid blimps tend to eliminate camera noise, while padded cloth barneys only limit camera noise. *See* **bungalow.** *Compare* **barney; self-blimped camera.**

**blimped camera** *n.* A sound-insulated camera. For example, the Arri BL (BL for "blimped") and the Mitchell BNC (for "blimped noiseless camera") were both designed as self-blimped cameras, suitable for use with synchronous sound recording. *Also* **sync-sound camera.** *See* **noiseless camera; self-blimped camera.**

**blind-bid print** *n.* A composite print produced for pre-release exhibitor screenings in territories where theatrical blind bidding is prohibited. The blind bid print may be made from an early edit and may differ from the final release version.

**blind bidding; blind booking** BUSINESS *n.* The practice of requiring an exhibitor to bid on and then book a work before actually seeing it — and, in some cases, before the film's production is finalized.

In 1927 the British Parliament passed a law forbidding blind bidding in Great Britain. It was temporarily prohibited in the U.S. by a 1940 consent decree, which has since expired. Although not included as a prohibited practice in the *Paramount* decree, it remains a legal (if unpopular) business practice in those U.S. states where it is permitted (approximately 23 states have laws prohibiting its use), and in the rest of the world.

**USAGE:** *Blind bidding* is generally limited to actions initiated by the distributor in the distributor/exhibitor relationship, while *advance* or *pre-sales* generally apply to the producer/distributor and distributor/sub-distributor relationships.

*Also* **pre-sales.** *See* **advance licensing.** *Compare* **blind selling; block booking.**

**blind check** *n.* Attendance checking performed without the exhibitor's knowledge or participation. *Compare* **attendance checking.**

**blind mix** *n.* A sound mix created without using the edited workprint as a visual guide. *Also* **wild mix.**

**blind selling** BUSINESS *n.* Selling audiovisual works without allowing the buyer to view them first; blind bidding from the distributor's perspective (where the distributor is the seller and the exhibitor is the bidder).

**blip sync; blip tone** *n. See* **sync beep.**

**blipvert** *n.* A very short television commercial, generally less than 30 seconds.

The shortest television commercial ever produced was one field long (½ a frame, or ⅙₀ of a second). The first such was aired on January 2, 2002 to promote MuchMusic, a Canadian music television channel. The prior record holder was the four frame (0.13 seconds) spot for Frango chocolates produced for the Bon Marche department store and aired on KING-TV in Seattle, Washington on November 29, 1993.

[A regionalism of the U.K. A blend *of blip* and *advert* (clipped from *advertisement*).] *Compare* **subliminal advertising.**

**block** *v.* **1.** To plan or rehearse actor, camera, lights, and microphone placement and movement in preparation for shooting a scene. "It's about discovering the physical geometry of the action and the shots," according to *The Guerilla Film Makers Movie Blueprint* (pub. 2003). ➢

*n.* **2.** A group of consecutive time slots on the same day; the same time slot in a group of consecutive days. *Compare* **daily strip.**

**block booking** BUSINESS *n.* When a distributor requires an exhibitor (or broadcaster) to book an entire group of works if the exhibitor (or broadcaster) wants any of them. In the Silent and Studio Eras (1913–1954), this often included the entire output of a single studio or a package of A- and B-movies for a double feature. Block booking guarantees the distributor some form of return on every work in the block — even the unpopular ones.

Block booking was developed by Adolph Zukor of Famous Players-Lasky (later renamed Paramount) in 1913 when his production company sold its entire output of some 30 films for the 1913-14 season to film rental exchanges as a single block. As Paramount's output grew to over 100 films per year (at a time when U.S. exhibitors changed their programs twice a week, therefore requiring nearly 104 movies each year), Zukor was able to demand that exhibitors not only buy his entire output, but show only his movies. The resulting distribution/exhibition hostilities led to the creation of the Hollywood studio system, as the major companies moved to protect their positions. Producers bought exhibitors and exhibitors moved into production. Eventually, production, distribution, and exhibition in the U.S. were combined under the control of a small number of vertically-integrated companies.

Anti-block booking legislation presupposes that forcing distributors to license film by film or theater by theater gives all exhibitors an equal opportunity to license a given work. It also has the unintended side effect that distributors tend to write individual contracts for every theater showing a film, even when selling to multiple theaters owned by the same cinema circuit.

Packaging a short along with a feature, while technically block booking, does not raise the same sort of concerns. For example, in 1989, Disney included Roger Rabbit's *Tummy Trouble* with the U.S. theatrical release of *Honey, I Shrunk the Kids*, while in 2002, Sony included *The ChubbChubbs!* along with *Men in Black II* and *Stuart Little 2*.

*Compare* **blind bidding; tying agreement.**

**block programming** *n.* Scheduling several television programs that target the same audience in consecutive time slots, creating a contiguous block of similar programming such as a children's block, a soap opera block, or a sports block. *Compare* **audience flow; program block.**

**block selling** *n.* Selling a group of audiovisual works as a single package; block booking from the distributors' perspective (where the distributor is the seller and the exhibitor is the buyer). *Compare* **blind bidding.**

**block tilt** *n.* A communications network method of setting the output levels of all low-band channels at a given number of dB lower than the high-band channels.

**blockbuster** *n.* **1.** A work that is a major financial success. Generally, this means impressive box office results with no consideration for actual profitability (ignoring the costs of production, distribution, and exhibition). Arbitrary box office thresholds, such as earning at least $100 million in U.S. domestic distribution or $1 billion in worldwide release, break down over time due to ticket price inflation. A blockbuster is by no means a critical success, and often is not, due to its reliance on mass audience appeal. **2.** A work produced with the intention of being a financial blockbuster, generally a big-budget work with mass audience appeal.

The potential rewards from such films can be great, but so can the potential losses. For example, *Cleopatra* (1963), was a critical and financial success, but still failed to make back its $44 million budget (when adjusted for inflation, *Cleopatra* cost well over $300 million to produce). *Heaven's Gate* (1980) was a critical and financial flop, and its $36 million production cost is cited as a key factor in the near-collapse of United Artists. *Titanic* (1997) was poised to follow in *Heaven's Gate*'s footsteps, with the production reportedly more than $60 million over budget and over two months behind schedule. 20th Century–Fox hedged its bets by selling the U.S. distribution rights to Paramount for $65 million while the film was still in production. *Titanic* went on to earn more than $600 million in U.S. box office receipts and holds the record for the highest grossing film of all time. (When adjusted for inflation, *Gone with the Wind* (1939) is the top grossing film of all time with more than $3.75 billion in worldwide box office receipts.)

**3.** A television program that receives much better than expected ratings, and therefore far more commercial exposure for its sponsors. [Originally World War II military slang coined c. 1941 in reference to 4,000 lb. and larger bombs developed by the Royal Air Force that could, in theory, destroy an entire city block at one time.] *Compare* **bomb; hit; runaway hit; winner.**

**blocked currency; blocked funds** BUSINESS *n.* Money that cannot be freely exported from a country in cash or via electronic funds transfer or that cannot be freely converted into a foreign currency.

For example, for political reasons one may not be allowed to convert currency from country A into currency from country B. This is done to prevent (or limit) trade between the countries. Alternatively, a country may require that a certain portion of any profit earned in that country be spent locally and that only the balance may be taken in cash. This is done as a protectionist measure to bolster the local economy. A foreign company with income in a blocked currency (such as a producer or a distributor that has earned money by releasing a film in a country with a blocked currency) may find itself having to purchase trade goods that can be exported out of the country and later sold to obtain cash for the money earned in the blocked currency.

*Also* **restricted currency.** *See* **frozen coin.**

**blocked-out time** *n.* Time slots that are not available for commercial sponsorship on a broadcast station or network.

**blocked up** *mod.* Image highlight areas that lack normal texture and detail due to excess contrast. Generally caused by overexposure or overdevelopment.

**blockiness** *n.* A visual artifact when portions of a digital image break into small, solid color squares, either due to over-compression or when decompressing or otherwise processing a video file overwhelms a the local resources. *Compare* **artifact.**

**blocking** *n.* **1. ~ rehearsal:** The process of planning or rehearsing the positions and movements of actors (both principals and extras), camera, lights, and microphones for a particular shot or scene; camera blocking **2.** The practice of filling the camera frame with a close-up of a subject, often as a transition from one scene to another.

Several examples of blocking appear in *XXX* (2002) where close-ups of the title character's tattooed neck are used as a transitional effect. Alfred Hitchcock famously used blocking to hide the edit points in *Rope* (1948).

**3.** When several layers of magnetic tape wound on a reel stick together. Generally caused by winding the tape too tight, improper storage at too high a temperature, or the deterioration of the adhesive emulsion binder over time.

**blocking window** *n. See* **restrictive window.**

**blond; blonde** *n.* An Italian-made, open-face 2K (2,000-watt) light. *See* **mighty.** *Compare* **redhead.**

**blood and guts** *phr.* A work that features graphic gore or a great deal of violence, particularly war movies. *Compare* **skop, skiet, en donder.**

**blood gag** *n.* An on-set practical effect that makes a wound more realistic by using simulated blood. This includes bullet hits, stabbings, and other injuries to a living body — mostly human, but also animal, alien, etc.

**blood pack** *n.* A small pouch filled with stage blood that is hidden on an actor's person so she appears to bleed when it is punctured during filming. Blood packs are typically used in conjunction with a remote-controlled explosive squib to simulate being struck by a bullet. (The squib explosion blows a hole through the actor's clothing and sprays the contents of the blood pack as if a bullet had passed through the actor.)

**bloom** *n.* **1.** A visual artifact resulting from unusually high white levels, whether through incorrect lighting, incorrect camera settings, or intentional creative choice. **2.** A visible hot spot (unusually bright area) in an image caused by glare from a reflective surface. ➢ *v.* **3.** To coat a reflective surface with a neutral density compound to reduce or eliminate glare. *Compare* **dulling spray.**

**blooming** *n.* A visual artifact caused when picture phosphors are overdriven.

There is a practical limit to how much energy phosphors can absorb. When they are given too much energy, instead of simply emitting more light, they dissipate the energy into the neighboring phosphor, causing it to emit light as well. This results in a general loss of picture detail, particularly in bright areas of the image. Blooming can be eliminated by reducing the contrast level, but this also reduces the overall brightness of the image. Cooling the phosphors allows them to be driven harder without blooming, which is why CRT-based projectors are often liquid cooled. Over driving the phosphors for an extended period can permanently burn an image into the screen.

**bloop; blooping** *n.* **1.** The clicking noise caused by a film splice or other defect passing through a projector and being picked up as part of the optical sound track. Opaque blooping ink or triangular patches can be applied to the print to silence this noise (or the offending defect may be cut out with a film punch), though this may result in an audio drop out. A physical splice in a magnetic soundtrack is generally cut along a diagonal and so does not normally result in an audible bloop. ➢ *v.* **2.** To mask undesirable words said during a live or taped television production with a "bloop," an audio drop out that temporarily removes all sound. *Compare* **bleep; debloop; pop.**

**blooper** *n.* **1.** An unintentionally humorous moment during filming, often a flubbed line, that is not included in the final work, but which may be shown separately for its comedic effect. Bloopers are sometimes shown during the end credits, as part of a DVD's special features, or on television in a clip show. **2.** An audible expression that is not considered acceptable for television broadcast, such as profanity, and must be bleeped or blooped so that it cannot be heard on the soundtrack.

**blooper reel** *n.* A collection of bloopers presented as a single program, often drawn from a single source — a particular film, a television series, an actor's body of work, a television network's library, etc. Blooper reels compiled from several works may be presented on television, while blooper reels drawn from a single work are often included on the DVD version of a work. *See* **gag reel.** *Compare* **demo reel; highlight reel.**

**blooping** *n. See* **debloop.**

**blooping ink** *n.* Opaque ink applied to a print to silence a bloop.

**blooping tape; blooping patch** *n.* An opaque, self-adhesive patch applied to the optical soundtrack area of a print to silence a bloop.

**blow** *n.* A strong joke that ends a comedy scene.

**blow-down** *n.* A reduction print from Super-16 to 16mm.

The alternative is a more traditional blow-up from Super-16 to 35mm followed by a reduction print from 35mm to 16mm. The work would probably have been filmed in Super-16 with the intention of a 35mm release, but a standard 16mm release print may also be desired. (Super-16 cannot be shown with a normal projector.) The popularity of 16mm as a release format has diminished in the face of competition from video, but it is still used in certain venues.

[Coined by Colorlab of Rockville, Maryland.]

**blow-up; blow up; blowup; ~ printing** *v.* **1.** To produce a film print that has a larger image area or wider gauge than the negative, produced with an optical printer. For instance, making a 35mm print from a 16mm negative or a 70mm print from a 35mm negative.

Most filming in 70mm is technically done on 65mm film; the extra 5mm is for the optical sound track on the release print, which is not on the camera-original negative. A 70mm print struck from a 65mm negative is not a blow-up since the image area remains the same size. Due to the high cost, contemporary theatrical motion pictures are rarely filmed using gauges greater than 35mm. IMAX and other large format systems are exceptions.

**2.** To enlarge a portion of an image to fill the frame without changing the film gauge. This may crop out unwanted elements along the periphery or show greater detail in a portion of the original image. Traditionally performed on an optical printer. Now often produced electronically as a digital process. ➢ *n.* **3.** The enlarged film image or film gauge resulting from a blow-up. *Also* **print-up.** *Compare* **reduction print.**

**Blu-ray; ~ disc; BD** *n.* A next-generation DVD standard, principally developed by Sony, that supports high definition (HD) video and the larger storage capacity that HD material requires.

BD uses a 405-nanometer wavelength blue-violet laser instead of the traditional DVD 650-nanometer red laser. The smaller laser wavelength allows the disc to use smaller pits and tighter tracks. It also uses a thinner cover layer (0.1 mm) than a standard DVD. This moves the data closer to the reading lens. All of these factors combine to fit more data on the same size disc. Blu-ray supports 25 GB in a single-layer configuration or 50 GB in a double-layer. Four-layer and eight-layer discs are in development, and can store 100 GB and 200 GB, respectively. This capacity is sufficient for two to four hours of HDTV content on single- and double-layer discs. BD also supports MPEG-2, MPEG-4, AVC, and VC-1 format video and AACS (Advanced Access Content System) content encryption/access controls.

Blu-ray's main competitor was the Advanced Optical Disc (AOF) format, commonly known as HD-DVD, from NEC and Toshiba. Blu-ray holds more data and transfers it faster (54 Mbps for Blu-ray vs. 36 Mbps for HD-DVD), but the HD-DVD format was less expensive to produce, giving HD-DVD the same sort of edge over Blu-ray that VHS had over Beta. This was not sufficient to tip the balance in the favor of HD-DVD and, in 2008, Toshiba stopped making HD-DVD players, leaving the way clear for Sony to proceed forward with Blu-ray unopposed in the high def home video market.

*Compare* **HD-DVD; Professional Disc.**

**Blu-ray Disc Association** *n.* The association that developed and controls the Blu-ray DVD standard, established in 1995 by Sony in association with Hitachi, LG Electronics, Matsushita, Mitsubishi, Panasonic, Pioneer, Royal Philips Electronics, Samsung Electronics, Sharp, and Thomson. Formerly known as the Blu-ray Founders. The Association Web site is www.blu-raydisc.com.

**blue** *n.* **1.** One of the seven major colors into which the rays of pure white light divide themselves when refracted through a prism; a hue resembling the color of the clear sky. The seven colors of the visible spectrum are red, orange, yellow, green, blue, indigo, and violet (in order of decreasing wavelength). **2.** One of the three additive primary colors — the other two being red and green; technically, a blue-violet color; the complement of yellow. **3.** A lavender print. **4.** The color code (along with purple) used to identify a lavender scrim or grip net. (A lavender scrim or net does not alter the color of the light passing through it.) **5.** The typical color of a 4K (4,000-watt) HMI multi-pin VEAM connector. **6.** The color cast of tungsten-balanced film when exposed using unfiltered daylight. ➢ *mod.* 7**.** Obscene or vulgar. *Compare* **subtractive color.**

**blue backing shot** *n.* [A regionalism of the U.K.] *See* **blue screen.**

**blue cometing** *n.* A visual defect in a color print appearing as small blue streaks that develop during processing as the result of metallic contaminates in the film emulsion.

**blue light** *n. See* **HMI.** *Compare* **white light.**

**Blue-Max** *n.* The trade name for a front-projection system developed by Apogee, Inc for large scale chromakey (blue screen) composite photography.

The Blue-Max was first used during the production of the motion picture *Dune* (1984). Advantages of the Blue-Max system (and front-screen chromakey composite photography in general) include near zero color spill on the foreground subjects, the ability to create very large chromakey screens (50' × 150' and larger), and wide latitude in camera movement (including changing the distance and angle between the camera and the screen). In 1985, Apogee received Academy awards for Technical Achievement for the Blue Max projection system and the improved front projection screen it used.

The technique of front screen projection for composite photography was alluded to in a paper published in the March 1965 *Journal of the SMPTE*, but the technique was first used by Bill Abbott for the film *Tora! Tora! Tora!* (1970). A background plate for a scheduled front projection process shot was not usable, so Abbott projected blue onto the screen through a liquid filter and produced a composite matte using the established blue screen (chromakey) process. At the time *Dune* went into production, the largest backlit blue screen (a superior approach to using a painted blue backdrop lit from the front) was 40' × 90'— the maximum size that one could make a seamless rear projection screen. This was not large enough for the large scale composite shots envisioned for *Dune* and the upcoming *2010* (1984), so Apogee developed a front projection chromakey process that had the advantages of a backlit system without its size limitations.

At its most basic, the Blue-Max system consists of a high-power projector that emits a pure blue (or green) light aimed at a beam-splitter in front of the camera. The beam splitter reflects the projected light at a 90° angle onto a large Scotchlite screen behind the action. The camera sits behind the beam splitter, at a 90° angle to the projector, filming the scene. A light trap is situated opposite the projector to ensure that light from the projector that is not reflected by the beam splitter does not illuminate the set and that the area to the side of the camera is not reflected back into the camera's lens by the back side of the beam splitter. The projected light reflects off of the screen behind the action and is picked up by the camera, giving the action a pure blue (or green) background. Since the rays of light going to and returning from the screen are parallel — thanks to the special nature of the Scotchlite screen — there is no blue spill on the foreground subjects. The foreground subjects must be far enough away that they do not reflect back a noticeable amount of the projected light. To overcome this, a reverse front projection configuration can be used. In either case, the camera records a very precise chromakey composite plate, from which foreground and background mattes can be produced.

**blue movie; blue video** *n. Also* **porno film.** *See* **adult film.**

**blue only** *n.* An option often found on professional color video monitors that shuts off the red and green color channels, leaving only the blue channel active. Used when adjusting the monitor's color. Blue is usually set first, followed by green and red. *Compare* **green only; red only.**

**blue page; blues** *n.* A new page added to a shooting script, containing new material (an added scene), revised material, or indicating the removal of old material (an omitted scene). To ensure everyone has the same set of revisions, the original script is printed on white paper and any subsequent pages are printed on colored paper, generally with each round of revisions on a different color, often, but not necessarily, starting with blue. *See* **A-page.**

**blue screen; bluescreen; ~ process** *n.* A blue chromakey screen; any chromakey process using blue as the key color. At one time the most popular chromakey color, now used less often than green screen. (All else being equal, blue works best for film-based composites, while green works best for digital composites.) *Also* **blue backing shot.** *See* **chromakey.** *Compare* **Ultimatte blue.**

**blue signal** *n. See* **alarm indication signal.**

**blue sky** *n.* The potential for a work to earn more than its pre-sales (distribution or exhibition) guarantees.

**blue spill** *n. See* **spill.**

**blue-spill matte** *n. See* **spill matte.**

**blueberry** *n.* A special effects technician working on a blue-screen (chromakey) set who is dressed head to foot in a blue body suit so that she can be removed from the shot in post-production.

**Blumlein pair** *n.* A stereo miking technique using two figure-eight mics, crossed at a 90° angle and set up as closely as possible to one another. [An eponym, after British electronics engineer *Alan Blumlein*.] *Also* **normal stereo.** *See* **coincident pair.**

**blunting** *n.* Scheduling a television program at the same time as another program on a different channel that is likely to appeal to the same demographic in order to dilute the other channel's audience. *Compare* **audience flow; [1]bridging; counter-programming.**

**blur** *v. Compare* **greek.**

**blur pan** *n. Also* **swish pan.** *See* **whip pan.**

**blurb** *n.* **1.** A brief, but highly complimentary, quotation used in press releases and advertising campaigns; a flashy advertisement or television commercial with little substance. **2.** An advertisement, especially a television commercial. [An eponym, after *Miss Blinda Blurb*, a fictional character created by American humorist and illustrator Gelett Burgess c. 1907 as cover art for a special edition of his book, *Are You a Bromide?* (Bromide was a slang term at the time for a person who is conventional and commonplace in her habits, thoughts, or conversation.) Miss Blurb was a beautiful and rather buxom blond woman. Blurb soon came to mean any sexy cover art, a popular book sales technique of the day, and later came to refer to the effusive praise written by other authors and often appearing on book covers. According to American media analyst Marshall McLuhan, "The future of the book is the blurb."] *Compare* **benevolent blurbster; junket whore; puffery; rave.**

**BMI** ABBR. *n.* A U.S.–based music performing rights organization. Established by radio broadcasters in 1939 as an alternative to ASCAP, then the only collective society operating in the U.S. BMI collects and distributes public performance royalties from broadcasters on behalf of composers (including songwriters and lyricists). The BMI Web site is www.bmi.com. [An initialism of *Broadcast Music, Inc*.] *Compare* **collection society; performing rights organization.**

**BMP file; .bmp** *n.* An uncompressed digital file format for still images commonly associated with computers running the Microsoft Windows operating system. *Also* **DIB file.**

**BMS** ABBR. *phr.* A notation used by Nielsen Media Research on ratings reports to indicate a program that received too small an audience share to be reported. The exact threshold below which programs are identified as BMS varies by market and time slot. [An initialism of *Below Minimum Standards*.] *Also* **below minimum standards.**

**BN** ABBR. *n.* Brief Nudity. A television content advisory notice.

**BNC** ABBR. *n. obs.* A 35mm Mitchell camera equipped for sync sound recording. The industry standard for news photography for over 30 years until replaced by video cameras. [An initialism of *Blimped Newsreel Camera*.]

**BNC connector** *n.* A bayonet-type twisting lock mechanism typically associated with coaxial cable. Developed in the late 1940s and standardized in IEC 169-8. The original 50Ω BNC connector was developed for low power analog applications. The 75Ω version was developed for serial digital communications, and is now used for analog applications as well. [An eponymous initialism of *Bayonet Neill-Concelman*, referencing a *bayonet*-type connector developed by Bell Labs engineer *Paul Neill* and Amphenol engineer *Carl Concelman*. Alternate explanations for the initialism include *Baby N Connector* (where the N Connector was an earlier development of Paul Neill), *Baby Neill-Concelman*, *Bayonet Nut Connector*, and *British Naval Connector*.] *Compare* **F connector; RCA connector; XLR connector.**

**BO** ABBR. *n.* [Industry trade paper jargon.] *See* **box office.**

**board** *n. See* **mixing board; storyboard.**

**board whacker** *n.* A carpenter. *Compare* **[2]hammer.**

**bobbinet; net** *n.* A thin mesh cotton cloth used for scrims, darkening windows, dimming neon lights, etc. Bobbinet comes in various colors, but the most common are black, silver, gold, and white. *Also* **Cine-Net.** *Compare* **blacks; Duvetyne; Griffolyn; silk; solid.**

**body brace** *n.* A specially designed camera mount for hand-held shots using various designs and configurations to support and stabilize the camera against the camera operator's body, freeing her hands to operate the camera. (This is as opposed to simply balancing the camera on one's shoulder). *Also* **body frame; body pod.** *See* **shoulder brace.** *Compare* **Steadicam.**

**body copy** *n.* The text in an advertisement, excluding headlines, captions, and credits.

**body count** *n.* **1.** The number of people depicted as dying or dead bodies present in the course of an audiovisual work (including intelligent non-human creatures in science fiction). ➢ *mod.* **2.** Audiovisual works with a high number of depicted killings. Body count productions transcend genres and include Mario Bava's forerunning horror film *Reazione a Catena* (*A Bay of Blood* , 1971), Sam Peckinpah's western *The Wild Bunch* (1969), the action film *Die Hard 2* (1990), and the television series *24* (2001–).

**body double** *n.* One actor that substitutes for another, often in nude scenes. A body double could also be used if the primary actor is unavailable for shooting. The burning of Atlanta in *Gone with the Wind* (1939) was filmed before Vivien Leigh was hired to play Scarlett O'Hara, so a body double was used in her place. SAG contracts normally require that an actor give permission before she can be body doubled. *Also* **photo double.** *Compare* **double; stunt double.**

**body frame** *n. See* **body brace.**

**body makeup** *n.* Makeup applied to the body below the collarbone, generally excluding the hands and forearms.

**body makeup artist** *n.* One who creates and applies body makeup. Generally, a different makeup artist is responsible for makeup to the head (the body above the collarbone) and hands (including forearms).

**body pod** *n. See* **body brace.**

**boffo; boffola; boff** *n.* **1.** Extremely good; a quick success. Generally used in reference to a film's box office receipts, with box office abbreviated, as in "boffo b.o." **2.** The biggest of all laughs.

According to film critic James Agee, "In the language of screen comedians four of the main grades of laugh are the titter, the yowl, the belly laugh and the boffo. The titter is just a titter. The yowl is a runaway titter. Anyone who has ever had the pleasure knows all about a belly laugh. The boffo is the laugh that kills."

[Industry trade paper jargon. Coined by *Variety*.] *Compare* **socko; whammo.**

**boggie wheels** *n.* Non-standard wheels that can be attached to a dolly to adapt it for an alternate purpose, generally a different type of track.

**boilerplate** LEGAL *n.* A collection of standard contractual terms and other passages of contract language prepared previously and included in a written agreement with little or no modification. (Just because they are standard, does not mean one should not pay careful attention to them before signing a contract.)

Common contractual boilerplate clauses include:

- Amendments
- Assignment
- Entire Agreement
- Further Documents
- Governing Law
- Indemnification
- No Obligation
- No Partnership or Joint Venture
- Notices
- Representations and Warranties
- Resolution of Disputes
- Severability
- Signature Block
- Term and Renewal

[After the prefabricated steel plates from which steam boilers were produced c. 1840.] *See* **standard terms and conditions.** *Compare* **model agreement.**

**Bolex** *n.* The trade name for a line of motion picture cameras originally designed by Jacques Bogopolsky and later manufactured by the Paillard Company in Switzerland. Bolex is best known for its spring-wound, non-sync, 16mm reflex cameras such as the Rex-4, though Bolex cameras have been produced for 8mm to 35mm, with electric drive motors, non-reflex viewfinders, etc. The Bolex Web site is www.bolex.ch.

**Typical 16mm and 8mm Bolex cameras (photograph of 16mm by Jendo Neversil; photograph of 8mm by Emin Ozkan).**

**Bollywood** *n.* The film industry of India named for the concentration of production in Bombay (now Mumbai). It is the world's largest film industry in terms of theatrical feature films produced per year and is best known for movies that combine song, dance, action, and romance — but no sex. (Kissing was not even allowed by local censors until 1978.) Indian film productions are rarely dubbed or subtitled in English, so they receive limited release in the West. Baz Luhrmann's Oscar-winning *Moulin Rouge* (2001) was modeled after the typical Bollywood film.

**bolt-driver** *n. See* **[1]hammer.**

**bomb** *n.* **1.** A financially unsuccessful work without mitigating critical praise for its artistic merits, such as a television program with very low ratings, a home entertainment product that does not sell well, or a film that does spectacularly poorly, or flops, at the box office. Generally the polar opposite of a blockbuster or a hit. Famous bombs include *Heaven's Gate* (1980), *Ishtar* (1987), *Waterworld* (1995), and *Gigli* (2003).

**USAGE:** In the U.K., a *bomb* is a smash hit, akin to a *blockbuster* (a type of bomb).

**2.** A euphemism for a profane word, used with the profane word's initials

such as *F-bomb*, *C-bomb*, or *U-bomb*. Equivalent to saying, "the F-word," or "the U-word": *She dropped the N-bomb on live TV. Compare* **[1]flop; winner.**

**bomb release** *n.* A mechanical device that can hold a heavy weight or a cable under tension and safely release it in an instant when triggered by a solenoid.

**bond company; completion ~** BUSINESS *n. See* **completion guarantor.**

**bondable** BUSINESS *mod.* An entity (an individual or business) that is sufficiently reputable, dependable, and experienced to justify the trust of an insurance (bonding) company. The bonding company provides a financial guarantee that the bonded entity will perform as required. Completion bond companies and other insurance entities will often require that key personnel on a project (such as the lead actors, director, AD, and producer) be bonded (or at least be bondable) against their failure to perform and the negative impact that would then have on the project.

**bonding** *n.* A stage in the DVD manufacturing process where the metal layer is fused to the base layer.

**bone** *n.* An individual component that can be combined with others to create the virtual skeleton or armature to which muscles, control points, and motion constraints are attached when creating a computer-generated character. *Compare* **muscle.**

**bonus episode** *n.* An additional short work bundled with an episode of a series, featuring the same characters and situations as the primary episode. Often used to fill out a time slot when the primary episode runs short or as an incentive to purchase the series on DVD.

**bonus spot** *n.* Commercial air time offered to a sponsor either as a make-good (to compensate for lower than expected ratings or demographics) or as a sales incentive (offered if one buys a large block of commercial time). *See* **make-good.**

**bonus station** *n.* A network affiliate that carries a sponsor's commercial message without additional charge. *Compare* **basic station.**

**boobs and butts** SLANG *mod. Also* **breasts and buttocks.** *See* **B&B.** *Compare* **tits and ass.**

**book** *v.* **1.** To allocate and reserve a film's place in an exhibition schedule; to arrange for a film's exhibition with its distributor. ➢ *n.* **2.** The script for a musical work, excluding the libretto (the words to the songs). **3.** An animation overlay. **4. ~ flat:** A pair of flats, joined along their long edge by a set of hinges. If they are not opened a full 180°, they will stand by themselves. When not in use, they can fold in half to save space. *Also* **two fold.** *See* **film booking.**

**book and dub** *n.* A practice where a broadcaster who has booked a program for broadcast receives the program on tape or disk from the distributor, makes a copy of the program (a dub) for use during the broadcast, then returns the original media to the distributor.

**book flat** *n. See* **book.**

**bookends** *n.* **1.** An opening and closing story or sequence that brackets the main story like two bookends supporting a row of books. For example, the sepia tone segments of *The Wizard of Oz* (1939) or the live action segments of *The Pagemaster* (1994). **2.** Two, fifteen-second commercials from the same sponsor for the same product separated by one or more commercials from other sponsors. *See* **wraparound.**

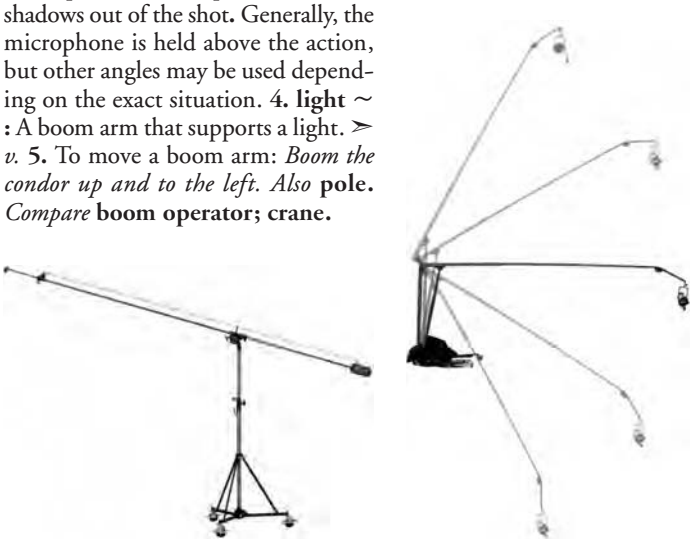
**booker** *n.* **1.** One who works for a distributor (often in a branch or regional office) and is responsible for coordinating the placement of films with exhibitors (booking) and for overseeing the physical movement of motion picture prints. **2.** One who schedules the guests on a television news or talk show. *Compare* **get.**

**booking agency** *n. See* **talent agency.**

**booking agent** *n.* A third party, representing the interests of an exhibitor as an agent, who negotiates exhibition contracts with distributors. A single booking agent may represent several non-competing exhibitors at the same time.

**bookings** *n.* The arrangements made and schedules established for the theatrical exhibition of motion pictures.

**[1]boom** *n.* **1.** An extendable (telescoping) pole or arm. Booms range in size from light handheld poles to very large arms attached to trucks. **2. camera ~ :** A boom arm with a camera attached at one end. This allows the camera to get into positions and make moves not otherwise possible. Such cameras are often fitted with remote controls and video taps for the camera operator working from the ground. If the boom arm includes accommodations for the camera operator (and possibly the focus puller and director) to ride along with the camera, it is generally called a crane. **3. sound ~ ; microphone ~ :** A boom pole with a microphone attached at one end. Used during synchronous sound recording so the operator can stand out of frame while bringing the microphone close to the sound source. The boom operator must keep the boom pole, the microphone, and their shadows out of the shot**.** Generally, the microphone is held above the action, but other angles may be used depending on the exact situation. **4. light ~ :** A boom arm that supports a light. ➢ *v.* **5.** To move a boom arm: *Boom the condor up and to the left. Also* **pole.** *Compare* **boom operator; crane.**



***Left:*** **A Moleboom (definition 1) and supporting stand. It may be equipped to support a light or a microphone (courtesy Mole-Richardson Co., www.mole.com).** ***Right:*** **The range of motion of a MAX light boom (definition 4) up to 17½-foot horizontal extension, 20 feet vertical (courtesy Matthews Studio Equipment, www.msegrip.com).**

**[2]boom** *n.* The low frequency effects (subwoofer) channel in a sound mix.

**boom down** *n.* **1.** A boom-attached camera's or microphone's descending vertical movement during a shot. ➢ *v.* **2.** To lower a boom arm. *Compare* **boom up; camera boom; dolly; [1]pan; [1]tilt.**

**boom man** *n. See* **boom operator.**

**boom microphone** *n. See* **microphone boom.**

**boom operator** *n.* The member of the crew responsible for controlling the boom. Sound boom operators also assist with microphone placement on the actors and on the set.

Motion picture sound booms are typically light enough for the operator to hold the boom with its attached microphone and cable in such a way

**A boom operator doing double duty as production sound mixer while on location for *Presence* (2008) (photograph by Kevin Obsatz, © Drifter Pictures).**

that the microphone is properly positioned to pick up live action dialogue, moving it as the action progresses or the speaker changes without dipping the pole or microphone into the camera frame, casting a shadow on the set, or adding extraneous noise to the sound recording. Most often the microphone is positioned above and pointing towards the speaker, so the boom must be held above head-level for extended periods. In contrast, television studio sound booms tend to be floor-mounted, remote control devices.

The camera operator does not also operate the camera boom. Camera boom operators generally control the position of the camera boom manually. Due to the weight of the camera, camera booms are not handheld, but are affixed to a floor stand, dolly, or truck.

*Also* **boom man; boom swinger; mic man.**

**boom pole; boompole** *n.* A handheld microphone boom. *See* **fishpole.**

**boom shadow** *n. See* **microphone shadow.**

**boom shot** *n.* A shot taken with the camera on a boom. The shot can be static — where the boom is simply used to put the camera in a position that it could not reach from the ground — but most times it will be dynamic — where the boom is moved while film rolls, resulting in changing camera levels and angles during the shot. *See* **crane shot.** *Compare* **jib shot.**

**boom swinger** *n.* [A regionalism of the U.K.] *See* **boom operator.**

**boom track; camera ~** *n.* The large wooden planks, generally 20' long and 12" wide, that are laid down end-to-end in two parallel rows like dolly tracks, but intended for camera cranes, rather than dollies. *Also* **camera crane track; crane track.**

**boom up** *n.* **1.** A boom-attached camera's or microphone's ascending vertical movement during a shot. ➢ *v.* **2.** To raise a boom arm. *Compare* **boom down; camera boom; dolly; [1]pan; [1]tilt.**

**boomerang** *n.* A filter holder mounted on the front of a light, particularly a multi-slot filter holder integrated into a spotlight.

**boomy** *mod.* The audio quality of a space that combines a slight echo with a drop in high frequency sounds. Generally, an undesirable trait. *See* **tubby.**

**boost** *v.* To increase the amplitude of a signal or particular frequency band. The opposite of *cut.* Equalizers boost or attenuate selected frequency ranges.

**boost/cut control** *n.* A physical or virtual control knob that attenuates the input signal when rotated counter-clockwise, amplifies when rotated clockwise, and leaves the input signal unchanged when in the center position.

**booster** *n.* **1.** An automated television or FM broadcast station, operating at relatively low power, that receives a distant input signal, amplifies it, and re-transmits it on the same channel. **2.** A transformer that increases electrical voltage to produce more light from a lamp than its wattage would normally allow. **3.** A booster light. **4.** A filter that increases a light's color temperature.

**booster light; booster** *n.* A fill light used outdoors to reduce shadows on the actors' faces.

**boothman** *n. See* **projectionist.**

**booties** *n.* Disposable paper shoe coverings, similar to those worn in a surgical setting. Used to prevent scuff marks on a dry but recently painted, waxed, or polished floor.

**bootleg** *v.* **1.** To produce, distribute, or sell a creative work illegally or without proper permission. In the audiovisual industries, the term "pirate" is used more often. ➢ *n.* **2.** An item that was produced, distributed, or sold illegally: *The bootleg copy was of inferior quality.* ➢ *mod.* **3. bootlegged:** Produced, distributed, or sold illegally.

**Borberg bulge; Borberg effect** *n.* One of several physical characteristics that affect film as it passes through a projector and therefore also affects the quality and focus of the projected image. It was not until 1978 that projector lenses became available that specifically addressed the issues caused by the Borberg effects. Prior to 1978, camera and projector lenses were both built using the assumption that the film lay flat against the aperture plate in line with the focal plane. While this is generally true of cameras, it is not true of projectors. All contemporary projector lenses take this fact into account.

The heat of the lamp causes the film to bulge slightly towards the lamp and away from the lens (approximately 0.006–0.015 inches under the carbon arc lamps used for Borberg's experiments). This slight amount of bulge (field curvature) means that only a portion of the film frame is in the focal plane at any given time. Once the image is projected onto a screen, the effect is magnified many times. As a result, one can focus the center of the image or the edges but not both at the same time. The problem is even worse in the corners — especially for widescreen images where the corners are proportionally farther from the center than in a standard Academy aperture image. The only way to achieve a focused image across the entire frame would be to have a screen that matched the curve of the film — essentially a spherical shape where the center extends out towards the audience. However, curved theater screens bulge in the opposite direction — away from the audience. This compounds the focus problem significantly.

To make matters worse, the bulge is not consistent. Projected images are shown at least two times (using a twin-blade shutter) to increase the flicker rate from 24 times per second to 48 times per second. As a new film frame is first exposed, it begins to bulge. When the shutter closes, the film begins to cool off and the bulge diminishes. When the film frame is exposed a second time, the film heats again and bulges more than it did the first time. This makes it impossible to fully-correct for the film bulge. Instead, one must correct for the average amount of bulge and accept the focus fluctuations that accompany each new frame. The cooler-running Xenon projector lamps, first introduced in the mid–1960s, significantly reduced the amount of field curvature in projected film but did not entirely eliminate the focus problems.

Further complicating matters, another optical phenomenon affected projected image focus. When the optical sound track was added along one edge of the film frame, Academy aperture called for the film image to be offset to one side. This meant that the center of the film bulge was not aligned with the optical axis of the lens. As a result, one entire side of the screen would be in soft focus while the other side was in focus (in addition to the focus problems the Borberg bulge caused between the center and the edges of the screen). Projectionists often adjusted for this by placing a thin metal shim behind the projector gate so that the film sat at a slight angle with respect to the lens, countering the effect of the image being offset from the optical axis of the lens. This was not an optimal solution.

Several advances in projection technology eventually eliminated the majority of the theatrical projection focus problems resulting from the Borberg bulge and other imperfections of earlier lens and projector design. In 1964, a lens attachment was developed that allowed for adjustable field curvature correction. In 1968, an air-pressure gate was introduced that held the film steady in the gate with a burst of high-pressure air. In 1978,

a new generation of projection lenses was introduced that corrected for both field curvature and the image offset introduced by optical sound tracks. [An eponym, after *Willy Borberg*, who published two articles on the topic in *The Journal of the SMPTE* in 1952/57. Kodak engineers published similar papers in the *Journal of the SMPE* in 1943/49.] *Compare* **field curvature.**

**border light** *n. See* **strip light.**

**born in a trunk** *phr.* Relating to someone born into a show business family. [A reference to the frequent and prolonged travel of those working in live entertainment who must "live out of a trunk."]

**borrowing agreement** LEGAL *n.* A contract arranging for the services of an individual through a loan-out company instead of hiring the individual directly. A loan-out agreement from the hiring company's perspective.

Such arrangements are usually at the request of the individual being hired (who is generally the owner of the loan-out company). Borrowing agreements are often accompanied by an inducement letter in which the subject of the borrowing agreement agrees to perform as required by the contract, otherwise the individual is not necessarily bound by the terms of the borrowing agreement with the loan-out company.

*See* **loan-out agreement.** *Compare* **inducement letter.**

**boss plate** *n.* A wall plate that has been affixed directly to the floor. *Compare* **pidgeon; wall plate.**

**bottom chop** *n. See* **bottomer.**

**bottom end** *n. Also* **lows.** *See* **bass; low frequency.**

**bottom hinge floppy** *n. See* **floppy.**

**bottom-lit animation** *n. See* **back-lit animation.**

**bottom shelf** *n. See* **bottomer.** *Compare* **top shelf.**

**bottomer; bottom chop** *n.* A flag or cutter placed below a lighting unit so that it blocks the bottom portion of the light cast, eliminating excess light and unwanted shadows on the set. *Also* **bottom shelf.** *Compare* **barn doors; sider; [1]topper.**

**bounce** *n.* **1.** Bounce board or card. **2.** Bounce light. **3.** The process of recording several audio tracks using multi-track equipment and then mixing those down to one or two tracks, recorded on the unused tracks of the original recording. For example, with an eight-track recorder, one could record six tracks of audio then bounce them down to the two remaining tracks, freeing up the original six tracks for future use.

**bounce card; bounce board** *n.* A white- or silver-surfaced card (usually cardboard or Styrofoam) used to reflect light onto a nearby subject. Bounce cards provide softer light than a lamp and can be used to fill shadows — especially out of doors where electric-powered lamps may be inconvenient or unavailable. Bounce cards can range in size from a few square inches to ten feet square or more, and are usually attached to a C-stand set close to the subject, though they may also be handheld. *Also* **reflector board; reflector card.** *See* **reflector.** *Compare* **mirror board; shiny board.**

**bounce light** *n.* Light that does not travel directly from source to subject; light reflected off a surface. *See* **bounce.**

**boundary effect** *n.* A sound reflection effect resulting in a localized sound level increase as standing waves accumulate at the walls.

As a sound wave front approaches a wall, the wall resists the motion of the air molecules. The amounts of molecular motion become smaller and smaller while the pressure differences become greater and greater, creating a standing wave with the wall acting as a pressure node. The rigidity of the wall surface determines how much the pressure rises (that is, how much of the pressure is reflected by the wall versus how much the wall absorbs). This process operates independently at each resonant frequency. At very low frequencies, nothing large is completely rigid. However, at higher frequencies (above 100 Hz in a room with typical walls), the boundary effect is more pronounced.

*Also* **pressure zone effect.** *Compare* **absorption coefficient; bass build-up; bass trap.**

**boundary microphone** *n.* A microphone with a small diaphragm mounted very near a sound reflecting plate, or boundary, so that there is no appreciable delay in the reflected sound. Direct and reflected sounds combine in-phase over the audible range of frequencies, resulting in a flat response, free of phase cancellations, excellent clarity and reach, and the same tone quality anywhere around the mic. Boundary mics have a directional response that is half-omni, half-cardioid, or half-super-cardioid.

**boutique** *n.* A small company, dedicated to a particular function or offering a limited product line: *The visual effects boutique could only work on one major project at a time, but the results were spectacular.*

**USAGE:** The term is also used as an adjective: *The company enjoyed a thriving boutique business.*

*See* **pure play.**

**boutique print** *n. See* **select print.**

**bow** *v.* **1.** To debut or premiere: *The new film bowed Friday night.* ➢ *n.* **2.** A premiere event: *The film's bow was a star-studded affair.* [Industry trade paper jargon.]

**bowdlerize** *v.* To delete or modify the parts of a work that are considered offensive, particularly sexually explicit material. [An eponym, after *Dr. Thomas Bowdler*, editor of *The Family Shakespeare* (pub. 1807).] *Compare* **joebreened.**

**box** *n.* **1.** A set with four complete walls. **2.** The container that holds a home entertainment product, generally a videotape. *Also* **jacket.**

**box bible** *n. TV Guide*, the weekly periodical that provides television schedule information for the various U.S. broadcast and cable television markets. The *TV Guide* Web site is www.tvguide.com.

**box office; box-office; BxO; BO** BUSINESS *n.* **1.** The place where tickets are sold for admission to a theatrical performance. Traditionally, this is a booth separate from and in front of the theater. This now includes systems for selling tickets by phone, via the Internet, etc. **2.** The amount paid by the public to the exhibitor for admission to see the theatrical presentation of a film.

A film's cumulative box office receipts, while now only a portion of a film's total revenue, still hold the premier position in judging a work's financial success. The strength of the opening weekend box office, and box office fall off week-to-week, are closely monitored by distributors, exhibitors, the industry press, and, of late, the general public. Further, the theatrical box office often determines how a work will perform (and how much will be paid for the rights) in home entertainment and on television.

Box office is reported cumulated over some period of time (a single showing, a day, a week, etc.), and for some number of films (a single release, all films shown at a theater or theater circuit, all films of a single distributor in current release, all films in release in a territory, etc.). Depending on the territory and data source, the box office reported may be inclusive or exclusive of tax. Flat rate admissions complicate the accurate calculation of a film's box office since the flat admission fee must be allocated among the various films and showings attended by the patrons.

**USAGE:** In some instances, *admissions* may be used to mean *box office*, but that is strongly discouraged due to the resulting confusion between the count of the people who saw a film and the money collected from them for the privilege.

*See* **box office receipts.** *Compare* **house nut.**

**box office appeal** *n.* A star actor's perceived ability to draw an audience and increase the box office revenue for any film in which the actor

appears. *Also* **drawing power; marquee value.** *Compare* **box office poison.**

**box office champ** *n.* The highest grossing film over some period of time, such as a weekend, a season, a year, or over all time. *See* **all-time box office champ.**

**box office chart** BUSINESS *n.* A table published in a trade paper or by a trade organization that summarizes weekly and cumulative box office data for the top grossing films in a given market, or in the total world market. In addition, the charts may include admissions or a count of total screens showing each film. Separate weekend box office charts are also published.

**box office checking** *n. See* **attendance checking.**

**box office comparables** BUSINESS *n.* Data detailing the box office performance of prior works selected based on their perceived similarity to a currently contemplated work (similar genre, same or similar actors, etc.) that can be analyzed in an attempt to predict the likely box office performance of the new work. *See* **comp.** *Compare* **past performance.**

**box office data** *n.* A package of information concerning a film's performance in the theater including the box office gross, admissions, number of screens, number of prints, etc.

**box office draw** *n.* Something or someone that attracts patrons to the theater to see a movie. Generally a star actor, but possibly also a well-known director, the material upon which a film is based (a very popular play or book), the subject of the work, etc. *Also* **box office star.** *Compare* **box office appeal.**

**box office gross; gross box office** BUSINESS *n. Also* **takings.** *See* **box office; box office receipts; gross; theater gross.**

**box office poison** *n.* Something that conventional wisdom says will cause a work to be a financial failure. Often this is an actor who has appeared in a number of financial flops in a row, but this term can also refer to controversial subject matter or a genre that no longer has broad audience appeal.

**box office receipts** BUSINESS *n.* The cumulative fees paid by patrons to exhibitors for admission to a movie theater to see a particular film. May be presented for a single theater, all theaters in a single territory, or all territories in the world. Typically aggregated over time and presented for a particular weekend, release week, calendar year, or run of a film. Depending on the territory and data source, the reported box office receipts may be inclusive or exclusive of taxes and other fees, which may have a dramatic impact on the reported amounts. *Also* **takings; ticket revenue.** *See* **box office; gross; theater gross.**

**box office risk** BUSINESS *n.* The likelihood that a motion picture will not generate sufficient revenue from its theatrical run (and subsequent commercial exploitation in home entertainment, on television, etc.) to make back the producer's investment.

Since success is never certain, there is always risk in any audiovisual project. The level of perceived risk (though not necessarily the level of actual risk) can be reduced by using established star actors, directors, producers, etc. Only investors (and others with deferred income contingent upon financial performance, such as profit participants) bear this risk. Lenders (principally banks), do not have significant box office risk because they generally insist that their loans be secured by completion bonds, distribution contracts or pre-sales agreements, and other forms of insurance or collateral.

**box office star** *n. See* **box office draw.**

**box rental** *n. See* **kit rental.**

**box scores** *n.* Part of script coverage; a table, generally appearing as a box in the lower corner of the first page of script coverage, that scores several script elements on a set scale. The scale generally includes Excellent, Good, Fair, and Poor (or words to that effect). The scored elements often include Concept, Characterization, Dialogue, Structure/Storyline, and Setting/Production Values.

**box set** *n. See* **three-wall set.**

**box truss** *n. See* **truss.**

***Boxoffice Magazine*** *n.* A monthly trade journal that targets the theatrical exhibition market. The *Boxoffice* Web site is www.boxoffice.com.

**BPL** ABBR. *n. See* **broadband over power lines.**

**bpm** ABBR. *n.* The usual measurement of musical tempo. [An initialism of *Beats Per Minute*.]

**BPME** ABBR. *n. See* **Broadcast Promotion & Marketing Executives.**

**bpp; bits per pixel** *n. See* **color depth.**

**[1]bps; b/s** ABBR. *n. See* **bits per second.**

**[2]Bps; B/s** ABBR. *n. See* **bytes per second.**

**brace** *n. See* **stage brace.**

**brace cleat** *n.* A piece of hardware attached to a flat and into which a stage brace can be connected. *Compare* **stage brace.**

**bracketing; exposure ~** *n.* Filming the same thing several times with different exposure settings when one is not certain what setting will achieve the best result. Generally one will film the shot once with the exposure set according to a light meter reading, then again with the exposure set one stop higher and again one stop lower.

**branch-a-loris** *n.* The limb from a tree or shrubbery (with or without leaves, depending on the desired effect) placed in front of a light to cast a shadow, may be moved during filming to create a shifting light pattern; an improvised cookie that casts a complex and naturalistic shadow. [A blend of *branch* and *cucoloris*.] *Compare* **dingo; tree branch holder.**

**branch holder** *n. See* **tree branch holder.**

**branch manager** *n.* The individual charged with supervising the local office of a distributor and responsible for licensing films, delivering prints, and collecting rental fees within a given geographical area.

**branch office** *n.* The distribution company office responsible for licensing films, delivering prints, and collecting rental fees within a given geographical area.

**brand franchise** *n. See* **franchise.**

**brand integration** *n. See* **product integration.** *Compare* **product placement.**

**branded entertainment** *n.* An audiovisual work that incorporates a company's product or service in a way that is integral to the story line without being an obvious promotional piece.

Automobile manufacturers were early adopters of branded entertainment. BMW produced a series of eight short films featuring its cars in a prominent role. The series premiered at the 2001 Cannes Film Festival but their main distribution was through the Internet. In 2003, the films were released on DVD for the home entertainment market. In 2002 Chrysler took on sponsorship of the Million Dollar Film Festival, renaming it the Chrysler Million Dollar Film Festival (CMDFF). The CMDFF was more of a competition than a film festival and resulted in the production of 10 short films each year featuring a Chrysler-made car as a central figure. In 2008, the Topps trading card company created a Web-based sitcom, *Back on Topps*, set inside the company and featuring the twin brothers Leyland and Leif Topps, who must prove themselves when the family company

comes under new management. The home furnishings company Ikea also released a Web-based sitcom in 2008, *Easy to Assemble*, set in an Ikea store where actress Illeana Douglas has given up her Hollywood life to go work at Ikea but is followed there by her agent and celebrity friends.
*Compare* **product placement.**

**Brat Pack** *n.* A loose collection of young actors that appeared in a series of angst filled, teen-oriented ensemble films in the early to mid–1980s.

While writer/director John Hughes is most closely associated with the Brat Pack movies, thanks to films such as *The Breakfast Club* (1985) and *Sixteen Candles* (1984). The first Brat Pack film was Francis Ford Coppola's *The Outsiders* (1983) featuring Tom Cruise, Matt Dillon, Emilio Estevez, C. Thomas Howell, Rob Lowe, Ralph Maccio, and Patrick Swayze (the oldest member of the Pack). The quintessential brat pack movies, *St. Elmo's Fire* (1985) and *The Breakfast Club*, added Andrew McCarthy, Demi Moore, Judd Nelson, Ally Sheedy, and Mare Winningham to the mix. Additional members of The Brat Pack included Molly Ringwald (the youngest member of the Pack), Timothy Hutton, Anthony Michael Hall, and Sean Penn. Unlike the Rat Pack of the 1950s, members of the brat pack generally disliked being labeled with the term and did not necessarily socialize with one another, though they often appeared in films together.

**Universal's *The Breakfast Club* (1985). John Hughes wrote and directed four films starring members of the Brat Pack. (courtesy Heritage Auctions, www.ha.com).**

[Coined in 1985 by David Blum while writing for *New York* magazine as a play on words after *Rat Pack*.]

**break** *phr.* **1.** A request to interrupt a radio conversation. When one wishes to use a two-way radio channel that is already in use, one interrupts with "break" or "break, break" and waits for the other conversation to stop before proceeding. ➢ *n.* **2.** The date when a film is released or its release pattern changes. **3.** A stage in a film's release pattern in a given market. For example, a film's initial break, a film's national break, the break that signals the switch from limited to wide release, a film's second (or subsequent) break, etc. **4.** The financial breakeven point in a work's revenue stream. **5.** A significant event that acts as a turning point, often the point where one's career suddenly takes off: *Alan's big break came in 1982 when critics took notice of his performance as Crazed Inmate #2.* **6.** The transition from one act to another in a story; an act break.

**break a leg** *phr.* A traditional good luck wish from the live theater, where actually saying "good luck" is considered bad luck. [A cledonism of uncertain origin.] *Also* **chookas; fall down backward.** *Compare* **merdre; Scottish Play, the.**

**break character** *phr.* When an actor stops acting and does or says something that is inconsistent with the character being portrayed, behaving in a way that makes it obvious she is an actor playing a part. Most often this involves laughing when the script does not call for it or reacting to something unexpected, such as a flubbed line or a dropped prop. *Also* **step out of character.** *Compare* **break the fourth wall; OOC.**

**break out** BUSINESS *v.* To have a sudden surge in popularity. For example, to dramatically increase the number of theaters or screens during a film's release due to unexpected popularity, or to achieve success that places one above one's peers in terms of popularity, recognition, or the ability to command a fee.

**break the fourth wall** *phr.* When an on-screen character shows awareness of the audience or speaks directly into the camera. The term is a reference to the invisible fourth wall on a theater stage through which the audience watches the performance. In film and television, the fourth wall is the screen itself. For example, when Matthew Broderick addressed the audience in *Ferris Bueller's Day Off* (1986), he broke the fourth wall. *Also* **cross the proscenium.** *See* **answer to the camera; play to the camera.** *Compare* **break character; OOC.**

**breakage; ~ fee** LEGAL *n.* **1.** An allowance in a home entertainment distribution contract for a certain percentage of loss. This amount is deducted from the units produced when calculating royalties due rather than tracking the actual loss due to manufacturing defects or damage during shipment. **2.** Additional money paid by a network to a television series producer in addition to the previously negotiated license fee to cover the cost of additional creative elements added at the network's request or with the network's approval. This typically includes cast changes and special guest stars. [After the odd change retained by a betting agent when paying out winnings.]

**breakaway** *mod.* Something designed to break or come apart on cue easily and without risk of injury to those nearby. Breakaway props such as bottles and furniture are common in fight scenes. A breakaway knife can be used to stab someone without hurting them (the blade retracts into the handle). Breakaway wardrobe may also be employed. For example, if one actor grabs another actor by the sleeve and the sleeve comes off, the costume was most likely rigged in advance as a breakaway so that it would hold together until the proper moment.

**breakaway glass** *n.* A product that resembles glass, but that can be broken without endangering cast or crew.

Originally, breakaway glass props (windows, bottles, etc.) were produced from highly concentrated sugar water and were essentially clear, crystallized sugar. Contemporary breakaway glass is a plastic product designed to break safely without endangering the actors or crew.
*Also* **candy glass.**

**breakaway prop** *n.* A prop that is specifically designed to break on impact without causing harm to actors or crew. Typical breakaway props include bottles, windows, furniture, and doors. They appear in great numbers in action films and westerns. Westerns in particular give the impression that a solid oak chair can be broken upon someone's back without causing permanent harm. *Compare* **candy glass.**

**breakdown** *n.* **1. production ~ ; script ~ :** A document that summarizes the requirements of the production scene by scene, generally produced by the AD or UPM; an analysis of each scene in the script identifying the necessary location, principal cast, bit players, extras, wardrobe, props, etc. and estimating how much it will cost to produce and how much time it will take to shoot.

Each scene in the breakdown is transferred to an individual strip (traditionally a color-coded cardboard strip — computer-based scheduling systems provide an electronic equivalent). The strips are arranged on a strip board and the shooting schedule is established. The breakdown's scene-by-scene summary and the resulting shooting schedule are circulated to each department head as part of the budget preparation process. The department heads may then prepare their own breakdowns unique to their specific needs as part of their planning and budgeting process.

**2.** A summary of all of the acting roles in a production including a physical description of each character, any necessary skills or other special requirements. Bit parts and smaller supporting roles may also

include a count of the character's scenes or lines. **3.** An animation bar sheet; a frame-by-frame record of the significant sound elements in an animated work, including dialogue, sound effects, and music. **4.** A written log detailing each shot on a roll, used as part of the editing process. **5.** The outline for the long-term stories that appear in an episodic program, sometimes prepared by a breakdown writer in consultation with the head writer(s). ➢ *v.* **6.** To separate the camera-original negative or a workprint into its individual takes or scenes. *See* **bible.** *Compare* **character list; cross-plot; shooting breakdown; wardrobe plot.**

**breakdown board** *n. See* **strip board.**

**breakdown notes** *n. See* **cue sheet.**

**breakdown script** *n.* A copy of a script used to produce a breakdown; an annotated script with notes and highlights for each element critical to the breakdown (budgeting and scheduling) process.

**Breakdown Services, Ltd.** *n.* A service company established in 1971 as a communication network between casting directors and talent representatives. Project types covered include episodic television, series pilots, feature films, MOWs, television commercials, print advertisements, live theater, student films, industrials, and reality television. Breakdown Services also operates Actors Access, Extras Access, Showfax, and CastingAbout. The Breakdown Services Web site is www.breakdownservices.com. *Compare* **Central Casting.**

**breakdown sheet** *n.* A detailed breakdown strip; a single sheet of paper (or its electronic equivalent) containing all the details of a particular scene or sequence including a plot synopsis and lists of required locations, cast, crew, props, equipment, vehicles, etc.

**breakdown strip** *n.* **1.** An individual color-coded cardboard strip used to represent a scene on a breakdown board. **2.** The electronic equivalent of a cardboard breakdown strip found in a computerized scheduling system.

**breakdown writer** *n.* In daily soap operas, the writer who prepares the story outline, or breakdown, for an episode of the serial work in consultation with the program's head writer(s). Breakdowns tend to run 14 to 18 pages for a one-hour program. Once the head writer approves the breakdown, the staff writers add dialogue and turn the breakdown into a shooting script.

**breaker; ~ panel; ~ switch** *n. See* **circuit breaker.**

**breakeven; ~ point** BUSINESS *n.* The point at which revenues equal costs; there is neither a profit nor a loss. There is no standard accounting definition for how breakeven is calculated, so its actual meaning varies considerably and must be contractually defined. Net profit participations are paid on the revenue generated after the breakeven point, while gross, or first dollar, participations are one class of costs that go into the breakeven calculation. *Compare* **actual breakeven; artificial breakeven; cash breakeven; initial actual breakeven; rolling breakeven.**

**breakeven for distributor** BUSINESS *n.* The point when the distributor's costs (including the distribution fee, direct expenses, overhead allocations, advances paid to the producer, and any accumulated interest) equal its revenues. The distributor's net profit participation payments may be due on any future earnings. There is no standard accounting rule for how this is calculated, so the exact formula varies from one distribution contract to the next. The distributor's breakeven point is separate from (and comes well before) the producer's breakeven point.

**breakeven for producer** BUSINESS *n.* The point when the producer's costs (including advances and gross participations paid to creative participants and any accumulated interest) equal its revenues from all sources (theatrical, home entertainment, television, etc.). The producer's net profit participation payments may be due on any future earnings. There is no standard accounting rule for how this is calculated, so the exact formula varies from one production to the next, but the breakeven for a producer is generally easier to calculate than for a distributor because the producer's costs and incomes are generally well identified. The producer's breakeven point is separate from (and comes well after) the distributor's breakeven point. If a production company is part of the same studio that distributes the work, then the producer's breakeven point becomes rather murky.

**breakeven point** BUSINESS *n. See* **breakeven.**

**breaking the line** *phr.* [A regionalism of the U.K.] *See* **crossing the line.**

**breakout picture; breakout hit** BUSINESS *n.* A work that breaks out. *Compare* **sleeper.**

**breakout potential** BUSINESS *n.* The likelihood that a work will break out to a wide release after an initial limited release. *Compare* **crossover potential.**

**breaks** *n.* Press releases. [Clipped from *breaking news*.]

**[1]breakup** *n.* An unwanted disturbance in a video signal affecting either or both the image or sound. Generally caused by a loss of sync or physical damage to a magnetic tape.

**[2]breakup** *n.* [A regionalism of Australia.] *See* **deckle.**

**breast** *v.* To direct the movement of a hanging object using a breast line.

**breast line** *n.* A safety or guide line attached to a hanging object, such as when being raised by a crane or pulley system. [Originally a nautical term for a line attached perpendicularly between a boat and a dock. Used in this context because the line extends sideways out from the direction of lift.]

**breasts and buttocks** SLANG *mod. Also* **boobs and butts.** *See* **B&B.** *Compare* **tits and ass.**

**breathe** *v.* **1.** To move in and out of focus, as a film during projection. Commonly due to a slight cupping or buckling of the print as it passes through the projector gate. **2.** To increase and decrease in volume or signal amplitude at a slow, regular rate. In audio systems, this is commonly due to poorly adjusted or unsuitable noise reduction systems, which produce a variable program level or noise floor in an audio signal. *Compare* **float; flutter; pumping; weave; wow.**

**Breen Code** *n.* [An eponym, after Production Code Administration chairman from 1934–1965, *Joseph I. Breen*.] *See* **Motion Picture Production Code.**

**Breen Office** *n.* [An eponym, after Production Code Administration chairman from 1934–1965, *Joseph I. Breen*.] *See* **Production Code Administration.**

**brick-wall filter** *n.* A very sharp filter that masks any frequencies outside the passband. For example, the lowpass filter applied to the input of an analog-to-digital converter to prevent frequencies above the Nyquist frequency from being encoded by the converter. *Compare* **aliasing; anti-aliasing filter; decimation; FIR; IIR; reconstruction filter.**

**bridge** *n.* **1.** A connector. **2.** A catwalk or greenbed suspended above a set. **3. ~ shot:** A filmed shot or sequence, generally consisting of a single shot, that connects two edited shots, scenes, or sequences with a smooth transition. A bridge may be something as simple as a shot from a different angle that joins two shots from a similar angle without an obvious jump cut, or as complex as a montage showing the

passage of time between two scenes. **4.** A music cue used to carry the audience from one scene or mood to another or one which accompanies a visual transition.

**bridge amplifier** *n.* A distribution amplifier used in a cable television system to boost the signal and pass it along two to four branching lines, called feeders, for distribution to subscribers. *Compare* **trunk amplifier.**

**bridge passage** *n.* A section of music that links two musical ideas, such as movements in different keys or tempos. Originally, an eight-bar section of contrasting material in the middle of a song, but now applied to a linking section of any length.

**bridge plate** *n.* A short platform used to raise the camera's height. *Compare* **riser.**

[1]**bridging** *n.* The television scheduling practice of adjusting the time a program ends to discourage viewers from watching a program on another channel that might otherwise appeal to the same audience.

Originally, this was accomplished by starting an hour-long program on the half-hour. Thus, viewers of an 8:30–9:30 program were unlikely to switch half way through to watch a competing program on another channel that started at 9:00. With the widespread adoption of personal digital recorders (PDRs) such as TiVo, broadcasters began bridging by a few minutes — scheduling their programs to run until 9:01 or 9:02, for example, thus discouraging the PDR from recording a program on another channel that started at 9:00.

*Compare* **blunting; counter-programming.**

[2]**bridging** *n. See* **amplifier bridging.**

**Briefcase dollies packed for transport and ready for use (courtesy Matthews Studio Equipment, www.msegrip.com).**

**briefcase dolly** *n.* A small, portable dolly that folds up for easy transport. When folded, it is more the size of a suitcase than a briefcase.

**bright** *mod.* A subjective quality of sound that contains too much high frequency content in comparison to the lower frequencies: *The cymbals sound too bright. Compare* **forward; muddy; tubby.**

**brightness** *n.* **1.** A subjective measure of light, either produced by a light source (a lamp, the sun, a video screen, etc.) or reflected off a surface (an object in the camera's frame, a projection screen, etc.). Objective measures of brightness are expressed in lumens or nits (candela/$m^2$). **2.** The luminance level of a video signal or individual pixel. **3.** A control on some video monitors used to adjust the black level. **4.** The amount of high-frequency detail present in a sound signal. Since high frequencies diminish with distance, brighter sounds seem to be closer to the listener. **5.** The amount of sparkle or personality in an actor's performance. *See* **luminance; value.** *Compare* **contrast; darkness; intensity; Munsell color system; sharpness.**

**brightness control** *n.* The name for the control on some video monitors that adjusts the black level.

**brightness range** *n.* The variation in illumination from the brightest to the darkest area of either a single subject (*subject luminance range*) or all objects visible within a frame (*overall luminance range*).

**brightness ratio** *n.* The relative difference between the brightest and darkest elements within the frame.

**Brighton school of filmmaking** *n. obs.* A loose collection of early filmmakers working in and around Brighton and Hove, England, especially A. Esmé Collings, George Albert Smith, and James Williamson; the techniques developed, and films produced, by the filmmakers at the various Brighton- and Hove-based production companies c. 1900.

While it is difficult to say for sure who invented certain film techniques, the works of the Brighton filmmakers represent some of the first uses of such key concepts as the point-of-view shot, the close-up, continuity editing, crosscutting, and the moving camera. D.W. Griffith and his cameraman G.W. "Billy" Bitzer are often credited for inventing these techniques, but it may be more accurate to say that Griffith and Bitzer advanced the use of these originally Brighton techniques, while developing a new narrative style.

Despite his close association with the Brighton school, Collings' film career did not extend much past 1898. Williamson is best known for his *Attack on a Chinese Mission Station* (1900) and *Fire* (1901), recognized for their early and effective use of editing for dramatic effect. He left film production c. 1909 and later devoted himself to motion picture equipment manufacturing. Smith also left filmmaking to pursue equipment manufacturing. He developed the Kinemacolor additive color film process along with Charles Urban, the developer of the Bioscope camera/projector. Kinemacolor was used well into the 1920s, but eventually lost the market to more advanced systems such as Technicolor.

[An eponym. First appeared in print in 1948 in *Histoire Générale du Cinéma* (*General History of Cinema*) by Georges Sadoul, French author and film historian.]

**brilliance** *n.* A subjective measure of color intensity or saturation.

**Bring Your Investor to Work Day** *n.* A derisive reference to the practice of showing a working film set to project investors. [A play on words after the (U.S.) *National Bring Your Daughter to Work Day*, traditionally observed on the 4th Thursday of each year.] *Also* **investor day on the set.**

**Brinks and Cotton; ~ clamp** *n.* [An eponym, after a tool manufacturer that once produced such items.] *See* **grip clip.**

**British Academy Film Awards** *n. Also* **Orange British Academy Film Awards.** *See* **BAFTA Awards.**

**British Academy of Film and Television Arts** *n. See* **BAFTA.**

**British Board of Film Censors; BBFC** *n. obs.* The U.K. motion picture content ratings board, established in 1912, now called the British Board of Film Classification. *Compare* **BBFC.**

**British Board of Film Classification** *n. See* **BBFC.**

**British Broadcasting Corporation** *n. See* **BBC.**

**British Film Institute; BFI** *n.* A U.K.–based not-for-profit motion picture industry organization that provides funding resources, preservation services, and cultural and educational outreach. Established in 1933. The BFI Web site is www.bfi.org.uk.

**British Film Production Fund** *n.* A fund established to direct British government financial aid to filmmakers and filmmaking companies from the United Kingdom. In order to qualify for the Fund, a filmmaking company has to be incorporated under Commonwealth law and the majority of its board of directors must be British subjects. *Also* **Eady Fund.**

**British Kinematograph Society; BKS** *n. See* **BKSTS.**

**British Kinematograph Sound and Television Society** *n. See* **BKSTS.**

**British Sky Broadcasting** *n. obs. See* **BSkyB.**

**British Society of Cinematographers; BSC** *n.* An educational, social, and professional society established in September 1949 to promote and encourage high standards in the art and craft of cinematography. The

BSC sponsors a number of events each year, including Operators Night, introduced in 1951 and held each December. Operators Night gives BSC members a chance to thank their camera operators, camera crews, and patrons and friends of the BSC. The BSC presents a number of awards each year, including the BSC Best Cinematography Award, The Bert Easey Technical Award, and the John Alcott Memorial Award (sponsored by Arri). The BSC also publishes *British Cinematographer Magazine*. Admission to the BSC is by invitation only. The BSC Web site is www.bscine.com. *Compare* **American Society of Cinematographers Inc.; Australian Cinematographers Society; Canadian Society of Cinematographers.**

**A 2,000-watt Molequartz Super-Broad (courtesy Mole-Richardson Co., www.mole.com).**

**broad; ~ side** *n.* A rectangular, open-face reflector generally housing one or two 1K (1,000 watt) lamps and used as a fill or to provide soft, even illumination over a large area, such as a cyclorama. Broads are classified as floodlights and typically have a spread of approximately 60 degrees. Broads may also be classified as single or double, depending on whether they contain one or two lamps, respectively. *Also* **emily.** *See* **double broad; single broad.** *Compare* **cyc lights.**

**broad lighting** *n.* A portrait-style lighting configuration where the main light source illuminates the side of an actor's face turned most toward the camera.

**broad release** *n. See* **wide release.**

**broadband** *n.* **1.** A device or signal that includes a wide range of frequencies or has a data capacity of at least 1.5 Mbps. **2.** Digital: a technology that can simultaneously carry voice, high-speed data (Internet), video, and interactive services. Broadband is often used to describe high-speed Internet service, without regard to the other services that can be offered by the same facility. **3.** Analog: an analog transmission system that carries multiple video or data channels. A traditional cable television system, for example, employs analog broadband. [Clipped from *broad bandwidth*.] *Compare* **narrowband; wideband.**

**broadband communications system** *n. See* **cable television.**

**broadband network bridge** *n. See* **cable modem.**

**broadband noise** *n. See* **hiss.**

**broadband over power lines; BPL** *n.* A technology that supports the transmission of broadband data over existing AC power lines.

**broadband wireless access; BWA** *n. See* **wireless local loop.**

**broadcast; b'cast** *v.* To transmit an electronic signal (generally radio or television) from a central point to multiple, simultaneous recipients (listeners or viewers) via wire, cable, or radio waves.

A clarifying adjective placed in front of *broadcast* (as in *satellite broadcast*) can be used to identify a particular type of broadcast. Otherwise the term refers equally to all types.

- Traditional radio and television broadcasting is a terrestrial broadcast because the broadcast antennas are fixed to the ground or atop a building.
- A satellite broadcast makes use of an orbiting satellite; the signal originates from the ground, is beamed to one or more satellites, and then broadcast back to receivers on the ground. (The final leg of the signal's journey on its way to the viewer is via satellite.)
- A cable broadcast (more often, *cablecast*) sends its signal along a wire to the receiver, typically a set-top box or television.
- An Internet broadcast delivers a single signal over the Internet to multiple recipients. An Internet broadcast may travel through a cable television system as part of a broadband Internet service.

*See* **diffusion; telecast.** *Compare* **centralcast; multicast; tricklecast; unicast.**

**broadcast affidavit** LEGAL *n.* A broadcaster's sworn and notarized statement attesting to the airing of a particular program (or, in the case of a certified broadcast log, all programs aired during a stipulated time period). Depending on the program(s) referenced, the affidavit may identify the barter spots (commercials) or music cues included in the broadcast. Broadcast affidavits may be required by program syndicators, audience measurement services, government regulators, collection societies, etc. *Also* **certified broadcast log.** *Compare* **AMOL.**

**broadcast auxiliary service** *n. See* **BAS.**

**broadcast day** *n.* The contiguous 24 hour period during which ratings are accumulated. At one time, this ran from the time the station signed on in the morning until it signed off at night (there was then a period of dead air or continuous test pattern that marked the end of the broadcast day). Now that most television stations broadcast programming 24 hours a day, the broadcast day is typically defined to run from 6:00 AM on the morning of the first day until 5:59 AM on the morning of the next day. *Also* **sign-on to sign-off.** *Compare* **broadcast week.**

**broadcast duplication** *n.* The production of physical video-based copies of a work for distribution to broadcasters.

**Broadcast Education Association; BEA** *n.* A professional association of some 1,300 individual and 250 institutional members representing industry professionals, college professors, and graduate students who are interested in teaching and research related to electronic media and multimedia enterprises. The BEA was established in 1955 as the Association for Professional Broadcast Education. The name was changed to its present form in 1973. The BEA meets in Las Vegas each year for the three days before start of the annual National Association of Broadcasters (NAB) convention. The BEA Web site is www.beaweb.org.

**Broadcast Film Critics Association; BFCA** *n.* A professional association of U.S. and Canadian broadcast radio and television film critics, established in 1995. Among other activities, the BFCA recommends a Film of the Month and presents the annual Critics' Choice Awards. The BFCA Web site is www.bfca.org.

**[1]broadcast flag** *n.* A signal embedded in a digital television broadcast that identifies whether the surrounding content can be copied or redistributed by the receiving party. Broadcast flag-compliant digital television equipment recognizes and respects the broadcast flag, preventing any unauthorized actions.

On March 18, 2003, the Advanced Television Systems Committee (ATSC) published a formal standard for redistribution control descriptors. A broadcast flag policy requiring the implementation of the ATSC redistribution controls in the U.S. was developed by the FCC and set to go into effect July 1, 2005. It would have made it illegal to manufacture or import digital television equipment in the U.S. that did not honor redistribution controls. However, The DC Circuit of the U.S. Federal Court of Appeals found that the FCC overstepped its bounds in instituting the broadcast flag. The court held that the broadcast flag went beyond protecting copyright and infringed on the right of fair use and so struck down the FCC policy on May 6, 2005, before it could go into effect. It remains to be seen if legislation will be introduced to create broadcast flag-related obligations in the U.S.

*Compare* **analog hole.**

**[2]broadcast flag** *n.* A logo superimposed on a television image, often placed in the lower right corner of the screen. Used to identify the broadcast station or content owner. *Compare* **bug.**

**broadcast format** *n.* Any of the various means of delivering audiovisual content to multiple recipients simultaneously. Common formats include ATSC, DVB, NTSC, PAL, and Internet multi-cast streaming.

**broadcast genres** *n. See* **television genre.**

**broadcast-grade** *mod. See* **broadcast quality.**

**broadcast log** *n.* A record of the programs aired by a particular broadcaster over some period of time. Broadcast logs typically include the title of each program broadcast, the time of each broadcast, and the identity of the person who prepared the local language version broadcast (if applicable). *Also* **as-run log; usage report.** *Compare* **station log.**

**Broadcast Music, Inc.; BMI** *n. See* **BMI.**

**broadcast network** *n.* A television or radio program production and/or distribution company that delivers its program service through affiliated broadcast stations. The affiliated broadcasters then deliver the content to the consumer via a broadcast technology, such as terrestrial or satellite television. National radio networks once dominated the broadcast industry, but since the 1950s, television networks have played a more significant role. *See* **network.**

**broadcast overspill** LEGAL *n.* A television signal originating from a broadcaster located outside a broadcast distribution agreement's area of guaranteed exclusivity with sufficient strength for residential reception. The distributor is not liable for such overspill and only guarantees contract exclusivity with respect to other broadcasters within the licensed market or territory.

**Broadcast Promotion & Marketing Executives; BPME** *n. obs.* A professional association originally established in the U.S. in 1956 as the Broadcasters' Promotion Association. The Association changed its name to BPME in 1985 to reflect the increased use of formal marketing principals in broadcast promotions. Since 1993 it has been known as Promax (Promotion and Marketing Executives in the Electronic Media). *Compare* **Promax×BDA.**

**broadcast quality; broadcast-quality** *mod.* A subjective measure indicating audio or video material of sufficient fidelity to broadcast on radio or television without further enhancement; equipment capable of producing broadcast quality audio or video.

Each broadcaster may have its own standards that define minimally acceptable broadcast quality material or signals. Generally, broadcasters will not air material that does not meet their standards of technical quality. This has nothing to do with artistic merit or audience appeal, only technical conformance. Manufacturers also establish their own standards for what constitutes a broadcast quality signal (and therefore what equipment can be called broadcast quality). There is no uniform definition for the minimum characteristics of broadcast quality, other than the general agreement that such judgments are made at the signal's point of origin (at the broadcaster or on the output side of the device) and not at the point of reception (at the viewer's television).

*Also* **air quality; broadcast resolution; broadcast-grade.** *Compare* **distribution quality.**

**broadcast quota** LEGAL *n.* A government regulation requiring that a certain percentage of television programming is produced locally, generally excluding commercial advertisements. For example, such a quota could require that 55 percent of all programs broadcast during prime time be of local origin. Broadcast quotas exist in many countries around the world with the notable exception of the U.S. *Also* **television content quota.**

**broadcast resolution** *mod. See* **broadcast quality.**

**broadcast schedule** *n.* A list of the programs and interstitials that will be broadcast on a particular channel or service along with their individual start and stop times. *Also* **air schedule; schedule.**

**broadcast spectrum** *n.* That portion of the electromagnetic spectrum typically used for broadcast applications; the radio frequencies ranging from 3 Hz to 300 GHz.

**broadcast television; BDTV** *n.* The traditional system for delivering a television signal by encoding a television station's programming in analog or digital form and sending it via radio waves over the air from a terrestrial-based transmitter to all in-home television receivers within the signal's reach. [A retronym coined following the introduction of cable and satellite television.] *See* **analog broadcast TV; digital broadcast TV.** *Compare* **cable television; satellite television.**

**broadcast television premiere** *n.* The first airing of a program on broadcast television. This is most likely an airing on an independent television station or on a network affiliate that has acquired the program independent of its network. On occasion, this may be used when a program's first television appearance is on a cable or satellite channel. *Compare* **television premiere.**

**broadcast wave format; BWF** *n.* A standard computer file format developed by the European Broadcasting Union (EBU) to facilitate the transfer of digital audio data files between audio workstations, combining digital audio data (in the Microsoft WAVE format) with a minimum set of metadata necessary to describe the audio content for broadcast applications. At present, BWF supports both linear PCM and MPEG encoded audio files.

**broadcast week** *n.* The contiguous seven day period from 6:00 AM Monday through 5:59 AM the following Monday during which ratings are measured. Unlike a theatrical release week, which begins with the weekend, a television broadcast week ends with the weekend. *Also* **one-week window.** *Compare* **broadcast day.**

**broadcaster** *n.* **1.** One who owns or operates a television or radio broadcast facility. **2.** One who speaks live on air, such as a television news anchor or a radio disc jockey.

**Broadcasters' Audience Research Board Ltd.; BARB** *n.* A service organization established by the BBC and ITV in August 1981 to measure television viewing in the U.K. BARB is underwritten by BBC, ITV, Channel 4, Five, BSkyB, and the Institute of Practitioners in Advertising (IPA). Viewing estimates are obtained from electronic monitoring of a panel of television owning households selected to be representative of the U.K. population. BARB has contracts with three companies to obtain its data: RSMB (responsible for panel design and quality control); Ipsos-MORI (responsible for the Establishment Survey, a continuous survey undertaken to determine the ownership of television equipment and demographic characteristics of the population); and AGB Nielsen Media Research (responsible for recruiting and metering the panels, data collection and processing). BARB succeeded JICTAR (Joint Industry Committee for Television Advertising Research), itself established in 1961. The BARB Web site is www.barb.co.uk. *Compare* **Arbitron; Nielsen Media Research.**

**broadcaster's service area** *n.* The geographical area covered by a broadcast station's signal.

**broadcasting** *n.* Transmitting an electronic signal (generally radio or television) from a central point to two or more recipients. A clarifying adjective placed in front of *broadcasting* (as in *terrestrial broadcasting*) can be used to identify a particular type of broadcasting. Otherwise the term refers equally to all types.

**USAGE:** When spelled with a capital *B*, *Broadcasting* is taken to mean only traditional terrestrial over-the-air broadcasting, to the exclusion of satellite broadcasting, cablecasting, narrowcasting, etc. When spelled with a lowercase *b*, *broadcasting* encompasses all technologies employed to deliver a single program to multiple, simultaneous recipients.

*Compare* **AM; FM.**

***Broadcasting & Cable*; *Broadcasting*** *n.* A weekly broadcast industry trade publication. *Broadcasting & Cable* began on October 15, 1931 as *Broadcasting*. The magazine was founded by Sol Taishoff and Marty Codel to cover the radio industry. Sol was the magazine's editor for 51 years, from its first issue in 1931 until his death in 1982. The magazine later changed its name to *Broadcasting & Cable* to reflect the growing importance of cable to the television industry. *Broadcasting & Cable* now covers the entire spectrum of broadcast, cable, satellite, telecommunications, multimedia, broadband, and emerging technologies. The *Broadcasting & Cable* Web site is www.broadcastingcable.com.

**Broadcasting and Entertainment Trades Alliance; BETA** *n. obs.* A U.K. entertainment industry trade union created in 1984 by the merger of the Association of Broadcasting and Allied Staffs and the National Association of Theatrical, Television and Kinematograph Employees. Originally, BETA was known as Entertainment Trades Alliance (ETA), but it changed its name on February 1, 1985. On January 2, 1991, BETA and the Association of Cinematograph, Television and Allied Technicians (ACTT) joined to become the Broadcasting Entertainment Cinematograph and Theatre Union (BECTU).

**Broadcasting Entertainment Cinematograph and Theatre Union; BECTU** *n.* An independent U.K. media and entertainment industry labor union that represents all staff and freelancers (non-performance grades) in broadcasting, film, theater, leisure, interactive media, and allied areas. The union's 27,000 members are primarily, but not exclusively, based in the U.K. Membership is voluntary and open to anyone working in the covered industries. BECTU was formed by the January 2, 1991 merger of the Broadcasting and Entertainment Trades Alliance (BETA) and the Association of Cinematograph, Television and Allied Technicians (ACTT). The BECTU Web site is www.bectu.org.uk.

**broadsheet; broadside** *n.* An advertising poster printed on one side. Designed for display on a convenient vertical surface such as the side of a building, fence, wall, etc.

**broadside** *n. See* **broad; broadsheet.**

**broken arm** *n.* A grip arm with a ball joint in the middle, allowing greater flexibility when positioning equipment.

**A broken arm with a locking ball joint in the middle (courtesy Matthews Studio Equipment, www.msegrip.com).**

**broom** *v.* To discard a recording during a sound mix, generally to return to the original tracks or an earlier state in the sound mix.

**Brotman's Law** *n.* An industry aphorism that states that if nothing interesting has happened in an audiovisual work by the end of the first reel (within the first ten minutes), then nothing of interest is going to happen. [An eponym, after *Oscar Brotman*, co-owner of the Chicago theater chain, Brotman and Sherman.]

**brown goods** *n.* Televisions and radios; one of four categories of goods in the retail merchandising market, the others being *orange goods* (moderately durable consumer goods that eventually wear out with use and have to be replaced, especially clothing), *red goods* (goods that are consumed upon use, have to be replaced on a frequent basis, and are sold in high volumes with low profit margins, especially food), and *yellow goods* (durable consumer items that enjoy a long useful life, are rarely replaced, and are sold in low volumes with high profit margins, especially major household appliances). Yellow goods may also be called *white goods* because white is the most common color for household appliances.

**Brownie** *n.* **1.** *obs.* The trade name for a line of low-cost amateur cameras produced by the Eastman Kodak Company. The first Brownie, introduced in 1900, was a $1 still camera. In 1951, Kodak introduced the Brownie 8mm film camera. Kodak followed this in 1952 with the Brownie Movie Projector and in 1955 with the multi-lens Brownie Turret Camera. **2. brownie:** The generic name for a still or motion picture film camera, even those that are not produced by Kodak (much the same as using Hoover for vacuum cleaner, Kleenex for facial tissue, or Xerox for photocopier).

**A three-lens Brownie (definition 1) 8mm motion picture camera circa 1955 (photograph by Fons Reijsbergen).**

**brush camera** *phr.* An instruction for an actor to exit a scene by walking directly towards and then past the camera, so close as to almost brush against the camera (without actually coming into contact with the camera or its operator as this may jar the camera and disrupt the shot in progress).

**brute** *n.* A large arc light, usually 225 amps DC; a high-intensity spotlight powered by a carbon arc lamp; the largest (and heaviest) standard studio light. Typically equipped with a 1⅛" (junior) mounting pin. Often used to simulate daylight on an interior set or to augment sunlight when shooting out-of-doors. [An eponym, after the trade name for a brand of arc light.]

**BSC** ABBR. *n. See* **British Society of Cinematographers.**

**BSkyB** ABBR. *n.* A U.K. home entertainment and communications company offering direct-to-home digital satellite television to some to 8.8 million subscribers, Internet broadband service, home telephony, and the U.K.'s most popular PVR (Sky+). BSkyB also owns and operates over 25 satellite broadcast channels including Sky One, Sky News, Sky Arts, Sky Movies, and Sky Sports. BSkyB was created in 1989 when Sky Television merged with BSB (British Satellite Broadcasting) and now serves one in three households in the U.K. and Ireland. The BSkyB Web site is www.sky.com. [An initialism of *British Sky Broadcasting*.]

**BTA** ABBR. *n. See* **basic trading area.**

**BTSC** ABBR. *n.* The FCC committee that selected the MTS standard for stereo television sound in the U.S. in 1984. [An initialism of *Broadcast Television Systems Committee*.]

**bubble** *n. See* **lamp.** *Compare* **turn on # bubbles.**

***Buchwald Case*; *Buchwald v. Paramount*** LEGAL *n.* A breach-of-contract lawsuit brought by Art Buchwald and Alain Bernheim in 1988 against Paramount Studios claiming that Paramount's *Coming to America* (1988) was based on Buchwald's story "King for a Day," which Paramount had optioned earlier. The court agreed in 1990 and awarded Buchwald and Bernheim the money they were due under their "King for a Day" deal with Paramount. The major issue of the case then became how net points are calculated under standard Hollywood accounting practices. Details of the case are available in *Fatal Subtraction: The Inside Story of Buchwald V. Paramount* (pub. 1992). *Compare* **monkey points.**

**[1]buck** *n.* A car that has been cut in half or had its roof removed to facilitate interior filming.

**[2]buck** *n.* One hundred thousand dollars, thus $20 million is equal to 200 bucks. [Industry trade paper jargon.]

**bucking** *n.* The cancellation of all or part of a signal by another signal with equal amplitude but opposite polarity. *Compare* **comb filter.**

**buckle switch; buckle trip** *n.* An automatic cut-off switch that shuts off a camera, printer, or projector if the film stops moving properly along the film path.

**buckling** *n.* **1.** When the film backs up in a camera, printer, or projector, folding over upon itself. Often because one of the loops was not properly maintained. **2.** When film develops a crease because the edges have shrunk and are now shorter than the center, resulting in bending or twisting along the film's length.

If film is stored in dry air, the edges shrink faster than the middle, causing the film to buckle. Over the short term, buckling is the result of a temporary loss of moisture and can be reversed by proper treatment. Over the long term, buckling is caused by the evaporation of solvents from the edges of the film and the damage is permanent.

While film remains the most certain long-term archival medium for audiovisual works, it is susceptible to various forms of physical defect or damage. The most common include:

- Abrasions
- Buckling (Cockling)
- Channeling
- Cinch Marks (Rain)
- Curling
- Embossing
- Fluting (Edgewaving)
- Frilling
- Microspots (Redox Blemishes)
- Reticulation
- Roping (Run-Off)
- Scratches
- Shrinkage
- Sparkle
- Spoking
- Spotting
- Twisting
- Water Spots

*Also* **cockling.** *Compare* **tape deformation.**

**buddy-foil system** *n.* The host/sidekick combination often employed on late night talk shows where the sidekick is a friendly foil for the host. Johnny Carson (host of NBC's *The Tonight Show* from 1962–1992) had Ed McMahon (his co-host) as well as Doc Severinsen (his band leader). Conan O'Brien (host of NBC's *Late Night with Conan O'Brien* since 1993) had Andy Richter (his co-host from 1993–2000) and Max Weinberg (his band leader). David Letterman (host of NBC's *Late Night with David Letterman* from 1982–1993 and CBS's *Late Show with David Letterman* since 1993) has Paul Shaffer (his band leader).

**buddy picture; buddy movie** *n.* A work that relies on the believable interactive chemistry of two characters, usually with opposite personalities. Often, but not limited to, male characters and comedic action films. Buddy films may include a romantic interest with a secondary character, but the primary relationship is always between the two stars. Examples of box office hits from this genre include *Butch Cassidy and the Sundance Kid* (1969), *Lethal Weapon* (1987), *Thelma & Louise* (1991), *Scent of a Woman* (1992), and *Rush Hour* (1998).

**budget** BUSINESS *n.* **1.** An estimate of how much money one expects to spend on a project; the amount of money allocated or set aside for a project; the actual amount spent on a project.

Budgets often go through several revisions, including:

- **Estimated budget:** A rough budget with approximate production costs based on standard industry fees and historical percentages;
- **Preliminary budget:** More detailed than the estimate budget, both more inclusive of anticipated costs as well as more accurate in the amounts allocated to each expense category;
- **Production budget:** Fully detailed budget itemized as closely as possible to help control production expenses;
- **Adjusted budget:** Changes based on cost increases (rarely decreases) of budgeted items;
- **Revised budget:** Changes based on new assumptions; the inclusion of previously un-budgeted expenses; and
- **Actual budget:** Not so much a budget as an accounting of how much money was actually spent.

One may also produce several types of a budget, including:

- **Detailed budget:** An itemized budget that lists every significant expense;
- **Summary budget:** A budget with expenses grouped into a relatively small number of general categories;
- **Internal budget:** A summarized budget, generally providing most likely cost estimates for review by those working directly on a project; and
- **External budget:** A summarized budget, generally providing worst-case cost estimates for review by those outside a project such as investors, etc.

➢ *v.* **2.** To develop a budget.

**budget administrator** BUSINESS *n.* One who is principally responsible for the development of a project's budget and who oversees the actual expenses incurred during the course of the project, reconciling them with the amounts budgeted.

**budget overrun; budget overage** BUSINESS *n.* An amount in excess of a project's approved budget — either the overall budget or the budget for a particular department, line item, etc. Often, a project will have a predefined cushion beyond the overall budget (typically 5–10%) before it is officially considered over-budget, but any amount in excess of a budgeted amount is still an overrun. *Compare* **penalty-free cushion.**

**budget top sheet** BUSINESS *n. See* **top sheet.**

**bug** *n.* A logo superimposed on a television image, often placed in one of the corners. Used to identify the broadcast station or content owner. *Compare* **[2]broadcast flag.**

**bug eye lens** *n. See* **fisheye lens.**

**bughouse** *n.* A poorly maintained, rundown, or dilapidated theater. [A regionalism of the U.K. First appeared in print in 1937.] *See* **flea pit.**

**build** *v.* **1.** To edit, assemble, or compile, as in building a scene from individual shots, building the sound track from individual elements, or building software from source code. **2.** To increase, as in building action or building dramatic tension as a story unfolds.

**buildup; build-up** *v.* **1.** To assemble individual film reels into a single platter for projection. **2.** To work up to a dramatic moment, building anticipation and dramatic tension. ➢ *n.* **3.** Fill material.

**built-in** LEGAL *n.* A compulsory product endorsement clause included in a performer's contract, usually with additional compensation paid directly by the advertiser.

**built-in light meter** *n.* A light meter integrated into a camera that measures the total illumination in the frame. The light meter may control the aperture for automatic exposure. Common to Super-8 cameras, 16mm newsreel cameras, and still cameras of various gauges. With still cameras, the light meter may also control the shutter speed.

**bulb; light ~** *n. Also* **globe.** *See* **lamp.**

**bulk eraser** *n.* A degausser (de-magnetizer) that can erase an entire roll of magnetic recording tape or mag film at one time. Some bulk erasers are designed to fade the magnetic field up from and back down to zero to eliminate pops and other erasure noise normally left on a tape if the eraser is suddenly turned on or off.

**bull-pen** *n. See* **staging area.**

**bull prick** *n. See* **anchor spike.**

**bullet** *n. See* **cartridge; clothespin.**

**bullet hit** *n.* **1.** The simulated effect of a bullet striking an object — a car's windshield, a tree, an actor, etc. **2.** A canister filled with a small amount of explosive material and equipped with an electrically fired detonator; a bullet squib. *Compare* **aspirin hit; [1]squib.**

**bullet plates** *n.* A metal plate placed between an actor's skin and a bullet squib to protect the actor from injury when the squib detonates.

**bullet squib** *n.* A small explosive charge detonated by an electronic remote control, used to simulate a bullet hitting an object. May be placed beneath an actor's clothes (generally with a blood pack), just beneath the surface of the ground, in an area hollowed out in the side of a tree or building, etc. *See* **[1]squib.**

**bullet theory** *n.* A common-sense theory, much debunked, that people are passive recipients of media information. The notion that media can touch people and change them directly, much as a bullet hits any target it is aimed at.

**bullet time** *n. See* **frozen time.**

**bulletproof matte** *n.* A completely opaque matte — one with no partially transparent areas or holes.

**bump** *n.* **1.** An audible change in sound quality or ambient noise within a single scene. May be caused by recording two different shots at the same location with different microphone placements or mixer settings; filming two successive shots at two different locations; or switching back and forth between production audio and ADR audio without proper mixing. **2.** An increase or adjustment, especially an increase in cash compensation (salary, bonus, percentage participation, etc.): *Alan should expect a significant bump given the success of his last film.* Bumps may also be given because of a change in the original terms of an agreement, such as bumping the credit and compensation for an extra who has been given a speaking part or a bit player whose part has been expanded into a supporting role.

**bump in/bump out** *n.* **1.** The brief transition piece that begins (bump in) or ends (bump out) a special segment in a television news or magazine format program. Often including special music or sound effects and a visual montage. A bump in generally ends by displaying the title of the segment. For example, both *The Daily Show* (1996–) and *The Colbert Report* (2005–) employ elaborate parodies of bump ins to introduce featured segments within the show. **2.** An in-camera effect where an object is added to (bump-in) or removed from (bump-out) a shot in such a way that it instantly appears or disappears; a pop-in/pop-out.

**bump map** *n.* A two-dimensional black-and-white image where the shades of gray are interpreted as surface deformations (pits or bumps). The bump map can be wrapped around or projected onto the surface of a three-dimensional computer model. During rendering, the data in the bump map is used to give the illusion of more surface detail than the model actually possesses without the computational complexity and human effort required to develop such intricate surface details in the three-dimensional model.

Bump maps are related to displacement maps. While a bump map gives the appearance of changing the surface of a three-dimensional model, a displacement map actually alters the surface.

*Compare* **mapping.**

**bumper** *n.* **1.** A pre-recorded station identification announcement. **2.** A brief transition piece that begins or ends a special segment within a longer program; a bump in or bump out. **3.** A segment of a television program most commonly found directly before or after a commercial break that is used to advertise the current program by showing a graphic or playing music that relates to the program. May also include a billboard advertisement announcing one of the program's commercial sponsors. Bumpers act as an advertising tool and smooth the transition from a show to a commercial break to help keep the audience interested in what is to come. **4.** A small segment of music precedes a visual dissolve. *Compare* **continuity announcer; fee spot; lead-in; tag.**

**bumper footage** *n.* Extra frames included at the beginning and end of an animated scene to allow greater flexibility during editing.

**bumper period** *n.* The period between reserved studio times (recording studio, soundstage, location, etc.); the time during which the outgoing production must remove all of its equipment and return the facility to its original condition before the next production is booked to use the studio. *Compare* **set turnaround.**

**bundle** *n.* Several independent works, each in their own package, sold as a single unit. *Compare* **block booking.**

**bundled package** BUSINESS *n. See* **tiered pricing.** *Compare* **price discrimination.**

**bungalow** *n.* **1.** A thatched or tiled house or cottage, of a single story, usually surrounded by a veranda. **2.** A free standing, single story structure commonly used as office space on motion picture production lots constructed during the Studio Era (1927–1954). **3.** A nickname for a camera blimp.

**bupkis** *n.* Nothing at all; something that has no value: *After all that trouble, we ended up with bupkis.* [Yiddish. Literally *goat droppings*. Used collqually as an expression equivalent to *beans*, *zip*, or *zilch*.]

**Bureau of Motion Pictures** *n. obs.* A division of the U.S. government's Office of War Information that operated out of Hollywood during World War II. It advised the American film industry on how to best synchronize film content with the national war effort and oversaw screen treatments and finished scenarios of projects in development and pre-production.

**burlesque** *n.* **1.** A creative work that excites laughter or contempt by extravagant images, or by a contrast between the subject and the manner of treating it, as when a trifling subject is treated with mock gravity or a solemn subject is made ludicrous. **2.** A variety program featuring ribald humor and bawdy performances. *Compare* **pornographic.**

**burn** *v.* To record data onto a writable optical disk such as a CD-R or DVD-R.

**burn hot** *v.* To become noticeably hot during operation, such as is the case with incandescent electric lamps.

**burn in** *v.* **1.** To superimpose visible time code numbers on a video source, generally to assist with editing. **2.** To superimpose one image on another, either in-camera or as an optical or digital effect. Often used as a simple means to add subtitles to a work. **3.** To fully expose an area of a negative image using a bright light, leaving a dense black space on the negative and a clear empty space on the resulting positive. Often used to prepare mattes that will be used in a composite shot. **4.** To fade to white. **5.** To run a new electronics device for a period of time to ensure that it has been constructed properly.

**burn-in** *n.* **1.** A videotape produced with visible time code numbers playing on screen, generally to assist with editing. **2.** Any image that is superimposed on another, ranging in appearance from translucent to all white. Examples of burn-ins include superimposed rain and snow effects, broadcast station logos, subtitles, time code numbers, etc. **3.** The physical damage caused to a CRT or plasma monitor when the same image is displayed for too long and it becomes a permanent feature of the display, generally visible as a ghost image. *Compare* **bug.**

**burn-in matte** *n. See* **foreground matte.** *Compare* **hold-out matte.**

**burn-ins** *n. See* **superimposed titles.**

**burn out** *v.* **1.** To fully expose an area of a positive image using a matte card and a bright light, leaving an empty place on any negative struck from that positive. The empty space on the negative is filled with a composite image using an inverted matte. **2.** To fade from white.

**burn-out** *n.* The diminished capacity to emit light by the phosphor coating on a video display (CRT or plasma); a side effect as a display device ages and the phosphor coating wears out. Much more pronounced on a plasma display than on a CRT.

**burned-in time code; burnt-in time code; BITC** *n. See* **BITC.**

**burned location** *n.* A place where film crews cannot shoot because of the poor behavior of past film crews.

**burnt up** *mod.* Overexposed.

**burst** *n. See* **black burst; color burst.**

**burst error second** *n.* Any second in a data communications stream that contains at least 100 data reception errors.

**burst vector** *n.* The angle and amplitude of the color reference in a composite video signal.

**bus** *n.* **1.** A communications network topology where a common pathway connects two or more electronic devices. An internal bus connects components within a computer chip (such as the CPU, or central processing unit), while an external bus (such as USB or IEEE 1394) connects a series of physically separate devices with a common communications link, much like an old-fashioned telephone party line. **2. ~ bar:** A metal strip to which electrical cables or breaker switches may be connected, sharing a common electrical power source. [After a municipal passenger bus, which halts at all the stops on its route in the same way that signals on an electronic bus are delivered to all connected devices.] *Compare* **ring; ¹star; tree; trunk cable.**

**bus shelter** *n.* A promotional poster typically measuring 48" × 72"; the poster size suitable for passenger shelters at U.S. bus stops. *Compare* **car card; one sheet.**

**business** *n.* **1.** Actions performed by an actor to enhance the realism of the character being portrayed; stage business or busy work that does not rise to the level of a featured bit: *The business with the car keys is taking too long.* **2. the business:** Show business; the entertainment industry, but especially the television production and broadcast industries. *Compare* **industry, the.**

**business affairs department** *n.* The people in a studio or production company who negotiate the major deal points in talent, acquisition, and distribution/sales agreements. Depending on the company, this may be the same as or separate from the legal department, where the contract language is developed and contracts are administered.

**business manager** *n. See* **manager.**

**business of show, that** *phr.* A pretentious way of saying "show business."

**busk it** *v.* To improvise. [A regionalism of the U.K.] *See* **ad lib.**

**busted pilot** *n.* A pilot that is produced, but never aired: *Every hit show rides on a sea of busted pilots.* [Industry trade paper jargon.]

**busy** *mod.* Containing more than can be perceived at once — more action, more details, etc.: *This scene is too busy; let's eliminate half the extras.*

**busy work** *n. See* **business.**

**butt plug** SLANG *n.* A stand adapter pin.
**USAGE:** Offensive
*See* **stand adapter.**

**butt weld; butt-weld; ~ splice** *n.* A film splice made by joining the cut edges of two pieces of film with a piece of transparent tape. There is no overlap, so no film is lost in a butt splice, but it is not as strong (or permanent) as an overlapping cement splice. *See* **tape splice.** *Compare* **diagonal splice.**

**butt-weld splice** *n.* A type of butt splice produced using heat and pressure rather than tape.

**butterfly** *n.* A rigid frame with a fabric covering that is used to diffuse, reflect, or block light depending on the covering material. Butterflies are typically square and come in sizes that range from 4' to 20' on each side. The covering may be fixed or removable and can include net, silk, solid, or grifflon.
**USAGE:** Large *butterflies*, typically 12' and larger, are more commonly called *overheads*.

**butterfly kit** *n.* The package of material and frame that constitutes a butterfly. A typical butterfly kit contains a frame and a set of grip net coverings, or rags, including a single, a double, a silk, a solid, and (in some cases) a grifflon.

**A light duty 6-foot by 6-foot butterfly kit (courtesy Matthews Studio Equipment, www.msegrip.com).**

**butterfly lighting** *n.* A portrait-style lighting configuration where the main light source is placed high and directly in front of an actor's face.

**button** *n.* **1.** A short sequence at the end of a trailer, television commercial, or radio commercial that appears after what seems to be the end of the advertisement (generally, after the title of the work being advertised has been presented on screen, but before the credits block that traditionally ends a trailer). This provides special emphasis or a punch line designed to enhance the selling message of the advertisement. **2.** A short, final segment or epilogue of a television series episode. *See* **tag.** *Compare* **credit cookie; Easter egg.**

**buttons** *n.* A television or video player/recorder remote control. *See* **volumizer; zapper.**

**butts in the seats; bums in the seats** *phr.* Theatrical audience members. *Compare* **eyeballs; fannies.**

**buy** *n.* A pay-per-view (PPV) or video-on-demand (VOD) retail transaction where a service television subscriber pays an additional fee for the right to view the PPV or VOD content.

**buy rate** *n.* The fraction of all possible buyers who actual purchase a product, expressed as a percentage. For example, the cable television PPV (pay-per-view) buy rate is the number of PPV sales divided by the number of addressable subscribers (the cable television subscribers capable of purchasing a PPV event).

**buyer** *n. See* **film buyer; production buyer.**

**buyer-readiness stage** BUSINESS *n.* A particular point in the consumer adoption process, including awareness, knowledge, liking, preference, conviction, and purchase.

**buying a gross; buying the gross** BUSINESS *n.* Spending a great deal of money to advertise and promote a film in theatrical release to draw patrons into the theater and drive up the film's gross box office receipts.

This practice generally results in a financial loss for the theatrical distributor (and therefore a lack of net profits for the producer). When distributors buy a gross they are generally looking towards a long-term return on their investment, since U.S. theatrical box office results often drive other markets and a high gross in the U.S. market can improve the deals that are later struck in other markets. Of course, the immediate beneficiaries of a distributor buying a gross are the exhibitors, who then may be more likely to book subsequent films from that same distributor under favorable terms in the hopes of another strong run.

*Compare* **carryover effect.**

[1]**buzz** *n.* Anticipatory word-of-mouth, gossip, etc., especially between industry insiders. Buzz generally precedes an event: films have good or bad buzz before they are released (sometimes before they are even made); actors have buzz before their first appearance in a major work; etc. Buzz may develop naturally, but is more often driven by active publicity campaigns. *Compare* **heat.**

[2]**buzz** *n.* Unwanted noise in a digital audio recording caused by the aliasing of high pitched sounds. *See* **audio aliasing.** *Compare* **hiss; hum.**

**buzz-to-dud** *n.* The path followed by many projects that begin with great anticipation and positive word-of-mouth but ultimately fail to live up to their own hype: *One more buzz-to-dud and Alan won't even make the C-list.* [Industry trade paper jargon.]

**buzz track** *n.* **1.** A recording of room tone or ambient noise. **2.** A length of optical sound film that is run through a projector when one wishes to adjust the lateral alignment of the exciter lamp's aperture for proper sound reproduction.

**bvox** ABBR. *n. See* **backing vocals.**

**BW** ABBR. *n. See* **bandwidth; black-and-white.**

**BWA** ABBR. *n.* [An initialism of *Broadband Wireless Access*.] *See* **wireless local loop.**

**BWF** ABBR. *n. See* **broadcast wave format.**

**BxO** BUSINESS *n. See* **box office.**

**by-line** *n.* **1.** The name of the author presented at the beginning of a journalistic work. **2.** A celebrity endorsement, generally in print ads.

**bye-bye** *n. See* **toss.**

**bypass** *n.* A feature of a sound mixer or audio effects unit that allows the user to switch the incoming signal directly through to the unit's output without modification, allowing a direct comparison between the processed and unprocessed signals.

**byte; B** *n.* **1.** Commonly: a group of eight bits representing one ASCII character (A, 4, @, q, etc.); a unit of measurement for computer capacity and digital file size.

For convenience, very large numbers of bytes are grouped for easy reference.

| | |
|---|---|
| Kilobyte | 1,024 bytes |
| Megabyte | 1,048,576 bytes |
| Gigabyte | 1,073,741,824 bytes |
| Terabyte | 1,099,511,627,776 bytes |
| Petabyte | 1,125,899,906,842,620 bytes |
| Exabyte | 1,152,921,504,606,850,000 bytes |
| Zettabyte | 1,180,591,620,717,410,000,000 bytes |
| Yottabyte | 1,208,925,819,614,630,000,000,000 bytes |

**USAGE:** The preferred abbreviation for *byte* is uppercase *B*, while *bit* is abbreviated with a lowercase *b*.

**2.** Technically: one half of a word in a digital computer. The exact size of a byte then depends on the computer's word size: an 8-bit word system has a 4-bit byte; a 16-bit word system has an 8-bit byte; a 32-bit word system has a 16-bit byte; etc. Due to the widespread use of 16-bit computer systems over many years, a byte is often just assumed to be a group of 8 consecutive bits regardless of the computer's actual word size.

| *Year* | *Intel CPU Model* | *Word Length* | *Bytes* |
|---|---|---|---|
| 1971 | 4004 | 4-bit | 2 × 2-bit |
| 1974 | 8080 | 8-bit | 2 × 4-bit |
| 1978 | 8086 | 16-bit | 2 × 8-bit |
| 1986 | i386 | 32-bit | 4 × 8-bit |
| 2001 | Itanium | 64-bit | 8 × 8-bit |

[A play on words based on the association of the verb tenses *bit* and *bite*.] *Compare* [2]**bit; nibble; word.**

**bytes per second; B/s** *n.* A measure of digital data transfer speed; the number of bytes of information that can be transmitted or processed each second. In some cases, this represents a maximum (or burst) rate during peak times, while in others it represents the sustained (or average) rate over a longer period.

**C** ABBR. *n.* **1.** Century, as in C-stand. **2.** Chrominance or chrominance value, as in Y/C. **3.** The first letter of a Canadian television or radio broadcast station call sign. **4.** A type of screw-in lens mount used on smaller cameras. **5.** Copy, a designation used by access control systems. **6.** Children, an English-language Canadian television rating symbol of The Action Group on Violence on Television (AGVOT) indicating that the program is appropriate for children to view. French language television programming in Canada is classified according to the Régie du Cinéma du Québec system (www.rcq.gouv.qc.ca). The AGVOT ratings system Web site is www.vchipcanada.ca.

**C for children, a Canadian television classification system rating icon (definition 7).**

According to the Canadian TV Classification System: "Programming intended for children with this designation must adhere to the provisions of the Children's section of the Canadian Association of Broadcasters (CAB) Voluntary Code on Violence in Television Programming. As this programming is intended for younger children under the age of 8 years, it will pay careful attention to themes which could threaten their sense of security and well-being. As programming for children requires particular caution in the depiction of violence, there will be no realistic scenes of violence. Depictions of aggressive behaviour will be infrequent and limited to portrayals that are clearly imaginary and unrealistic in nature."

*Compare* **C8; TV-Y.**

**C-band** *n.* **1.** Radio waves in the range of approximately 4 to 8 GHz. ➢ *mod.* **2.** A type of communications satellite that uses microwaves in the C-band, especially in the 3.7 to 4.2 GHz range.

C-band satellites are the most common type of communications satellite (there are 37 different C-band satellites serving North America alone). C-band waves are significantly longer than K-band waves (including the Ka- and Ku-band waves commonly used by communications satellites) and are typically transmitted at lower powers. Because of this, C-band earth stations (satellite dishes) tend to be relatively large. For example, most consumer C-band dishes range from 8–12' in diameter.

*Compare* **DBS; IF-band; Ka-band; Ku-band; L-band; X-band.**

**"C" camera; C-camera** *n.* The tertiary camera in a multi-camera setup. The "C" camera is often a mobile camera (hand held or steadycam), while cameras "A" and "B" are more often on dollies, pedestals, or tripods. There may also be a "D" camera, "E" camera, etc., depending on how many cameras are used simultaneously. *Also* **camera three.** *Compare* **"A" camera; "B" camera; multi-camera; three-camera format.**

**C clamp** *n.* A device shaped like the letter C with a threaded pin that can be used to close the open gap in the C, thus affixing the clamp to anything set inside the gap. C clamps adapted for grip use typically have one or two ⅝" (baby) male mounting pins or a 1⅛" (junior) female mounting receiver attached to the outer edge of the clamp. One can mount the C clamp to a structure or pipe and then attach a piece of equipment to the C clamp's mounting point. [After the characteristic *C*-shape of the clamp.] *Also* **G-clamp.** *Compare* **flat face C-clamp; pipe face C-clamp; speed C.**

**A selection of double junior C clamps, each equipped with horizontal and vertical 1⅛-inch receivers (courtesy Matthews Studio Equipment, www.msegrip.com).**

**"C" county; C-county** *n.* A U.S. county (or its local equivalent) with a population over 40,000 or that includes all or part of a Metropolitan Statistical Area (MSA) with a population over 40,000, excluding the designated "A" and "B" counties as determined by Nielsen Media Research. Used in the calculation and presentation of marketing statistics and demographics. *Compare* **"D" county.**

**C8** ABBR. *n.* An English-language Canadian television rating symbol of The Action Group on Violence on Television (AGVOT) indicating that the program is appropriate for children eight years old and older to view without parental guidance. French language television programming in Canada is classified according to the Régie du Cinéma du Québec system (www.rcq.gouv.qc.ca). The AGVOT ratings system Web site is www.vchipcanada.ca.

**C8 for children 8 and older, a Canadian TV classification system rating icon.**

According to the Canadian TV Classification System: "This classification is applied to children's programming that is generally considered acceptable for youngsters 8 years and over to view on their own. It is suggested that a parent/guardian co-view programming assigned this classification with younger children under the age of 8. Programming with this designation adheres to the provisions of the Children's Section of the [Canadian Association of Broadcasters] Voluntary Code on Violence. These include not portraying violence as the preferred, acceptable, or only way to resolve conflict; or encouraging children to imitate dangerous acts which they may see on the screen. Programming within this classification might deal with themes which could be unsuitable for younger children. References to any such controversial themes shall be discreet and sensitive to the 8–12 year age range of this viewing group."

*Compare* **C; TV-Y7.**

**C-format** *n. See* **Type C.**

**C-47** *n.* [After its one time part number in a grip equipment catalog.] *See* **clothespin.**

**c-light** SLANG *n.* A small spotlight used to eliminate shadows that obscure a focal point within the camera's frame.

**USAGE:** While the abbreviated term and the way it is commonly used are quite innocuous, the source term contains profanity, which some might find offensive.

[Coined in the adult film industry to identify a light used to illuminate the more shadowy recesses of a woman's anatomy.]

**C-list** *mod.* Actors, directors, writers, etc., working at the lowest fringe of the legitimate entertainment industry. *Compare* **A-list; B-list.**

**C-mount** *n.* A type of screw-in lens mount often used on 16mm cameras, such as the Bolex. C-mounts are not as strong as bayonet mounts and so are not normally used with large or heavy lenses.

**C/N** ABBR. *n. See* **carrier to noise ratio.**

**c-scope** *n.* [An eponym, clipped from *CinemaScope*.] *See* **scope.**

**C+ stand** *n.* The trade name for a type of C-stand where the legs can be removed from the shaft for easy transport and storage. This also allows each part to be used separately. *Also* **turtle base C-stand.** *Compare* **riser; turtle.**

**C-stand** ABBR. *n.* **1.** An equipment stand with a telescoping shaft and three legs that fold flat when not in use. The standard C-stand extends to 53" high, while a hi-boy extends to 73" and a low-boy to 26". C-stands are typically topped with a standard ⅝" (baby) receiver and a friction head that can hold extension arms, flags, tree branches, etc. The C-stand head is often called a *grip head* or *gobo head*. **2. C-Stand; Century Stand:** The trade name for a line of equipment stands manufactured by Matthews Studio Equipment. In 1974, Matthews introduced the first C-stand with a folding base (now the industry standard). The Matthews Web site is www.msegrip.com. [An initialism of *Century stand*.] *Also* **gobo stand; grip stand.**

**A C+ stand with the legs removed and folded flat for convenient storage (courtesy Matthews Studio Equipment, www.msegrip.com).**

**C-stand head** *n. See* **grip head.**

**C-Type** *n. See* **Dolby SR; noise reduction.**

**c/u** ABBR. *n. See* **close-up.**

**C-weighting** *n.* An audio equalization curve applied to sound level meters in an attempt to make their measurements correspond better to the perceived loudness of sounds, which is not equal for all frequencies. Unlike A-weighting, C-weighting measures frequencies uniformly over the audio spectrum. An SPL meter will allow the choice of either (or neither) weighting function. *Compare* **A-weighting; B-weighting; equal-loudness contour; sound pressure level.**

**CA** ABBR. *n. See* **chromatic aberration.**

**CAA** ABBR. *n.* A literary and talent agency established in 1975 by Michael Ovitz and four other ex–William Morris Agency agents. CAA has since surpassed William Morris to become Hollywood's largest talent agency. While at CAA, Ovitz negotiated deals beyond talent representation and packaging, including Matsushita's purchase of MCA/Universal and Sony's purchase of Columbia Pictures, reportedly netting Ovitz $48 million in commissions. The CAA Web site is www.caa.com. [An initialism of *Creative Artists Agency*.] *Compare* **ICM; William Morris Agency, Inc.**

**cable** *n.* **1.** A strong rope made of metal wire. **2.** A heavy duty insulated electrical wire. **3.** Cable television. ➢ *mod.* **4.** Relating to cable television, including the physical equipment, infrastructure, content, services, etc.

**cable access television; CATV** *n. See* **cable television.**

***Cable Act of 1992*** *n. See* ***Cable Television Consumer Protection and Competition Act of 1992.***

**Cable Authority** *n. obs.* The government organization established by the *Cable and Broadcasting Act of 1984* to regulate the cable television industry in the U.K. On January 1, 1991, the Cable Authority was absorbed into the Independent Television Commission. *The Dissolution of the Cable Authority Order of 1998* dissolved the Cable Authority on September 10, 1998.

**cable broadcast** *n.* An electronic broadcast, usually a television signal, delivered via a wired network from the cable headend to the consumer. Cable broadcasts are typically received by a set-top box or a television. *See* **broadcast.**

**cable cart** *n.* A rolling cart with pneumatic tires, designed to hold rolls of electric power cable. *Also* **cable dolly.** *Compare* **crate cart; distro cart; head cart; taco cart.**

**cable channel** *n.* A television channel that is not available to viewers via terrestrial broadcast — only via cable television or direct broadcast satellite (DBS) systems. *Compare* **cable network.**

***Cable Communications Policy Act of 1984*** LEGAL *n.* U.S. federal legislation enacted on October 30, 1984 that deregulated the U.S. cable industry. It amended the *Communications Act of 1934*, which created the FCC, to remove many of the restrictions previously placed on cable television operations in the U.S., while also providing a national cable television policy and establishing guidelines for applicable federal, state, and local regulations.

**cable converter box** *n.* A set-top box provided by a cable company for use in a subscriber's home that allows access to the cable services.

Without a cable converter, a standard television could only receive channels 2–13 (the traditional VHF channels) from the cable service. Today's cable-ready televisions can receive far more cable channels without an external cable box, but cannot accommodate premium programming that requires an addressable box provided by the cable company. As a result, most homes receiving cable television service use a cable converter box regardless of the type of television.

*Compare* **channel one.**

**cable dolly** *n. See* **cable cart.**

**cable drop; drop** *n.* **1.** An installed cable TV outlet, whether or not a television is connected or cable service is provided. **2.** The cable television wire and hardware from the tap at the feeder line to the subscriber's premises. *Also* **house drop.**

**cable equalization** *n.* The process of altering the frequency response of a video amplifier to compensate for the high frequency losses in a connected coaxial cable.

**Cable Europe; European Cable Communications Association** *n.* An association of European cable television system operators and trade associations established in 1955. Cable Europe lobbies European institutions on behalf of its members and facilitates the free exchange of information and industry best practices. In 2005, Cable Europe established EuroCableLabs to conduct research, develop standards, and certifying equipment compliance with established specifications. Prior to 2006, Cable Europe was known as the European Cable Communications Association. The Cable Europe Web site is www.cable-europe.eu.

**cable franchise** *n.* A government-issued license granted to a cable system operator covering a specific geographic area. Issued by the local government body with regulatory authority over cable television operations.

Although the 1992 *Cable Act* prevents local regulatory bodies in the U.S. from "unreasonably" preventing competition in a given area by denying a license to a competing company (known as an *overbuild*). In practice, overbuild licenses have seldom been granted so that franchise agreements often grant de facto monopoly status to operating companies. As of this writing, however, the FCC was reviewing regulations which would govern the entrance of new participants into the market and foster competition.

**cable free TV** *n.* Audiovisual programming delivered directly to the viewer's home via coaxial or fiber optic cable without additional charge beyond government taxes or regular periodic cable television service fees (basic cable subscription fee). *See* **basic cable; free TV.** *Compare* **pay TV.**

**cable handler** *n. See* **cable puller.**

**cable headend; CHE** *n. See* **headend.**

**cable loss** *n.* The amount of anticipated signal attenuation compensated for by an amplifier's manufacturer during the factory alignment, or pre-equalized, process. *Compare* **line compensation.**

**cable modem; CM** *n.* A broadband network bridge that interconnects a cable television system and a digital Ethernet network, used to provide broadband Internet service to individual subscribers. Cable modems generally provide asynchronous connections, with faster download speeds (Internet to subscriber) than upload speeds (subscriber to Internet).

**USAGE:** Technically, *cable modems* are not *modems*, since their major purpose is not digital-to-analog/analog-to-digital conversion, otherwise known as modulation/demodulation, from which the term modem derives, but have picked up the name based on their functional similarity to a traditional telephone-attached modem.

*Also* **broadband network bridge.**

**cable modem termination system; CMTS** *n.* The equipment located at the cable television system headend or distribution hub that interconnects the data portion of a cable system to a wide-area network or the Internet.

**cable network** *n.* **1.** A cable channel that is available on more than one cable television system.

Cable network programming is not available to viewers via terrestrial broadcast. Content may be delivered to a cable system operator via satellite, microwave, or hard-wired connections, but it is then distributed by the system operator to the viewers across the local cable television system. Unlike traditional broadcast networks, which attempt to draw the largest audience possible by providing programming with a broad-based appeal, most cable television networks focus on niche markets, such as sports programming, cooking shows, cartoons, etc. This led to the term *narrowcasting* in contrast to *broadcasting*.

**2.** The portion of a cable television system used for data over cable services. Cable networks generally employ an asynchronous communications scheme with higher download speeds (allocating system bandwidth in the range of 54 MHz to 750 MHz) than upload speeds (in the range of 5 to 42 MHz). Customers on each segment of the cable network share a common communication path for downstream data and a separate common path for upstream data, effectively a pair of uni-directional data buses, so actual customer throughput rates are determined by the other traffic on the network at that time. *See* **network.** *Compare* **basic cable; pay cable; premium channel; satellite television.**

**[1]cable operator** *n.* An entity that provides a package of television services directly to individual subscribers via a wired infrastructure (not via over-the-air broadcast). *Compare* **cable television system.**

**[2]cable operator; cableman; cable woman; cableperson** *n.* The crew member who handles all sound-related cables, ensuring that they are properly connected and safely deployed. *Also* **third man; [1]third person.** *See* **cable puller; location sound assistant.** *Compare* **sound mixer.**

**cable pay TV** *n.* The delivery of audiovisual programming via coaxial or fiber optic cable to recipients who pay a fee to receive the signal for in-home viewing, including hotels or similar temporary living places for delivery to the private rooms in their facility via closed circuit television. *Also* **pay cable.** *See* **pay TV.** *Compare* **free TV.**

**cable penetration; ~ rate** *n.* The proportion of homes in a given area with cable television (paid subscribers) compared to the total number of households that could potentially receive cable service (homes passed), expressed as a percentage.

**cable person** *n. See* **cable puller.**

**cable powering** *n.* A method of supplying power to solid-state cable television equipment by using the cable system's coaxial cable to carry both signal and power simultaneously.

**cable puller** *n.* **1.** One who handles sound cables, microphones, and other recording equipment. **2.** One who handles camera cables and related equipment. *Also* **cable handler; cable person.** *See* **[2]cable operator; location sound assistant.**

**cable raceway** *n. See* **trough.**

**cable release** *n. See* **shutter release.**

**cable retransmission** *n.* The transmission of off-air television programming over a cable TV system. Rightsholders may be compensated for the retransmission of their programming in distant areas by payment of a license fee, which is collectively administered.

When a cable system retransmits a broadcast signal whose over-the-air transmission reaches the same area covered by the cable system, a retransmission fee is not normally due since the broadcaster's original license fee for the programming is presumed to have adequately covered that market. However, when a cable system brings in a signal from a distant area (a signal that does not reach the cable system's subscribers via terrestrial broadcast), then a retransmission fee is generally owed to the original content provider.

**cable signal leakage** *n.* Excessive levels of radio frequency (RF) energy that radiate from cable television systems. Such leaks can cause interference with other RF users, including safety service users such as aviation, police, and fire departments.

**cable subscription unit** *n. See* **revenue generating unit.**

**cable sync** *n. obs.* A method of keeping sound and picture synchronized during double-system sound recording; a cable connecting a pilotone generator in the camera to the tape recorder where the pilotone sync signal is added to the sound recording. The sync signal is later used to transfer the sound from the tape to mag stock at exactly the same speed as the camera was running when the sound was recorded (even if that was not 24 frames per second), thus ensuring that sound and picture are in sync. *Compare* **cableless sync; crystal sync.**

**cable system** *n.* A facility that provides cable television service in a given geographic area, comprised of one or more headends and the connected distribution network.

**cable television; cable; CATV** *n.* A system for transmitting television signals over wire to subscribers, as opposed to over-the-air broadcast (terrestrial or satellite).

Cable television began in 1948 to provide television service in pockets of low signal coverage where consumers could not pick up clear television reception off the air. The first systems, then known as *community antenna television* (CATV) systems, consisted of an antenna placed atop a nearby mountain that was connected to the serviced community by wires. Technological advances led to improvements in cable television systems in the 1950s and '60s. In 1974, DOMSAT, the first satellite for U.S. domestic television signal relay, was launched, making it possible to provide multi-market coverage without an expensive ground-based infrastructure.

In the U.S., cable operations come under the jurisdiction of the FCC. In 1966, the FCC issued the first must-carry rule in the U.S. (sparking a string of federal court cases challenging the rule) along with restrictions on the sort of programming cable systems could carry. In 1972, the FCC removed the restriction that prevented cable systems from carrying stations that did not originate in the local area. Home Box Office, a pay movie service, was launched later that year. In December 1975, HBO became the first cable content provider to distribute its signal via satellite using DOMSAT. *The Cable Communications Policy Act of 1984* deregulated the U.S. cable industry. In 1996, *The Telecommunications Reform Law* removed the barriers between telephone and cable television service providers, allowing one company to provide both services to the same customer. Cable television systems have also become one of the premier providers of Internet broadband service.

*Compare* **broadcast television; satellite television.**

***Cable Television Consumer Protection and Competition Act of 1992*** LEGAL *n.* An amendment to the U.S. federal *Communications Act of 1934* that, among other things, re-established must-carry rule that requires U.S. cable system operators to carry the commercial broadcast television stations in their area in their basic program tier. Broadcasters, for their part, have the option every three years of opting out of the must-rule and instead negotiate retransmission consent rights individually with each cable television system that may carry their station's programming. *Also* ***Cable Act of 1992.***

**Cable Television Laboratories, Inc.; CableLabs** *n.* A not-for-profit research organization founded on May 11, 1988 for the benefit of the cable television industry. The CableLabs Web site is www.cablelabs.com.

The concept for CableLabs was first presented in 1984 by Richard S. Leghorn in a paper entitled *An R&D Entity for the Cable Industry*? That same year, the U.S. Congress passed the *National Cooperative Research Act*, reducing the anti-trust exposure of cooperative research sponsored by industry competitors. Leghorn later put up $50,000 of his own money to help fund a Rand Corporation study looking into the future of the cable industry and steadily lobbied industry leaders until CableLabs was established. In recognition of his leadership role, Leghorn is called the "Father of CableLabs."

*Compare* **Motion Picture Laboratories, Inc.**

**cable television premiere** *n.* The first airing of a program on cable television. This may be the first time the program has appeared on television, but it is more likely that the program has appeared on some other form of television broadcast before its first appearance on cable television. *Compare* **television premiere.**

**cable television relay service; CARS** *n.* A system that relays television, FM radio, and other signals on a microwave frequency band from the point of reception to a cable headend for distribution over a wired cable system.

**cable television system** *n.* A communications network that distributes video programming and other services via coaxial cable or other wired systems to subscribers. *Compare* **[1]cable operator.**

**cable television transmission** *n.* The transmission of television signals to consumers on a wired network. This includes signals that originate at over-the-air television stations and are rebroadcast on the cable system. Customers usually pay a fee to the cable service provider for the right to receive the transmission.

**cable termination** *n.* The practice of placing a 75Ω resistance load at the end of any cable television system trunk or distribution cable that is not currently connected to a piece of equipment. The RF frequency signals traveling in a coaxial cable will reflect off any impedance that does not match the 75Ω impedance of the cable. This can cause serious signal distortion in a cable television system if the lines are not properly terminated. *Compare* **terminator.**

**cable trough** *n. See* **trough.**

**CableCARD** *n.* The trade name for a removable security module (in a PCMCIA or PC card form factor) that, when inserted in an OpenCable certified set-top box, television, or other device, enables delivery of digital video programming and other secured services. The interface between the CableCARD unit and the receiver is specified by the OpenCable platform. CableCARD functionality includes copy protection and signal demodulation.

**CableCARD-Host Interface License Agreement; CHILA** *n. See* **DFAST.**

**cablecast** *v.* **1.** To distribute content via a cable television system. ➢ *n.* **2.** A cable television broadcast. *Compare* **datacast; podcast; telecast.**

**cablecaster** *n.* A cable television broadcaster; the originator of a cable channel's programming, rather than the cable system operator that delivers the cable TV service to the consumer.

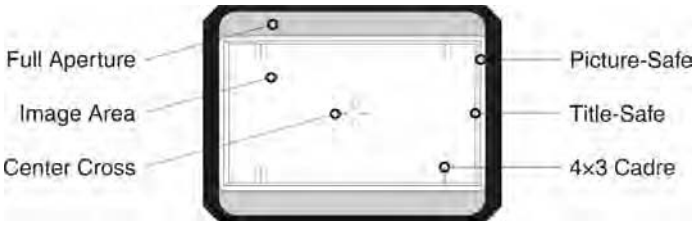
**CableLabs** *n. See* **Cable Television Laboratories, Inc.**

**cableless sync** *n.* A system for keeping camera and sound synchronized during double-system sound recording without physically connecting the camera and sound recorder with a cable. *Also* **cordless sync.** *Compare* **cable sync; crystal sync.**

**cabler** *n.* A cable television network or system operator: *Cablers are struggling falling subscription rates.* [Industry trade paper jargon.]

**CAC** ABBR. *n. See* **chromatic aberration compensation.**

**caching** *n. See* **temporary copy.**




**A camera reticule showing the cadre marks for a 4 × 3 aspect ratio within a widescreen image area.**

**cadre** *n.* The boundary of an alternative aspect ratio as noted in a camera viewfinder. For example, a 16:9 video camera may have a cadre marking the bounds of a 4:3 picture area within the 16:9 frame. This is in addition to any marks identifying picture and title safe areas. *Compare* **center cross.**

***Cahiers du Cinéma, Les*** *n.* A highly influential French film review journal established in 1947, originally as *La Revue du Cinéma,* by film critics André Bazin, Jacques Doniol-Valcroze, and Joseph-Marie Lo Duca. The journal changed to its current name in 1951. In 1954, François Truffaut wrote about the *politique des auteurs* theory (the author's policy) based on Bazin's earlier writings. U.S. film critic Andrew Sarris called this the auteur theory c. 1963. The *Cahiers du Cinéma* Web site is www.cahiersducinema.com.

**A representative issue of *Les Cahiers du Cinéma* (courtesy *Les Cahiers du Cinéma*, www.cahiersducinema.com).**

**calcium light** *n. See* **limelight.**

**calculator** *n. See* **cine calculator.**

**calendar house** *n.* A short-run revival theater that typically changes its feature bill several times a week. So named because of the practice of printing the upcoming film schedule in calendar form one or more months at a time. *Compare* **art house.**

**calendering** *n.* A process that reduces asperities on the surface of a magnetic tape by squeezing the tape between large steel rollers during manufacturing. *Compare* **asperity.**

**caligarisme** *n.* A cinematic style named for the German expressionist film *Das Cabinet des Dr. Caligari* (*The Cabinet of Dr. Caligari*, 1919). The term was coined by French film critics to describe works that shared *Caligari*'s exaggerated and stylized visual design and its echoes of the tumultuous and uncertain post–World War I period. Avant-garde filmmakers applied caligarisme to create abstract works often described as "paintings in motion." *Compare* **German Expressionism; stimmung; Weimar Cinema.**

**call** *n.* **1.** A notice to report at a specific place and time, often listed on a daily call sheet. **2.** The sequence of commands given at the start of each take. There are slight variations due to regional differences and depending on whether sound and camera are started together or separately.

The stereotypical "Lights! Camera! Action!" has not been heard since the passing of the carbon arc lamp and the Silent Era (c. 1886–1930). Due to their short life, high running temperature, noise, and smoke, carbon arcs were only turned on when they were needed, such as just before rolling the camera for a new take. On a contemporary film set, the call is slightly more complex:

INT. MOTION PICTURE SET—DAY
A complete living room stands assembled in a large hanger, surrounded by a bewildering array of equipment. An ACTOR chats quietly with the ACTRESS, oblivious to 1ST AC holding a tape measure to his nose. The 1st AC returns to the camera and makes a final focus adjustment.
AD
Quiet on the set!
(beat)
Roll Sound.
SOUND MIXER
Speed!
AD
Roll Camera.
CAMERA OPERATOR
Speed! Mark It.
2ND AC
Big Time Movie. Scene 1 Take 2.
Marker.
The 2nd AC closes the clapstick atop the slate with a sharp CRACK, then scurries off camera.
DIRECTOR
and... Action!
DISSOLVE TO:
INT. MOTION PICTURE SET—LATER
DIRECTOR

and... Cut! Print. Check the gate.
1ST AC
Clear!
AD
Moving on.

*Compare* **call back; call time; makeup call; shooting call; wardrobe call.**

**call back** *v.* **1.** To ask an actor to return for another audition. ➢ *n.* **2.** A second or subsequent audition for the same part or production. Generally, each round of auditions involves fewer actors than the previous round until the part is finally cast.

**call letters** *n. See* **call sign.**

**call sheet** *n.* A document prepared in advance (generally by the AD or 2nd AD) for each day of shooting that lists all of the scenes to be filmed along with the locations, equipment, and personnel required. Prior to circulation, the call sheet is approved by the UPM (or equivalent) and director. Each person on the cast and crew has a specified time to report to the set, their call time.

Call sheets typically specify:

- The scenes scheduled to be shot;
- The actors required for each scene;
- The time the actors must report to makeup;
- The time the actors must report to the set;
- The equipment, props, and special effects that will be used;
- Where shooting will take place; and
- Directions to each location.

Ultimately, the call sheet is only a record of what is *supposed* to happen each day. The production report documents what *actually* happened.

**call sign** *n.* The unique string of four letters that identify a radio or television broadcast station. (Broadcasters from the early days of radio may still use three-letter call signs.)

By international convention, the fist letters of the call sign identify the station's country of origin. For example, C for Canada, W or K for the U.S., and X for Mexico. If the type of station is not clear from context — such as when the same entity operates a radio station and a television station with the same call sign — an additional suffix is added to the call sign, for example KABC-FM versus KABC-TV.

*Also* **call letters.**

**call time; call** *n.* The time each person is scheduled to report to the set ready to work on a particular day. Each person's call time is recorded on that day's call sheet (prepared and circulated at least one day in advance). For actors, separate hair & makeup, costuming, and on-set call times may be provided as necessary: *Call time for tomorrow will be 8:00 AM.* OR *I have an early call tomorrow.*

**USAGE:** The *call time* is when one should begin working, not the time when one should arrive at work. According to *Uva's Basic Grip Book* (pub. 2002), "If you arrive [in advance of your call time], you're on time; if you arrive on time, you're late; if you're late, you're fired!"

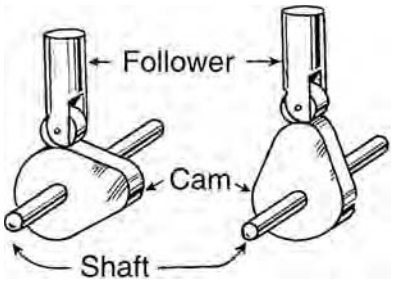
*Also* **shooting call.** *See* **makeup call; staggered calls; wardrobe call.**

**Callier effect** *n.* The selective scattering of light as it passes through an optical medium. Optical prints show evidence of the Callier effect while contact prints do not, resulting in higher contrast in an optical print than in a contact print of the same source material.

**calling card** *n.* A work that is used as a demonstration of one's skills in a particular area, such as a spec script (for a screenwriter), a short film (for a director), or a compilation reel (for a cinematographer, actor, art director, etc.). *See* **demo reel.**

**Calliope** *n. See* **muse.**

**cam** *n.* **1.** A camera. **2.** An eccentric disc (a disk mounted off-center on a shaft) that produces a smooth oscillating motion when it is rotated. A cam is central to an intermittent film movement in a camera, printer, or projector and is generally connected to the pull-down claw, allowing the pull-down claw to engage and move the film, pause while the film is held steady in the gate, then engage the film again. *Compare* **capstan; sprocket.**




**As the off-center cam (definition 2) rotates on its shaft, it causes the follower to move up and down (courtesy Pearson Scott Foresman, www.pearsonschool.com).**

**Cam-Lok; ~ connector** *n.* The trade name for a locking electric cable connector. *Compare* **Tweco; VEAM.**

**A Grass Valley Infinity professional digital video camcorder (courtesy Thomson, www.thomsongrassvalley.com).**

**camcorder** *n.* A video camera and recorder housed in a single device. Camcorders first became generally available in the late 1980s. Prior to that, video cameras were connected to a separate video tape recorder by a cable, limiting their mobility.

**cameo; ~ role** *n.* A small but noticeable role, often secondary to the main story and usually played by a famous person. Cameos often involve actors and other celebrities playing themselves. Examples of cameos include George Carlin playing the hitchhiker in *Jay and Silent Bob Strike Back* (2001), Neil Patrick Harris playing a fictional version of himself in *Harold & Kumar Go to White Castle* (2004), Alfred Hitchcock's appearance in the movies he directed, and the more than 60 actors appearing as themselves in *The Player* (1992). *Compare* **bit part.**

**Alfred Hitchcock was known for his cameo appearances in his films. Depicted from left are Hitchcock as "Man on Subway" from British International Pictures' *Blackmail* (1929), "Man Winding Clock" from Paramount's *Rear Window* (1954), "Man in Cowboy Hat" from Shamley Productions' *Psycho* (1960), and "Silhouette at Office of Vital Statistics" from Universal's *Family Plot* (1976).**

**cameo lighting** *n.* A lighting configuration where the subject is lit, but the background is black or a neutral color so that the subject is the only element in the frame with any visual detail. Essentially the opposite of a silhouette, where the subject is obscured and the background is visible.

**cameo shot; cameo staging** *n.* A shot composed so that the subject is set against a black or neutral background and the subject is the only element in the frame with any visual detail.

**camera** *n.* **1. motion picture ~ :** A device capable of taking a series of still photographs on a single strip of film at measured intervals so that the projected images give the impression of motion due to the persistence of vision.

A motion picture camera consists of:

- A light-tight box;
- A film holder;
- A shutter and aperture to admit a measured quantity of light;
- A lens to focus the image on the film; and
- A mechanism to advance the film to the next frame at a steady rate.

Film cameras are generally categorized by the gauge of the film they accommodate. With the exception of certain Super-8 and 16mm cameras, film cameras do not record sound during filming. Instead, sound is captured on a separate sound recorder using double-system sound. Even so, modern motion picture cameras are generally sound insulated so they do not interfere with sound recording. Major motion picture camera manufacturers include Aaton (France), Arri (Germany), Moviecam (Germany), and Panavision (U.S.).

**2. video ~ :** A device capable of recording a series of still video images at measured intervals, that, when played back, give the illusion of motion.

A video camera consists of:

- A lens; and
- An imaging device.

The recording device (based on a magnetic tape recorder, optical disc recorder, hard drive, or solid state device) is separate in a traditional video camera, integrated in a camcorder.

The imaging device (based on tubes in older cameras, CCDs in newer cameras) divides the image into a pixel grid and converts the light representing each pixel into an encoded electronic signal. The viewfinder on a video camera is actually a small television screen. The camera's electronic output signal is typically recorded on magnetic media. Video cameras are generally categorized by their image capture type (interlaced/progressive, analog/digital), output format (Betacam, S-VHS, DV, etc.), image resolution (analog formats have a predefined resolution, but digital format cameras often support a range of resolutions), and whether the recorder is integrated into the camera (a camcorder) or if the camera and recorder are separate devices (more often the case in professional-grade equipment). Major video camera manufacturers include Ikegami, JVC, Panasonic, and Sony. See illustration with electronic news gathering entry.

**3.** The viewpoint from which the images are presented in computer animation. *See* **receiver.**

**Camera 65** *n. See* **Ultra Panavision.**

**camera angle** *n.* The camera's point-of-view; its angle (height and direction) on the scene in relation to the subject. Different camera angles can be used to achieve a particular aesthetic effect. *Also* **lens angle.** *See* **angle.** *Compare* **eye-level; high angle; low angle.**

**camera aperture** *n. See* **aperture.**

**camera assistant** *n. See* **assistant camera.**

**camera back** *v. See* **dolly out.** *Compare* **camera up.**

**camera blimp** *n. See* **blimp.**

**camera blocking; blocking** *n.* Running through a scene to determine approximate camera positions, lens sizes, aperture settings, focus points, etc. for a particular shot or scene. Preliminary camera blocking precedes rehearsal. Following the rehearsal, stand-ins may substitute for the principal cast while the camera blocking is refined. When the camera is ready (along with lights and sound), the principal cast returns for a final rehearsal before shooting the scene.

**camera body** *n.* The main camera housing excluding the lens, viewfinder (which projects from the camera body in most configurations), film magazine (in film cameras), and any external attachments.

**camera boom** *n.* A sturdy extension arm with a camera mount at one end. The other end is attached to a camera car, truck, tripod, or dolly. *See* **[1]boom; crane.** *Compare* **boom down; boom up.**

**camera boom track** *n. See* **boom track.**

**camera car** *n.* A self-propelled vehicle (typically a car or truck) modified or custom-designed to accommodate special camera mounts and the supporting camera crew. It may also have to accommodate members of the sound crew or lighting equipment, depending on the exact nature of the shot. Camera cars are used to film traveling shots that would be impossible using a human-powered dolly, due to their length, their higher speed, or other safety issues. The camera car does not normally appear in the shot. *Also* **camera truck.** *Compare* **picture car.**

**camera core; core** *n.* A film spool used in a camera, typically 2" in diameter for 35mm film. Cores do not have the side supports typical of a projector reel. *Also* **film core.** *See* **small core.**

**camera crane** *n. See* **crane.**

**camera crane track** *n. See* **boom track.**

**camera crew** *n.* Those people directly responsible for photographing an audiovisual work and involved with the operation of the camera under the supervision of the DP. Camera crew members include the camera operator, camera assistants, dolly grips, etc.

**camera department** *n.* **1.** The camera crew and its associated equipment. **2.** The people responsible for camera equipment acquisition, repairs, and maintenance at a studio.

**camera direction** *n. See* **screen direction.**

**camera gate** *n.* The rectangular opening in a camera that allows a selected portion of an image to be exposed onto the film while the film is held stationary. The gate is hinged to swing like a fence gate to facilitate camera cleaning and film threading. *Compare* **projector gate.**

**camera head** *n. See* **tripod head.**

**camera leading** *n.* A traveling shot with the subject moving forwards and the camera moving backwards, maintaining a separation between the two.

**camera left** *n.* **1.** The opposite of stage left and the same as stage right. **2.** The area within the frame to the left of the camera's central axis. ➢ *mod.* **3.** Anything in the leftward direction as viewed from the camera's perspective. *Compare* **camera right.**

**camera loader** *n. See* **loader.**

**camera log** *n. See* **camera report.**

**camera magazine** *n.* A detachable, light-tight film container that can be connected to a camera.

A camera magazine is loaded with a supply roll of camera film, the head of which is wound on to the magazine's take-up roll. The take-up roll will eventually hold the exposed film. The two rolls may be in the same magazine chamber, or may each have their own chamber depending on the camera. 35mm film magazines typically hold 400 or 1,000 feet of unexposed film at a time. During a shoot, the camera assistants will load several magazines at once, allowing quick film loads and emulsion changeovers on the set. Magazines are interchangeable among cameras of the same type, but not between cameras from different manufacturers. If not for film magazines, each time one needed to load film in a camera, the camera would have to be removed from its tripod, loaded into a changing bag

or taken to a dark room, the exposed film removed and the new film loaded with all of the threading going on in complete darkness. With magazines, only the magazine itself need be loaded in darkness. The camera can be loaded in place and threaded in full light.
*Also* **film magazine.**

**camera motor** *n.* The drive mechanism that provides mechanical power to advance the film or videotape in a camera.
There are three basic types of camera motors:
- Synchronous or crystal sync motors, used for synchronous sound film cameras and many video camcorders (video cameras without an integrated tape-based recording device do not have camera motors, though they may have other motors to power the lens, etc.);
- Electric wild (unsynchronized) motors, used for film cameras shooting without synchronous sound; and
- Spring wound motors, often associated with small 16mm cameras — especially Bolex cameras.

**camera mount** *n.* A mechanical device that allows a camera to be securely attached to some other device (tripod, boom, body brace, etc.). Camera mounts generally have a means of leveling the camera once attached and panning and tilting once in operation.

**camera move** *n.* When the camera changes position or orientation during filming. Common camera moves include pan (pivot side-to-side), tilt (pivot up or down), roll (pivot so the image rotates clockwise or counterclockwise), track (follow a subject as it moves), or dolly (move along a defined path).
Often, what appears to be a camera move may have been achieved by other means. For example, in animation, the image may be physically moved between shots or redrawn so it seems the camera has moved. In a pan-and-scan film to video conversion, the image may be adjusted to keep the subject in frame, resulting in what appears to be a camera pan. A zoom may appear similar to a dolly shot, but since the camera is stationary throughout, it is not a camera move.

**camera movement** *n. See* **movement.**

**camera noise** *n.* **1.** The sounds produced by a running camera. Modern cameras are remarkably quiet (running between 19 and 33 dB), but they are still not entirely silent. Depending on the camera, running speed (the faster the film runs, the louder the camera is), and microphone placement, camera noise could show up in the production sound recordings. ➢ *phr.* **2.** Called out by the sound mixer to indicate that the microphone is picking up sounds from the running camera. The camera may be in need of repair or adjustment to make it run quieter or it may need additional sound insulation (such as a barney or a blimp). Alternatively, one may reposition either or both the camera or the microphone. Since camera noise is generally a rhythmic sound, it may also be possible to remove it from the sound track using digital audio processing in post-production.

***Camera Obscura*** *n.* An academic journal published three times a year by the Duke University Press that features a feminist perspective on film, television, and visual media. The *Camera Obscura* Web site is www.dukeupress.edu/cameraobscura.

**camera one** *n. See* **"A" camera.**

**camera operator** *n.* The member of the camera crew who actually operates the camera during filming, generally under the supervision of the DP. The camera operator looks through the viewfinder, verifies proper shot framing and composition, controls the camera tilt and pan, starts and stops the camera, etc. An assistant camera operator generally controls the focus, with the exception of television news and studio video camera operators who pull their own focus. On smaller productions, the camera operator may be the director of photography. *Also* **cameraman; operating cameraman; operating cinematographer; operator.** *See* **second cameraman.** *Compare* **first assistant camera; loader; second assistant camera; slate operator.**

**camera-original; ~ negative** *n.* The film that was exposed in the camera or the video material that was recorded directly from the camera. With film, this is normally a camera-original negative, but occasionally a positive when reversal film is used.
Workprints are struck from the camera-original negative (including the video versions used by nonlinear editing systems). In traditional film editing with a film finish, once the film is edited, the negative is conformed (edited to match the final cut). This edited camera-original negative is then used to produce the answer print and any interpositives or duplicate negatives that may be required to produce the release prints. If there is to be a video finish, or if a digital intermediate is used, then the camera-original negative may not be conformed.
When reversal stock is used in a camera, it is considered a negative until the film is processed, when it becomes a positive (print). It is still the camera-original film; it is just no longer a negative.
*Also* **OCN; original camera negative; original film; picture negative.** *Compare* **original master; video master.**

**camera pedestal** *n. See* **pedestal.**

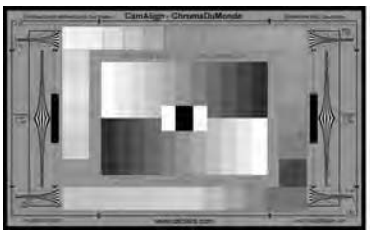
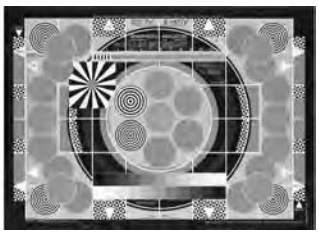
**camera power supply** *n.* All motion picture and video cameras (save those motion picture cameras that are spring wound or hand cranked) are powered by direct current (DC) electricity, provided by a battery (mounted directly to the camera or carried by the camera operator in a separate battery belt) or from the facility's main electric supply (with suitable AC/DC power and voltage conversion). *Also* **camera supply.**

**camera progression** *n.* The practice of maintaining a consistent line of movement from camera shot to camera shot. Often, one side of the frame is defined (for the filmed subjects in a scene) as the side of clean entrance while the opposite end is the side of clean exit. *Compare* **clean entrance; clean exit; frame.**

**camera prompting system** *n. See* **[1]teleprompter.**

**camera-ready** *mod.* Artwork ready for publication: individual image elements or photographs through complete advertisements. Such artwork is traditionally prepared for printing by photographing it and producing either a halftone (for black-and-white printing) or color separations (for color printing). Computer-generated artwork need not be photographed if halftones or color separations are produced electronically. While the term is still used to reference anything ready for publication, traditional manually-composed camera-ready artwork is used less and less due to the increased use of digital artwork and photographs. *Also* **finished art.**

**camera reference chart** *n.* A card with a variety of carefully selected standardized images printed on its face that can be photographed to help adjust camera, lens, film stock/imaging system, and lighting. Camera reference charts can be used to verify lens focus and resolution characteristics or proper color and gamma settings on video cameras. Shoot-

**A DSC Laboratories CamAlign ChromaDuMonde color bar/grayscale/resolution test pattern, left, and a ZGC, Inc., Putora Sharpness Indicator HDTV Chart (© 2007 DSC Laboratories, www.dsclabs.com and courtesy ZGC, Inc., www.zgc.com).**

ing a short segment of a color reference chart under each new lighting setup can help with color correction during either film or video post-production. *Compare* **color card; framing chart; white balance.**

**camera rehearsal** *n.* A practice run through a shot or scene with all action (using stand-ins or the principal cast) that allows the camera crew to practice all camera moves, focus and framing changes, etc. *Also* **walk-through.**

**camera report** *n.* The formal report that accompanies and describes each roll of film or tape shot, generally produced by the first or second assistant camera operator.

When shooting on film, the report accompanies the film to the lab where it is processed and then returns with the workprint for the editor's reference. A copy of the report is retained by the camera department and another copy may be provided to the production department.

The camera report provides valuable information, including footage counts, requests for special processing if the film was shot under unusual circumstances, color timing notes, what shots are included and in what order, if a tail slate was used, if there were errors on the slate, which takes should be printed or transferred to video for dailies, etc.

*Also* **camera log; camera sheet; shooting log.** *Compare* **cap sheet.**

**camera right** *n.* **1.** The opposite of stage right and the same as stage left. **2.** The area within the frame to the right of the camera's central axis. ➢ *mod.* **3.** Anything in the rightward direction as viewed from the camera's perspective. *Compare* **camera left.**

**camera roll; CR** *n.* **1.** As each roll of film is shot, it becomes a camera roll. Traditionally, camera rolls are numbered in the order shot with the designation *C.R.* followed by the roll number, such as "C.R. 22." If multiple cameras are used, each camera is assigned a letter beginning with A and each roll number is preceded by the appropriate camera letter, such as "C.R. A22" or "C.R. C18."

If several numbered rolls are sent to the lab at the same time, they will generally be printed or transferred to video in numerical order, thus keeping the dailies in production order. One original roll of film may become several camera rolls if they are cut short and the unused portion is re-loaded later. Generally this would only be the case if there was some need to change film stock — such as a move from interior to exterior — or when film must be sent off to the lab and there is a partial roll still in the camera.

➢ *phr.* **2.** Called out by the AD as a variant on roll "roll camera."

**camera run out** *n.* An indicator on the camera that informs the operator that the film magazine emptied before the conclusion of a shot. *Compare* **run out.**

**camera set-up; camera setup** *n. See* **set-up.**

**camera sheet** *n. See* **camera report.**

**camera slate** *n. See* **slate.**

**camera speed** *n.* **1.** Running speed; the rate at which the film moves through the camera, measured in frames per second (fps). Generally 24 fps for synchronous sound filming. ➢ *phr.* **2.** Called out by the camera operator when the camera has come up to operating speed and is ready for the marker.

Calling out "camera speed" helps distinguish it from sound speed, when both camera and sound start their roll at the same time. When recording time code along with the audio, an extended sound preroll may be necessary to ensure that the embedded time code can be read accurately during post-production sound synchronization. In this case, *camera speed* will precede *sound speed*.

This presumes that both camera and sound are started at the same time. Sound recording media is much less expensive than film, particularly when one factors in film processing expenses. Some crews, especially those working on a very tight budget, will roll sound first and then roll camera once the sound has come up to speed. If one is shooting double-system sound on video, then there is no particular advantage to starting sound before the camera since the video media is relatively inexpensive. If one is shooting with single-system sound — generally sound recorded to videotape, but occasionally film with embedded magnetic sound — or MOS, then the camera operator can respond to the call for "roll 'em" simply with "speed," since separate sound is not being recorded.

Even if both camera and sound start together, the camera operator may only say "speed," since camera speed can be distinguished from sound speed based on who said it — the camera operator or the sound mixer. The camera operator may dispense entirely with the speed call and simply ask for the camera slate by calling for "marker."

**camera speed checker** *n. See* **tachometer.**

**camera stabilizer** *n.* A mechanical device that allows smooth handheld shots, even when the camera operator is moving. The Steadicam is the oldest and best known commercial camera stabilizer.

**camera stock** *n.* Raw film intended for use in a camera, as opposed to film stock intended for prints, internegatives, etc. Once it is exposed, camera stock becomes the camera-original negative. *Compare* **print stock.**

**caméra-stylo** ACADEMIC *n.* The theory that film is a unique art form with its own language and that the writer/director is a creative artist like a writer, but working with a camera rather than a pen. Caméra-stylo is one of the principal forerunners of the auteur theory. [First appeared in print in 1948 in an article of the same name by French film director Alexandre Astruc. Literally, *camera pen*.]

**camera supply** *n. See* **camera power supply.**

**camera tape** *n.* Cloth tape that is easy to tear by hand and sticks well but does not leave adhesive behind when removed. It comes in several colors and widths, but the most common is white and 1" wide.

The traditional use for camera tape is to create labels for film cans indicating the roll number (tying the roll back to the appropriate camera report) and emulsion type. The cans are also taped closed by running tape around the outside rim so they do not get opened by accident, and to prevent light from leaking onto the unexposed film.

Camera tape is pressed into service in numerous ways: giving marks and eye lines to actors, creating a removable label for camera slates, marking notes on the camera itself, etc. Some may try to use athletic tape in place of camera tape because it is less expensive and more widely available, but it is a poor substitute.

**camera test** *n.* **1.** An operational test of a camera and its accessories. **2.** An actor's screen test. *Also* **test.**

**camera three** *n. See* **"C" camera.**

**camera tracking** *n.* The process of electronically recording camera settings (lens type, focal length, focus, running speed etc.) and movements through space (amount and rate of pan, tilt, roll, dolly, crane, etc.) as a shot progresses so that a live action shot can later be matched with visual effects or digital composites.

**camera tracks** *n.* Dolly tracks or plywood or metal sheets laid down to give the camera dolly a smooth surface to run upon. *See* **dolly track.** *Compare* **dance floor.**

**camera trap** *n.* In multi-camera shooting, the camouflage location that hides one camera from another's view.

**camera truck** *n. See* **camera car.**

**camera tube** *n. obs.* The central imaging device in a traditional analog video camera. The camera tube registers an incoming image, breaks it into discrete pixels, and converts those into an electronic signal.

The first practical camera tube was the Iconoscope, originally developed in 1923 by Vladimir K. Zworykin. The Iconoscope was replaced by the

Orthicon as the primary camera tube in 1939. This was followed in 1950 by the Vidicon, used for video transmission of filmed material, and in 1954 by the Image Orthicon, for original video capture in the studio and in the field. The Image Orthicon, known as the Immy within the television industry, was the basis of the name for the Emmy, the award of recognition granted each year by both the Academy of Television Arts and Sciences and the National Academy of Television Arts and Sciences.

The Plumbicon, introduced in 1965 by the N.V. Philips Gloeilampenfabrieken company, represented a major step forward for color video photography. This was superseded in 1976 by the Saticon, developed by Hitachi and NHK of Japan and introduced in the U.S. by RCA in 1977.

*Also* **pick-up tube.**

**camera two** *n. See* **"B" camera.**

**camera up** *v. See* **dolly in.** *Compare* **camera back.**

**camera utility** *n.* A union designation from IATSE Local 600, the Cinematographer's Guild, for a studio video camera assistant who performs various support tasks before and during shooting, including setting up cameras, pulling cables during rehearsals and takes, assisting the camera operator during complex pedestal moves, etc., but excluding pulling camera focus. *Compare* **digital imaging technician; digital utility; video controller.**

**camera wedge** *n.* A small wooden wedge, typically 4" long and ½" at its thickest end. Used to help level equipment on uneven ground. *Also* **tilt plate.**

**cameraless animation** *n. See* **direct animation.**

**cameraman; camerawoman; cameraperson; first ~** *n. See* **camera operator; cinematographer; director of photography.**

**camp** *n.* A type of comedic parody where genre conventions and bad taste are exaggerated to the absurd, including *The Rocky Horror Picture Show* (1975) and *Polyester* (1981). American filmmaker John Waters, who has made a career of camp, once appeared as the voice of a character on *The Simpsons* (1989–) who defined camp as the tragically ludicrous or the ludicrously tragic. *Compare* **kitsch; parody; satire.**

**Dr. Frank-N-Furter (Tim Curry in his feature film debut) belts out a musical number in 20th Century–Fox's decidedly camp horror-musical-parody *The Rocky Horror Picture Show* (1975).**

**camp it up** *phr.* To overact to the point of self-parody: *Can you increase the energy in your performance without camping it up?*

**campaign** *n. See* **ad campaign.**

**campaign concept** *n.* The theme that unites an advertising campaign.

**can** *n. See* **film can; headphones.** *Compare* **in the can.**

**Canadian Broadcasting Corporation** *n. See* **CBC.**

**Canadian Cooperation Project** *n. obs.* Post–World War II agreement between a cash-strapped Canadian government and MPEAA members, in which the latter promised to produce shorts, newsreels, and features in Canada. A tangible result of the CCP was the occasional mention of Canadian tourist destinations in American films. This collaboration ended in 1951 after Canada's currency crisis subsided.

***Canadian Journal of Film Studies*; *Revue Canadienne d'Études Cinématographiques*** *n.* An academic journal focusing on Canadian film studies, published by the Film Studies Association of Canada (FSAC). The FSAC Web site is www.filmstudies.ca.

**Canadian Motion Picture Distributors Association; CMPDA; Association Canadienne des Distributeurs de Films** *n. See* **CMPDA.**

**Canadian Society of Cinematographers; CSC** *n.* A non-profit organization dedicated to promotion of the art and craft of cinematography in film and television, established in 1957. Since 1970, the CSC has published the bi-annual *CSC Directory*. In 1980, the CSC began publishing the *CSC News*, which appears 10 times a year. Each year, the CSC presents the CSC Awards, recognizing superior achievement in 11 competitive categories. The CSC Web site is www.csc.ca. *Compare* **American Society of Cinematographers Inc.; Australian Cinematographers Society; British Society of Cinematographers.**

**cancellation** *n. See* **phase cancellation.**

**candela; candle; cd** *n.* **1.** Commonly: a measure of luminous (light) intensity equal to the light output of a standard candle measured one foot from the source. **2.** Technically: First defined as 1/60 of the luminous intensity per square centimeter of a blackbody radiating at 2,046°K (the freezing temperature of platinum) in one atmosphere of pressure. Now defined as the luminous intensity of a single-frequency 540 terahertz light with a power output of 1/683 watt per steradian.

A steradian is the surface area on a sphere bounded by the three planes of a solid angle formed from the center of the sphere and with sides equal to the sphere's radius. A solid angle is the shape formed by the intersection of three planes at a common point. There are 4π — or about 12.57 — steradians in a sphere. This will not be on the test.

*Also* **standard candle.** *See* **foot candle.** *Compare* **lambert; lumen; luminous flux; lux; [1]nit.**

**candles per square foot; candle power** *n.* A measure of reflected (incident) light intensity.

**candy glass** *n. See* **breakaway glass.**

**canned** *mod.* Pre-recorded; audio material, especially music, that is not original to a work. Generally used as a pejorative. [First appeared in print in 1904.] *Compare* **live.**

**canned applause** *n. See* **laugh track.**

**canned drama; canned theatre** *n.* **1.** A filmed version of a stage play that retains the feel of watching a play. Often applied to early actualities (that were literally filmed performances of a play) and early filmed adaptations where little effort was spent on re-staging the play for the new medium. **2.** An early sound film with limited camera and actor movement, giving the impression of watching a filmed stage play. At the time, cameras were housed inside sound-insulated booths and could not move from their fixed position. At the same time, movement on the set was limited by microphone placement. The film *Singin' in the Rain* (1952) depicts many of the issues that plagued the early talkies during *The Dancing Cavalier* sequences.

**canned laughter** *n. See* **laugh track.**

**canned music** *n.* Pre-recorded music from a stock music library as opposed to music written or recorded for its present use. Generally used in the background.

**cannibalize** BUSINESS *v.* To gain market share at one's own expense. If a distributor releases two films targeting the same audience in the same market at the same time, one may steal audience from the other, thus cannibalizing the distributor's film rentals. When theaters in the same circuit both compete for the same patrons, they cannibalize sales from

the circuit's perspective. Taking business from a competitor is not considered cannibalization since it is not done at one's own expense. *Compare* **competing pictures; zone.**

**cannon connector** *n.* [A misspelling of *Canon*, a manufacturer of this type of connector.] *See* **XLR connector.**

**Canon XLR; cannon XLR** *n. See* **XLR connector.**

**cans** *n.* Headphones or headsets worn to hear production sound or ADR as it is recorded. *Compare* **double muff.**

**canted angle; canted frame** *n. See* **dutch angle.**

**canting** *n.* Tilting the camera so that the frame is not level with the horizon. *Compare* **dutch angle.**

**cap sheet; caption sheet** *n.* A list of each shot on a camera roll or videotape prepared when shooting without a script, as is common in documentary filmmaking. *Compare* **camera report.**

**caper film** *n.* A work that centers on the planning and execution of a complex crime (the caper). May be played straight, as in *The Good Thief* (2002), or for laughs, as in *The Hot Rock* (1972). *Compare* **crime; heist film.**

**capping shutter** *n.* A secondary shutter placed in front of or behind the lens and operated independently of the standard camera shutter. When engaged, it ensures no light will enter the camera. Used when rewinding film for a double exposure or when there will be a long interval between exposures such as during extended time-lapse shots.

**capstan** *n.* A vertical rotating cylinder; the drive spindle on a magnetic tape machine (audio or video). During operation, the tape is held against the capstan by a pinchwheel, or capstan idler, to keep it steady as it passes over the read/write heads. *Compare* **cam; sprocket.**

**capstan crease** *n.* A fold pressed into a magnetic tape when a wrinkle passes between the capstan and pinchwheel.

**capsule** *n.* The sound receptor in a microphone; a microphone diaphragm (moving coil, ribbon, permanent magnet, or fixed condenser plate) and the housing in which it is mounted.

**capsule gun** *n.* An air gun used to simulate bullet hits. The capsules fired can knock over or break objects (as would a bullet), be filled with powder to create the effect of a bullet hitting the dirt, or be filled with stage blood to enhance the effect of shooting a person or animal. (Obviously, as with any projectile weapon, great care should be taken in its use.)

**captain** *n.* The person in charge of the transportation crew, especially a crew under the jurisdiction of the Teamsters union (the AFL/CIO).

**caption** *n.* **1.** Printed text appearing on screen. Often used to set the time or place, translate a foreign language, or describe audible action for the hearing impaired. On-screen captions come in two general forms: open and closed. Open captions are visible at all times. They are "burned in" to the image. Closed captions are electronically encoded, usually in video line 21, and can be turned on or off at the viewer's discretion. **2.** Text that identifies, clarifies, or describes a visual element in a print advertisement. *Compare* **cutline; subtitle.**

**caption decoder** *n. See* **closed-caption decoder.**

**caption disk** *n.* A computer disk that contains the caption information for a program. The data from the caption disk is embedded in a video stream by a caption encoder, creating a captioned video submaster.

**caption encoder** *n. See* **closed-caption encoder.**

**caption sheet** *n. See* **cap sheet.**

**captioning** *n.* The practice of superimposing subtitles on a television program for the benefit of the deaf or hearing impaired. Typically presented as white, uppercase text on a black background. *Compare* **closed-captioning; open-captioning.**

**captive audience** *n.* People exposed to a work in a venue where they cannot control the content presented, for example passengers waiting in a terminal or patrons in a tavern where a television is playing.

**capture** *v.* To save (record) content that has been received in some way, such as via a broadcast, to local storage such as computer disk drive, videotape, digital video recorder, etc. Capture is often qualified to indicate the type of source material being captured, such as video capture, film capture, image capture, etc. *Compare* **acquisition.**

**capture rate** *n.* The number of images recorded each second by a camera system, more often applied to video than film. For film and progressive video, the capture rate is equal to the frame rate since each image is a complete frame. For interlaced video, the capture rate is twice the frame rate since each frame is made up of two fields and each field is captured as a separate image (with only half the full-frame resolution).

Capture rates for film are given in frames per second (such as 24 fps for standard 35mm film), while capture rates for video are normally given in images per second (such as 50i for 50 interlaced fields/25 complete frames captured each second or 24p for 24 progressive frames captured each second).

*See* **images per second.** *Compare* **fields per second; frames per second.**

**car card** *n.* A promotional poster displayed inside a bus, train, or subway. *Compare* **bus shelter; one sheet.**

**car mount** *n.* A device that attaches directly to a car, typically to the hood or doors, and provides a secure fixture for attaching lights or a camera. Used when filming actors inside a free-moving vehicle. (If the vehicle is mounted on a trailer and towed, then the equipment can be fixed to the trailer and car mounts are not necessary.) *Also* **car rig.**

**Automobile hood (left) and side mounting kits (courtesy Matthews Studio Equipment, www.msegrip.com).**

**car rig** *n. See* **car mount.**

**CARA; MPAA Rating Administration** ABBR. *n.* The voluntary U.S. motion picture content ratings board established on November 1, 1968. CARA is jointly sponsored by the Motion Picture Association of America (MPAA) and the National Association of Theater Owners. Under the leadership of Jack Valenti, third president of the MPAA, CARA succeeded the MPAA's Production Code Administration originally established under William Hays as the primary U.S. theatrical market content review board.

- **G:** General Audiences. Established November 1, 1968.
- **M:** Mature Audiences. Established November 1, 1968. *Replaced with GP on January 20, 1970.*
- **GP:** Parental Guidance Suggested. Established January 20, 1970. *Replaced with PG on January 31, 1972.*

- **PG:** Parental Guidance Suggested. Established January 31, 1972. *Split into PG and PG-13 on July 1, 1984.*
- **PG-13:** Parents Strongly Cautioned. Established July 1, 1984.
- **R:** Restricted. Established November 1, 1968.
- **X:** Under 17 Not Admitted. Established November 1, 1968. *Replaced with NC-17 on September 27, 1990.*
- **NC-17:** No Children Under 17. Established September 27, 1990.

[An initialism of *Classification And Rating Administration*.]

**carbon arc lamp** *n.* An arc lamp that uses carbon rods for its electrodes. Carbon arc lamps give off a very high intensity, bright white light at relatively low voltages, but are no longer commonly used because they burn very hot, smoke, make noise, and require careful attention to keep them in proper tune. (The gap between the carbon rods must be adjusted after approximately 30 minutes of operation.) Since the 1970s, they have been replaced for the most part by HMI lights (on the set) and xenon lamps (in projectors). *See* **arc lamp.**

**carbon arc light** *n.* A light fixture that provides illumination using a carbon arc lamp. Now used only when the special light characteristics of a carbon arc are required and cannot be achieved with an HMI. *See* **arc light.**

**card** *n. See* **title card.**

**card rate** BUSINESS *n.* The published or list price for advertising on a broadcast network or station. *Compare* **rate sheet.**

**carded preview** *n.* An advance showing of a work to a non-paying audience that has been recruited to view the work and provide their opinions afterwards on a written survey. May be used for a work in progress to advise the producers on the final cut, or for a finished work to advise the distributor on the marketing campaign. *Compare* **prescreening; sneak preview; word-of-mouth screening.**

**Cardellini clamp** *n.* The trade name for a versatile type of grip clamp manufactured by Film Crew Services, Inc. Cardellini Clamps can attach to a variety of surfaces—flat, round, square, or irregularly shaped. The jaws of the clamp are equipped with replaceable pads to provide a better grip and help prevent damage to the clamped surface. Most Cardellini Clamps are equipped with a standard ⅝" (baby) male mounting pin so the clamp can be affixed to an equipment stand. *See* **Matthellini clamp.** *Compare* **bar clamp adapter; big ben clamp; chain vise; grid clamp.**

**cardioid microphone** *n.* A directional microphone that is most sensitive to sound from the front and sides, while rejecting most sounds from behind. As with all directional microphones, cardioid mics exhibit a proximity effect where close sounds have an exaggerated low-frequency response. Most boom mics are cardioid since they pick up the sounds they are pointed at (such as dialogue) while ignoring most ambient sounds coming from other directions.

Cardioid microphones include super-cardioid and hyper-cardioid designs, which do not have the same level of sound rejection behind the microphone as does a true cardioid microphone. Super-cardioids and hyper-cardioids exhibit maximum sound rejection off to the side between 110° and 126°. However, a pair of hyper-cardioid microphones used as a stereo X/Y pair yields a very clean cardioid response pattern.

[After the heart-shaped, or *cardioid*, shape of the polar plot of the microphone's acceptance angle.] *See* **directional microphone.** *Compare* **pressure gradient.**

**Carl Zeiss International** *n.* A German camera lens manufacturer originally established in 1846. The company was divided, along with Germany, in the wake of World War II, but was reunited into a single company in 1990. The Zeiss Web site is www.zeiss.de. [An eponym, after the company's founder, German optician *Carl Zeiss*.] *Also* **Zeiss.** *Compare* **Mirotar.**

**CARP** ABBR. *n.* A group of three arbitrators appointed by the U.S. Copyright Office and the Library of Congress to hear and resolve U.S. copyright royalty disputes when the participants cannot come to agreement on their own. The CARP system was established in 1993 to replace the previous Copyright Royalty Tribunal. [An acronym of *Copyright Arbitration Royalty Panel*.]

**carpenter shop** *n.* The people and facilities on a studio lot dedicated to the construction of items from wood, including sets, set pieces, and special props. *Also* **mill.**

**carpentry focus** *n.* The adjustment made to a light that is already properly focused when it is accidentally struck with a prop or a piece of scenery.

**carpetbagger** SLANG *n.* An epithet for a successful individual or corporate entity from another industry that attempts to enter the entertainment industry. Hollywood insiders consider them outsiders who are ignorant of the industry's modus operandi, and suffer their presence for their ability to fund projects. Examples of frustrated carpetbaggers who ultimately left the industry include publishing magnate William Randolph Hearst, dynastic patriarch Joseph P. Kennedy, and billionaire Howard Hughes. Contemporary successes include Rupert Murdoch's News Corp., the Sony Corporation, and Ted Turner's Turner Broadcasting System (TBS), now part of Warner Bros.

**USAGE:** Used exclusively as an insult.

[Originally a term of contempt c. 1865 for a Northerner seeking private gain or political advantage in the southern U.S. following the Civil War, after the type of suitcase they carried.]

**carriage** LEGAL *n.* The inclusion of broadcast television stations on a cable television system. Government regulations may specify which television signals cable systems must or may carry. *Compare* **mandatory carriage; must-carry rule.**

**carriage fee** *n.* The fee a cable television network charges a cable television system operator for the right to carry the network's programming. Carriage fees are generally based on the number of subscribers who will receive the channel. Commercial-free networks generally have a higher carriage fee than those with commercials since the carriage fee is the network's primary source of revenue.

**carrier; ~ wave** *n.* An electromagnetic signal that is constant in amplitude, frequency, and phase. By varying the amplitude, frequency, or phase of the carrier wave, information can be encoded, or modulated, into the carrier wave and transmitted to a distant receiver. The compound wave is demodulated at the receiving end to recover the encoded data. *Compare* **AM; FM.**

**carrier hum modulation** *n.* The peak-to-peak magnitude of the amplitude distortion introduced into an RF carrier signal by the fundamental and low-order harmonics of an AC power supply.

**carrier over noise ratio; CNR; C/N** *n. See* **carrier to noise ratio.**

**carrier to noise ratio; CNR; C/R** *n.* A measure of the amount of unwanted signal interference within a digitally-modulated RF carrier wave. CNR is calculated as the square of the ratio of the root mean square (RMS) of the voltage of the carrier wave to the RMS of the continuous random noise voltage found in the defined measurement bandwidth, or carrier RMS divided by noise RMS, quantity squared. If not specified explicitly, the measurement bandwidth is the symbol rate of the digital modulation. For video, this is 4 MHz. *Also* **carrier over noise ratio.**

**carry day** *n.* A day when one is paid but does not work.

Carry days are used when a production schedule calls for a gap in an actor's or crew member's schedule, other than a weekend or other scheduled production break. If the production did not pay for these days, the

person in question might seek other paying work and then not be available when needed later.

**carrying charge** *n. See* **accumulated carrying charge.**

**carryover** *n. See* **holdover.**

**carryover amount; carryover figure** LEGAL *n. See* **holdover amount.**

**carryover effect** *n.* The influence of a prior advertising campaign on future sales. For example, the impact of theatrical release advertising on later home entertainment sales. *Compare* **buying a gross.**

**CARS** ABBR. *n. See* **cable television relay service.**

**cart machine** *n.* An audio- or videotape playback machine used for broadcast station automation, largely replaced by non-linear playback systems. Older cart machines were manually operated. Later models were computer operated, allowing the automated operation of a broadcast facility.

Many cart machines use endless loop tapes. The operator records the desired material onto the cart along with cue tones to signal the start and end of each program. The operator programs the cart machine in advance with the time and order in which each cart-recorded element should play, allowing the cart machine to produce a multi-component broadcast feed without further intervention.

[Clipped from *cartridge machine*.]

**cartoon** *n.* An animated work, typically an animated short comedy six or seven minutes in length. Traditionally produced using hand drawings (cel animation), but now often computer-generated. [From the French *carton*, meaning drawing, from the Italian *cartone*, meaning pasteboard (the card stock upon which such drawings were traditionally produced).] *Also* **toon.**

**cartoon violence** *n.* Extremely violent acts with no lasting consequences, often associated with the animation of Tex Avery in the 1940s and 1950s. One can be squashed by a falling piano, be blown up by a bomb, or be dismembered by a buzz saw in one scene and be perfectly fine in the next. The misfortunes of Wile E. Coyote in the Warner Bros' Road Runner cartoons are typical examples. Cartoon violence is taken to the extreme in the Itchy and Scratchy parodies that appear within *The Simpsons* (1989–). *Also* **animation school of violence; fantasy violence.** *Compare* **roadrunner physics; squash and stretch.**

**cartridge** *n.* **1.** A hard plastic case pre-loaded with film or videotape.

A film cartridge can be loaded into and removed from a camera in full daylight and without having to thread the film through the camera. For the most part, film cartridges are limited to the 8mm and Super-8 formats.

All contemporary videotape formats come packaged in a cartridge.

**2.** A pre-packaged round of ammunition for a firearm, with (a live round) or without (a blank round) an integrated bullet mounted on its tip. *Compare* **cassette.**

**CAS** ABBR. *n. See* **Cinema Audio Society.**

**cascade** *v.* To propagate changes automatically through an edit decision list; to change all later portions of an edit decision list that are affected by a change earlier in the list. *See* **ripple.**

**cascade depth** *n.* The number of signal amplifiers between a cable headend and a specific subscriber.

**case mold** *n.* A mold fashioned in two or more interlocking pieces with a flexible inner material supported by a rigid external case to prevent the mold from deforming when a part is cast. *Compare* **piece mold.**

**cash accounting; cash-basis accounting** BUSINESS *n.* A financial accounting practice where one recognizes and records income and expense when they are actually received.

For example, in a negative pickup deal, when all of the required film elements have been delivered, the payment is due. Under cash accounting, the distributor would not record the payment as an expense until the check was printed, signed, and sent. (In theory, checks are sent the day they are signed, so one may use the signature date as the payment date rather than the date it was actually sent to the recipient.) On the receiving end, the producer would record the payment as income when it was actually received (some may use the day the check was cashed or deposited). If both parties are using cash accounting, there is often a gap between when the first party recognizes the expense and the second party recognizes the income.

*Compare* **accounting method; accrual accounting.**

**cash/barter; cash-plus-barter show** BUSINESS *n.* A television program sold by a syndicator to local stations for a cash fee where some of the advertising slots are already filled; syndicated programming payments that include a mix of cash and non-cash considerations.

As the name implies, this is a hybrid of a cash show (where the local station pays a higher fee but then sells all of the advertising time) and a barter show (where the local station does not pay a fee, but the commercial time slots available for local sale are reduced to compensate).

*Compare* **barter show; cash show.**

**cash breakeven** BUSINESS *n.* A contractually negotiated point after which a distributor may start paying gross participations on any future revenue. Generally, this comes after the distributor has recovered its negative cost (the cost to acquire the work, including any advances), distribution costs (possibly including the distribution fee, but generally excluding overhead), and accumulated interest. *Compare* **actual breakeven; artificial breakeven; breakeven; initial actual breakeven; rolling breakeven.**

**cash flow** BUSINESS *n.* The revenue path from initial receipt to final distribution. For example, from the patron at a movie theater to the exhibitor, from the exhibitor to the distributor, from the distributor to the producer, from the producer to the investors and profit participants.

**cash method of accounting** *n. See* **cash accounting.**

**cash-plus-barter syndication package** BUSINESS *n.* A collection of syndicated programs sold as a single unit that includes a combination of cash shows, barter shows, or cash/barter shows. *Compare* **syndication package.**

**cash production budget** BUSINESS *n.* The amount actually spent during the project production (pre-production, production, and post-production), excluding deferred payments. Generally also excludes the cost of development preceding green light approval. *Compare* **audited cash production budget.**

**cash show** BUSINESS *n.* A television program sold by a syndicator to local stations for a cash fee. Each local station then sells the commercial time slots directly to advertisers. *Compare* **barter show; cash/barter.**

**cassette** *n.* A small film or tape cartridge made of metal or plastic and designed to facilitate loading and unloading the material. Often associated with consumer audio tape and videotape formats. *Compare* **cartridge.**

**cast** *v.* **1.** To select and hire actors to play the various characters who appear in an audiovisual work. ➢ *n.* **2.** The performers (human, animal, and otherwise) who appear in an audiovisual work, including off-camera voice performers of narration and animated character voices. The same cast member may play more than one character in the same work. **3.** The performers who are credited for their appearance in a work. While extras are essential to most audiovisual works, they are not generally credited for their appearance and so are difficult to identify individually. **4.** An overall tint of a particular color throughout an image.

For example, if tungsten-balanced film is exposed in unfiltered daylight, it takes on a blue cast, while daylight-balanced film takes on an orange cast when exposed in unfiltered tungsten light. *Compare* **crew.**

**cast list** *n.* A written record of all the actors who worked on a production or who appear in the final work and the character(s) they played or the voiceovers they provided. The former type of cast list is necessary for payroll and union obligations while the latter type is generally the source for the on-screen acting credits.

**casting against type** *n.* Casting an actor in a role that contradicts the actor's public persona or that is unlike roles with which the actor has commonly been associated. Examples of casting against type include Michael Keaton, traditionally a comic actor, in the title role of *Batman* (1989), Bill Campbell and Noah Wyle, traditionally likable leading men, as villains in *Enough* (2002), and the normally glamorous Charlize Theron as a serial-killer in *Monster* (2003). *Compare* **typecast.**

**casting agent** *n.* [A regionalism of the British Commonwealth.] *See* **casting director.**

**casting couch** SLANG *n.* The exchange (or expectation) of sexual favors in return for an acting role; the piece of furniture associated with such an exchange.

**USAGE:** Offensive in varying degrees depending on the audience and context.

**casting director** *n.* One who selects a work's cast or narrows the field of potential actors for each role in a production down to a small number of choices for review and approval of those who have cast approval. If the film has been packaged, then the principal roles are probably filled and the casting director will concentrate on those that remain. The casting director may select the actors to fill smaller rolls, hire the extras, and negotiate all their contracts, but in most cases the casting director does not actually hire the principal actors — that is left to the producer following any necessary approvals. *Also* **casting agent.** *Compare* **Breakdown Services, Ltd.; cold reading; screen test.**

**Casting Society of America; CSA** *n.* A professional association for motion picture, television, and live theater casting directors working in the U.S. as well as Australia, Canada, England, and Italy. The CSA was established in 1982 as the American Society of Casting Directors and presents the annual Artios Awards, recognizing outstanding achievement in casting. The CSA Web site is www.castingsociety.com.

**Castle Rock Entertainment** *n.* A U.S. production company whose releases have included *When Harry Met Sally...* (1989), *The Shawshank Redemption* (1994), and *Miss Congeniality* (2000). Castle Rock is now a division of Warner Bros.

**Castle Thunder** *n.* The stereotypical thunderclap, originally recorded for *Frankenstein* (1931) and reused extensively since. A recording of Castle Thunder can be heard at the Hollywood Lost and Found Web site, www.hollywoodlostandfound.net.

Castle Thunder has fallen out of favor since the 1980s because the fidelity of the original analog recording does not hold up well when it is included in a contemporary digital sound mix. Castle Thunder has been used in a variety of films including *Citizen Kane* (1941), *Bambi* (1942), *The Hindenburg* (1975), *Murder by Death* (1976), and *Back to the Future* (1985). It is also used in the soundtrack to The Haunted Mansion attraction at Disney theme parks.

[A toponym, after its original appearance in *Frankenstein* (1931) and its subsequent close association with castles, haunted houses, etc.] *Compare* **Wilhelm Scream.**

**catadioptric lens** *n.* A lens that uses a combination of refracting lenses and reflecting mirrors to fold light back on itself and achieve an effectively long focal length in a relatively short lens barrel.

Folded optics require a primary lens element and two mirrors. The lens element focuses light onto a mirror that reflects the light back at the lens. In the center of the lens (on its back side facing the first mirror) is a second mirror that reflects the light back toward the first mirror. The light passes through a hole in the first mirror, through a set of achromatic refractive lenses to correct image aberrations, and onto the image focal plane. Such lenses have fixed apertures (they lack a diaphragm) and exposure must be adjusted using shutter speed, shutter angle, and neutral density filters.

*See* **Mirotar.**

**catalog; back ~** *n.* The collection of completed works held by a particular entity. *Also* **backlist; backstock; library.** *See* **film library.**

**catalog promotions** *n.* Advertising efforts directed towards the sale of a package of individual works drawn from a distributor's catalog, offered at a discounted price for wholesale and retail sales.

**catalyst** *n. See* **inciting incident.**

**catboy** *n. See* **beastman.**

**catchlight** *n.* **1.** A reflection of a light source in a subject's eye. **2.** The light used to produce this reflection. *Also* **glint.** *See* **eye light; kick; obie.**

**catchword; catch word** *n.* The last word of the preceding speaker, which reminds an actor that he is to speak next; a cue.

**categories of choice** ACADEMIC *n. See* **paradigmatic categories.**

**categories of construction** ACADEMIC *n. See* **syntagmatic categories.**

**catering** *n.* **1.** The production crew members or the contracted company that provides meals for the cast and crew. The catering team can be responsible for craft services as well, but generally these are two separate groups. **2.** The meals provided by the catering crew.

In the U.S., most state labor laws require that employers provide a meal break at least once every six hours. Most union contracts provide for financial penalties (meal penalties) if cast or crew members are required to work more than six hours without a meal break. The producer is not required to feed the crew, unless shooting on location, but will still generally provide breakfast and lunch (and on longer days, dinner) as a matter of convenience and to help ensure that everyone arrives on time in the morning and is ready to return to work as soon as the meal break is over.

*Compare* **craft service.**

**catgirl** *n. See* **beastman.**

**cathode** *n.* The electrode of an electronic component, such as a silicon diode or a vacuum tube, that is connected to the negative voltage. *Compare* **anode.**

**cathode-ray tube** *n. See* **CRT.**

**Catholic Communication Campaign** *n. See* **U.S. Conference of Catholic Bishops.**

**Catholic Legion of Decency** *n. See* **Legion of Decency.**

**cattle call** *n.* A casting session involving a large number of actors all assembled at the same time and place vying for the same parts, rather than each having individually-scheduled casting interviews. *Compare* **open call.**

**CATV** ABBR. *n. See* **cable television; community antenna television.**

**catwalk** *n.* A narrow scaffold that is hung over a stage or set. Lights and other equipment or set pieces may be attached to or suspended from the catwalk. *See* **rigging.** *Compare* **angel walk; bridge; greenbed; ozone; perms.**

**cautionary tale** *n.* A work that warns the audience against some behavior or future event, often by depicting someone who disregards the

warning and suffers a dire consequence. A popular form in traditional folklore.

**CAV** ABBR. *n.* A technique employed in optical and magnetic disk recording or playback where the disk spins at a constant rate regardless of which portion of the disk is being read from or written to.

The data storage capacity of disks is greater nearer the outer edge. However, in a CAV disk design, the amount of data stored in each track is limited by the capacity of the innermost track. As a result, CAV disks do not normally store as much material as similarly sized CLV (constant linear velocity) disks, but their constant rotation speed means that they have much faster seek times (jumping forward or backwards to a specific place) and are well suited to random access applications.

[An initialism of *Constant Angular Velocity*.] *Compare* **CLV.**

**caveat emptor; caveat** *phr.* References a product that is sold as is and without warranty, where the buyer accepts all risk if the product is defective or otherwise unsatisfactory.

Experience goods (such as audiovisual works) are generally sold without a warranty on their content. (Home entertainment products may have a warranty that covers manufacturing defects, but it does not cover dissatisfaction with the content contained within.) Since a consumer cannot reliably predict the value received from an audiovisual work until it has already been consumed (viewed) at least once, the consumer implicitly agrees to accept the work as is.

The little used opposite of caveat emptor is *caveat venditor* (or *caveat subscriptor*), Latin meaning, "let the seller beware." In this case, the seller assumes responsibility for any deviations found in the product from what was described in the written sales contract.

[Latin for *let the buyer beware*.]

**CB** ABBR. *n. See* **citizens band.**

**CBA** ABBR. *n.* A trade association that represents the interests of Class A and Low Power Television broadcasters in the U.S. The CBA Web site is www.dtvnow.org. [An initialism of *Community Broadcasters Association*.]

**CBC; Canadian Broadcasting Corporation; Société Radio-Canada** *n.* The Canadian national public radio, television, Internet, and satellite-based broadcast service, offering programming in English, French, and eight Aboriginal languages. It also broadcasts in eight languages to new and aspiring Canadians, and in nine languages to international audiences. Originally established as a radio broadcaster by an Act of Parliament on November 2, 1936. Television service began in 1952. The English language CBC Web site is www.cbc.ca. The French language Radio-Canada Web site is www.radio-canada.ca.

**CBC Film Sales Company** *n. obs.* The U.S. film exchange founded in 1920 that became Columbia Pictures in 1924. [An eponym, after the last name initials of its founders, *Harry Cohn*, *Joseph Brandt*, and *Jack Cohn*.]

**CBR** ABBR. *n. See* **constant bit rate.**

**CBS** *n.* A U.S. television network, formerly known as the Columbia Broadcasting System and informally known as the Tiffany Network (a reference to the network's focus on quality news and entertainment programming under the direction of its founder, William S. Paley). One of the original "Big Three" U.S. networks along with ABC and NBC. The CBS Web site is www.cbs.com.

The company formally changed its name to CBS Inc. in 1974, then to CBS Broadcasting Inc. in 1997. The trademark CBS "eye" logo was developed by William Golden in 1951. In 1952, CBS established Television City in Los Angeles, the first purpose-built self-contained TV production facility in the world. Westinghouse purchased CBS in 1995. In 1996, Westinghouse acquired Infinity Broadcasting Corporation and merged the CBS, Westinghouse, and Infinity radio and outdoor billboard businesses under the Infinity brand. CBS was acquired by Viacom in 2000, which merged the Paramount and CBS television related businesses under CBS management. In 2006, Viacom split into two separate publicly traded companies: CBS Corporation retained the television, radio, and outdoor billboard related businesses, book publishing, outdoor parks (which have since been sold), and Showtime, while Viacom Inc. retained the Paramount motion picture and MTV/BET cable network related businesses.

**CC** ABBR. *n. See* **closed-captioned; closed-captioning; color-compensating filter.**

**CC filter** *n. See* **color-compensating filter.**

**CCCC** ABBR. *n.* A temporary sound mix with all material directed to the center channel of the mix, as with a center-channel dialogue premix. [An initialism of *Center-Center-Center-Center*.] *Compare* **LCRS.**

**CCD** ABBR. *n.* A solid-state electronic imaging device used in contemporary video cameras in place of an imaging tube to convert an image into a grid of electronic pixels.

CCD-based cameras have a number of advantages over tube-based cameras, including:

- Increased durability and longevity;
- Lighter weight;
- Lower power consumption;
- Increased sensitivity in low light conditions;
- Not damaged by exposure to too much light; and
- No image lag or smearing.

[An initialism of *Charge-Coupled Device*.] *Compare* **CMOS.**

**CCI** ABBR. *n. See* **co-channel interference.**

**CCIR** ABBR. *n. obs.* An intergovernmental broadcast standards body operating under the auspices of the ITU (International Telecommunication Union) as the ITU-R. The CCIR was established in 1927. In 1932, the CCIR was one of the organizations that helped establish the International Telecommunication Union (ITU). The CCIR operated as part of the ITU but retained its independent name until 1992, when it became known as the ITU-R. [An initialism of *Comité Consultatif International pour la Radio* (International Radio Consultative Committee).] *See* **ITU.**

**CCIR 601** *n. obs. See* **ITU-R 601.**

**CCIR 656** *n. See* **ITU-R 656.**

**CCITT** ABBR. *n. obs.* An intergovernmental broadcast standards body operating under the auspices of the ITU (International Telecommunication Union) as the ITU-T. The CCITT was created in 1956 by the merger of the CCIT (International Telegraph Consultative Committee, established in 1925) and the CCIF (International Telephone Consultative Committee, established in 1924). The CCITT was absorbed into the ITU during a 1992 reorganization and no longer operates as an independent entity. [An initialism of *Comité Consultatif International Téléphonique et Télégraphique* (International Telephone and Telegraph Consultative Committee).] *See* **ITU.**

**CCP** ABBR. *n. See* **Canadian Cooperation Project; continuous contact printer.**

**CCTV** ABBR. *n. See* **closed-circuit television.**

**[1]cd** ABBR. *n. See* **candela.**

**[2]CD** ABBR. *n. See* **chromatic aberration.**

**CDS** ABBR. *n. obs.* The trade name for the first commercial theatrical digital sound system, developed by Eastman Kodak and the Optical Radiation Corporation. First used for *Dick Tracy* (1990). CDS encoded 5.1 sound channels in a digital sound-on-film sound track that took the place of the traditional 70mm magnetic and 35mm optical sound tracks, read with a laser rather than the traditional optical photocell.

This left no analog sound track as a backup, so distributors had to provide two prints to each theater in case the digital sound equipment failed. The format was abandoned after about two years. [An initialism of *Cinema Digital Sound*.]

**CDSA** ABBR. *n.* An international trade association representing the recording media industry, including manufacturers, replicators, packagers, copyright holders, logistics and raw materials providers, and other related industries. Formerly known as the International Recording Media Association, or IRMA. The CDSA Web site is www.content deliveryandstorage.org. [An initialism of *Content Delivery and Storage Association*.]

**CE** ABBR. *n. See* **CEA; consumer electronics.**

**CEA; CE** ABBR. *n.* A professional association that recommends standards and practices for the U.S. consumer electronics industry. CEA also hosts CES, an annual trade show for the consumer electronics industry held each January in Las Vegas, Nevada. The CEA Web site is www.ce.org. [An initialism of *Consumer Electronics Association*.]

**CEA-679-C** *n.* A standard developed by the Consumer Electronics Association for removable hardware security cards that allow digital devices to receive encrypted content without an external set-top box. Compliant devices such as digital televisions and digital video recorders have a slot to accommodate a CEA-679-C card. This uniquely identifies the device and allows for secure electronic commerce transactions such as the receipt of encrypted content and ordering pay-per-view programming. CEA-679-C provides for two types of cards: Part A is based on an ISO/IEC 7816 smart card while Part B is based on a PC Card form factor. *Also* **National Renewable Security Standard.** *Compare* **DFAST.**

**CEA-861-D** *n.* A standard developed by the Consumer Electronics Association that specifies how one should construct uncompressed high speed digital interfaces for digital televisions and monitors.

**CEDIA** ABBR. *n.* An international trade association established in 1989 to represent companies and individuals that specialize in planning and installing residential electronic systems, including home networking, home automation and communication systems, single or multi-room entertainment systems, and integrated whole-house subsystems providing lighting control, security, and HVAC systems. CEDIA also provides a professional certification program for systems installers and integrators. The CEDIA Web site is www.cedia.org. [An initialism of *Custom Electronic Design & Installation Association*.]

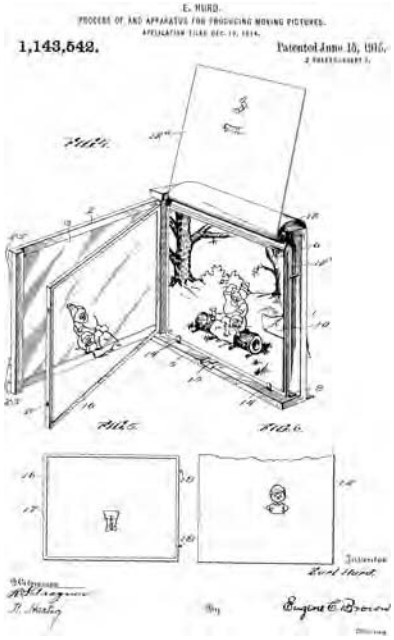
**Ceefax** *n.* The trade name for a text-based news service delivered as part of a television transmission, developed by the BBC and launched on September 23, 1974. Like closed-captioning, Ceefax was originally developed to assist the hearing-impaired and encodes its textual data in otherwise unused lines in the television signal, in this case, 2 lines at the top of each 625-line PAL frame. With the use of a special decoder (either a separate device or one integrated into the television receiver), one can switch from the standard audiovisual programming to and search through the text-based content transmitted via Ceefax. Ceefax material includes news, sports updates, stock prices, etc. Ceefax now claims to provide 1,000 pages of textual material to more than 20 million viewers a week. The Ceefax Web site is www.ceefax.tv. [A play on the words *see facts*.] *Compare* **ORACLE; videotext.**

**cel; cell** *n.* [Clipped from *Celluloid*.] *See* **animation cel.**

**cel animation** *n.* Traditional, hand-drawn animation where the foreground characters are drawn on transparent acetate cels and then photographed against an opaque background.

This innovation is attributed to Earl Hurd who first used Celluloid sheets for motion picture animation in 1914. (Animation cels are now made of acetate.) Previously, the entire background had to be re-drawn for each new character pose. With cel animation, only the portions of an image that change from frame to frame need be re-drawn. In some cases, this is only a small portion of a character, such as the mouth. Most cel animation uses a consistent number of cel layers throughout a work, even in sequences where there are not that many independent layers to be photographed. For example, Disney animators traditionally used four cel layers on top of the background. Even though animation cels are only five one-thousandths of an inch thick, they are not perfectly clear and it would produce a visible effect if the number of layers were to vary within an animated work.

*Compare* **animation cel; computer animation; stop motion.**




**The original patent filed by Earl Hurd on December 19, 1914, for cel animation. U.S. Patent No. 1,143,542 was issued June 15, 1915 (courtesy U.S. Patent and Trademark Office).**

**cel flash** *n.* An undesired visual artifact appearing as a bright flash of light in an animated work and resulting from a light reflecting off of the uneven surface of an improperly placed animation cel during filming.

**cel level** *n.* The position a particular cel occupies in the stack of cels that comprise a frame of cel animation. The bottom layers contain background and static elements while the top layers contain moving and foreground elements.

Most cel animation uses a consistent number of cel layers throughout a work, even in sequences where there are not that many independent layers to be photographed. Even though animation cels are only five one-thousandths of an inch thick, they are not perfectly clear. The colors on the bottom layer appear slightly muted compared to those on the top layer so it would produce a visible effect if the number of layers were to vary within an animated work.

*Compare* **cel sandwich.**

**cel sandwich; cel setup** *n.* A stack of two to five animation cels ready for filming. *Compare* **cel level.**

**cel-shading; cel shading** *n.* A polygon shading technique that adds hand drawn cel animation-like shading to computer generated images to give a production a more traditional look.

**DreamWorks' *Spirit: Stallion of the Cimarron* (2002) demonstrates how cel-shading can be applied to computer-generated images to give them the look of traditional, hand-drawn cel animation (courtesy Heritage Auctions, www.ha.com).**

This technique is used when mixing cel animation with three-dimensional computer animation (such as the wildebeest stampede sequence in 1994's *The Lion King*) and for entire productions produced electronically, such as the animated feature *Treasure Planet* (2002). The technique is quite common in anime, though it was not used for an entire anime feature until *Appleseed* (2004). Perhaps the first use in a feature film was during the clock tower sequence in *The Great Mouse Detective* (1986). *Also* **toonshading.** *Compare* **tradigital.**

**cel-Xerox** *n. See* **animation xerography.**

**A Celco Storm 4K digital film recorder (courtesy Celco, www.celco.com).**

**Celco** *n.* A manufacturer of motion picture digital film recorders, including the FireStorm and Fury product lines. Based in Rancho Cucamonga, California and originally established in 1950 as a high resolution display technology engineering laboratory. Celco built the world's first digital film recorder for use on the film *Tron* (1982). The Celco Web site is www.celco.com.

**celebreality** *n.* A reality television program that features celebrities. Examples include *The Surreal Life* (2003–2004), *The Simple Life* (2003–2007), and *Celebrity Mole: Hawaii* (2003). The form has also inspired fictional works, such as the mocumentary series *The Comeback* (2005). [Coined c. 2003 as a blend of *celebrity* and *reality television*.]

**celebrity broker** *n.* An agent who books stars to appear in commercials and endorse products. Celebrity brokers are typically freelance agents who represent the advertiser, not the talent, even though they are usually paid 10 percent of the celebrity's appearance fee.

**Celebrity Score** *n. See* **E-Score.**

**cell** *n.* An alternative spelling of *cel*, short for *animation cel*. [Clipped from *Celluloid*.]

**A wire mesh cello casts a diffuse shadow (courtesy Matthews Studio Equipment, www.msegrip.com).**

**cell scratch** *n.* [A regionalism of the U.K.] *See* **base scratch.**

**cell side** *n.* [A regionalism of the U.K.] *See* **base side.**

**cello; celo; ~ cuke; ~ cukaloris** *n.* A wire mesh cookie, generally coated with paint to thicken the wires and create a pattern of light and dark that is more subtle than could be achieved with a standard cookie. Sections may be cut out of the cello to further break up the light and create a more complex shadow pattern. Cellos sold commercially may use plastic coated wire instead of paint. *Compare* **cutter; gobo.**

**Nitrocellulose, the principal component of celluloid (definition 1) (illustration by Bryan Theis).**

**Celluloid** *n.* **1.** The trade name for the first commercially successful plastic, developed by John Wesley Hyatt in 1869 and used extensively in the manufacture of knife handles, toys, table tennis balls, etc. **2.** The trade name for a type of nitrate base film originally developed in 1889 by the American clergyman Hannibal W. Goodwin and manufactured by the George Eastman (Kodak) Company. Celluloid is comprised of cellulose nitrate (cellulose treated with nitric acid — also used as the explosive *guncotton*) and camphor — both highly flammable materials — resulting in a versatile but highly flammable plastic. Celluloid breaks down over time, making it a poor archival format and resulting in the permanent loss of many early film productions. **3. celluloid:** The generic name for a cellulose-derived film base (much the same as using Hoover for vacuum cleaner, Kleenex for facial tissue, or Xerox for photocopier). **4.** Clear rectangular sheets first used as animation cels by Earl Hurd in 1914. *Compare* **acetate base.**

**cellulose acetate; cellulose triacetate** *n. See* **acetate.**

**cellulose nitrate** *n. See* **nitrate base.**

**celo; ~ cuke** *n. See* **cello.**

**cement; film ~** *n.* The liquid used in a chemical splice. Film cement is not an adhesive since it bonds film by melting the base and fusing the two pieces together where an adhesive tacks the base pieces together. *Compare* **tape splice.**

**cement splice** *n.* A splice that joins two pieces of film using a liquid chemical that melts the film base, causing the two spliced ends to merge into a single, permanent strip of film. Most often used when conforming a negative or repairing a broken release print (assuming the release print does not use a polyester base, which cannot be cement spliced).

A tapered portion of each piece of film is ground off so that the two pieces may be layered atop one another without increasing the thickness of the resulting spliced film. The chemical cement is applied to the overlapping portions. With 35mm and larger formats, the splice is generally confined to the space between frames. With 16mm and smaller formats, this process results in the loss of one frame in the final spliced film. To correct for this, an extra ½ frame is left at the beginning and end of each cut segment. This adds an extra frame to the length of the shot, which is then taken away by the overlapping splice, returning the shot to its proper length. With double-system sound, both sound and picture are similarly edited so the two remain synchronized. When 16mm film is blown up to 35mm, the overlapping cement splices are more visible than standard 35mm splices. Because of this, the 16mm negative may be conformed into A & B rolls using checkerboard cutting to create invisible splices when the film is printed.

*Also* **chemical splice; lap splice; overlap splice.** *See* **hot splice.** *Compare* **butt weld; machine splicer; Mylar splice; tape splice.**

**cement splicer** *n.* The type of film splicer used to produce cement splices. If the cement is heated to shorten drying time, then it is called a *hot splicer*. *Compare* **guillotine splicer; machine splicer; tape splicer.**

**censorable material** *n.* Content that is (or which may be) deemed to be objectionable in some jurisdiction. Profane language, depiction of nudity or sexual situations, violence, and political content are the most common reasons that material is deemed to be censorable, with the particulars varying widely due to the cultural and political context of

those making the determination. Distribution contracts and pre-sales agreements often prohibit the inclusion of censorable material that may limit the commercial viability of the work. As a result, a producer may deliver more than one version of a work, each tailored to the restrictions of a particular market. *Compare* **double shooting; television cover shot.**

**censorship** *n.* Compulsory changes made to a work by an entity other than the work's creator, usually a government censor.

The history of film censorship in the U.S. dates back to 1894 when Edison's *The Serpentine Dance* became the first film to be censored for showing brief flashes of a woman's undergarments. Institutionalized censorship began on November 4, 1907 when Chicago established its first censorship regulations. The New York Board of Motion Picture Censorship was established in 1909. (In 1916 it was renamed National Board of Review and continues to operate to this day, though no longer as a censorship board.) By 1919, the U.S. industry embraced self-censorship under the auspices of the National Association of the Motion Picture Industry.

Some highlights in film censorship include:

- In the summer of 1896, Russian police seized and destroyed a copy of the Lumière's film of Prince Napoléon dancing in Moscow.
- In 1897, the Mayor of Atlantic City, New Jersey banned Edison's *Dolorita's Passion Dance*.
- The first national censorship board, the Statens Biografbyrå was established by Sweden on September 4, 1911.
- The racist themes of D.W. Griffith's *Birth of a Nation* (1915) led to the film being protested by the NAACP and banned in 8 U.S. states and 19 cities during its original release.
- In 1923, the London County Council prohibited children under 16 from attending films rated A for Adult by the British Board of Film Censors, making enforcement of the British ratings system compulsory for the first time.
- In 1930, the Film Review Board of the German Weimar Republic banned Universal's *All Quiet on the Western Front* (1930) for being an affront to the reputation of the German people and an insult to the soldiers of the German Army.
- In 1936, Pope Pius XI issued an encyclical (a letter to all Catholic bishops) denouncing all indecent films.
- Producer David O. Selznick was fined $5,000 by the U.S. Motion Picture Production Code Office because Rhett Butler says, "Frankly, my dear, I don't give a damn." in *Gone with the Wind* (1939) rather than the Code Office's preferred, "Frankly, my dear, I just don't care."
- On November 1, 1968, the U.S. motion picture industry abandoned film censorship in favor of the world's only non-governmental, voluntary content advisory board, the MPAA's Classification and Rating Administration.
- In 1977, U.S. exhibition of *Mohammed, Messenger of God*, was temporarily interrupted when Black Muslims protested the film by taking hostages in Washington, D.C.

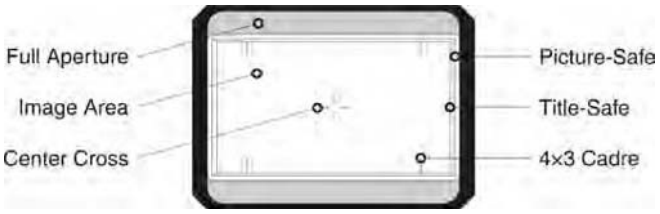
As an alternative to censorship, many territories now employ systems of classification or rating, which provide advance warning of potentially objectionable content or the age-appropriateness of the work without requiring that the work be altered prior to its distribution. One of the first was the two-tier classification system created in 1912 by the independent British Board of Film Censors. Contemporary classification and rating systems come in many forms including government-operated, industry supported self-censorship, or independent third party advisories. Systems can also be voluntary (advisory) or compulsory. For example, in the U.S. the Classification and Rating Administration (CARA) operates a voluntary system that is independent of government controls. CARA's predecessor in the U.S., the Production Code Office, was a censor board that restricted content. China is one of the few countries that still uses a true film censorship system, while Germany, Japan, and the U.K. operate independent, mandatory classification/ratings systems.

*Compare* **classification; self-censorship.**

**center** *v.* To focus one's thoughts inward, relaxing both mind and body. A ritual that may be performed by an actor before giving a performance.

**center channel; center sound channel** *n. See* **LCRS.**

**center cross** *n.* A small + mark that identifies the center of the recorded image in a camera viewfinder. *Also* **cross-hair.** *Compare* **cadre.**




**A camera reticule showing the image center cross.**

**center cut-out; center cut** *n.* A technique used to format a widescreen image for presentation on a narrower screen by simply cutting off the extreme left and right portions of the image, leaving only the center portion viewable.

A center cut-out may be performed when the material is formatted for distribution or performed in real time by a set-top box or television. When broadcasters convert a theatrical widescreen image (typically 1.85:1 or wider) to a standard television aspect ratio (4 × 3 or 1.33:1), they are more likely to use pan and scan than center cut-out, since theatrical images tend to be composed with important visual information at the edges of the frame. Widescreen television programs (16 × 9 or 1.78:1) tend to be composed with the visual focus in the center of the frame, facilitating conversion to 4 × 3 using a simple center cut-out. When converting Academy aperture (1.37:1) to 4 × 3, the slight difference is not deemed significant and a center cut-out is typically used.

*Also* **4:3 extract; edge crop.** *Compare* **letterbox.**

**center detent** *n.* A notched position in the range of a variable control, allowing the user to return the control to precisely that position, such as the midpoint between the left and right channels in a balance control.

**Center for Asian American Media** *n.* An organization established in 1980 that funds, produces, distributes, and exhibits motion pictures, videos, and new media programs that present the Asian Pacific American culture and experience. Formerly the National Asian American Telecommunications Association (NAATA). The Center Web site is www.asianamericanmedia.org.

**center frequency** *n.* The frequency that is boosted or attenuated most by the operation of an equalizer or similar processing device or circuit.

**center line** *n. See* **axis of action.** *Compare* **180° rule.**

**center stage** *n.* The middle of the area occupied by the actors or other subject of a shot. *Compare* **stage left; stage right.**

**center track** *n.* Magnetic film with the sound track running down the center, equidistant from the perforations along each edge. *Compare* **edge track.**

**centimeters per second; cps** *n.* A measurement of the speed at which magnetic tape moves through a recorder or player. *Compare* **feet per second; inches per second.**

**A Centipede in use (courtesy Matthews Studio Equipment, www.msegrip.com).**

**Centipede** *n.* The trade name for a type of dolly adapter kit that converts most camera dollies up to 34" wide for use on 1½"

tubular track. The Centipede includes 4 trucks, each with 8 staggered skateboard-like wheels, for a total of 32 individual wheels that can carry up to 1,500 lbs. *See* **skateboard dolly.**

**Central Casting; ~ Corporation** *n.* A motion picture casting agency for background actors established on January 2, 1926 by the Association of Motion Picture Producers and placed under the joint ownership of the major Hollywood studios. Now owned by Entertainment Partners of Burbank, California. The EP Web site is www.entertainmentpartners.com.

During its tenure under studio control, Central Casting was given the exclusive right to provide extras to the major Hollywood studios. At one time it was the largest employment agency in the world. Casting directors would send their extra requirements to Central Casting and Central Casting would assign the necessary extras to each production. The Hollywood studios ended their control of Central Casting as part of the breakup of the vertically-integrated studios and the move to increased independent productions.

*Compare* **Breakdown Services, Ltd.**

**central character** *n. See* **main character.**

**centralcast** *v.* To transmit two or more different electronic signals (generally radio or television) from a central control point to individual re-transmission points where the signals are broadcast to consumers. For example, a company that operates several local broadcasters could assemble all programming in a central location (adding localized content, such as station identifiers) then distribute the signals to appropriate local broadcast facilities for transmission over the air.

**Century stand; Century Stand** *n.* [The origin of the name is uncertain. It may have originated as an eponym after *Century Lighting*, an early manufacturer of portable studio and theatrical lighting. Alternatively, it may be a reference to the equipment stands used during the early Silent Era when sunlight was still the major source of illumination. Such stands came in various heights, the most common being the 100", or century, stand.] *See* **C-stand.**

**ceramic discharge metal halide lamp** *n.* A bright, daylight-balanced lamp with a color rendering index (CRI) of 96, similar in design to a mercury-vapor lamp but featuring a ceramic tube that heats a mixture of mercury-argon gas. Ceramic discharge metal halide lamps are five times brighter than tungsten-based incandescent lamps drawing the same amount of power. *Compare* **HMI.**

**certain age** *phr. See* **woman of a certain age.**

**certificate of authorship** LEGAL *n.* A written statement that the signing party is the original creator (the author) of a specific work (usually the written script upon which an audiovisual work is based) and holds the worldwide rights to commercially exploit that work. Usually the first document in the chronologically arranged chain of title. *Also* **writer's certificate.** *Compare* **chain of title documents.**

**certificate of origin** LEGAL *n.* **1.** A written statement that attests to the nationality of a particular audiovisual work. Some countries have rules applicable both to the determination of national origin and the certificates that must accompany certain types of imported audiovisual works. Determination of the country of origin of audiovisual works may be a subjective process unless clear rules are established by statute. Factors that may enter into the equation include the nationality of the locations used during shooting, the individuals involved in the work's creation, and the parties financing the work. **2.** A formal document identifying a specific party (generally, a distributor) as having the right to import a particular audiovisual work into a country.

**certified broadcast log** *n. See* **broadcast affidavit.** *Compare* **AMOL; broadcast log.**

**certs** *n.* Optimism or accomplishment in the context of the music industry. [Industry trade paper jargon. Clipped from *certifications* in reference to the fact that a record is *certified* when it ships 500,000 copies (an accomplishment). There is a significant difference between shipping a record at the wholesale level and actually selling it to a consumer (requiring optimism that the records will eventually sell).]

**César Awards** *n.* The French film industry awards equivalent to the U.S. Oscars, inaugurated by l'Académie des Arts et Techniques du Cinéma in 1975 and first issued in 1976. The César Awards Web site is www.lescesarducinema.com/cesar.

**CFA** ABBR. *n. See* **color filter array.**

***CFQ/Cinefantastique*** *n.* A bimonthly magazine that focused on the horror and science fiction audiovisual genres. The magazine was published as *Cinefantastique* for 34 years. With Volume 35, Issue 1, it was re-designed and renamed *CFQ*. The magazine ceased regular print publication in 2006 and now operates primarily as an Internet site. The Cinefantastique Web site is www.cfq.com.

**CG** ABBR. *See* **character generator; computer graphics; computer-generated.** *Compare* **CGI.**

**CG top-off** *n.* A vertical set extension created using computer graphics. For *The Haunted Mansion* (2003), only the lower 40' of the mansion exterior was constructed for filming. The upper 40' were added using computer-generated visual effects. Similar building extensions were produced for the Roman Coliseum in *Gladiator* (2000) and the town of Seahaven (actually Seaside, Florida) in *The Truman Show* (1998). *Compare* **hanging miniature.**

**CGI** ABBR. *n.* The use of computer graphics to enhance a work's aesthetics or to create special visual effects. CGI work is most often combined with live action footage and can range from the digital stunt doubles in *Titanic* (1997) and the digital sets in *Battlestar Galactica* (2003–2009) to the removal of Lt. Dan's legs in *Forest Gump* (1994) or the wires supporting the flying angel in *Angels in America* (2003). [An initialism of either *Computer-Generated Imagery* (the product) or *Computer-Generated Imaging* (the process).] *Also* **virtual photography.** *See* **computer graphics.** *Compare* **computer animation; rotoscope; wire removal.**

**CGM; ANSI ~** ABBR. *n.* A standard for representing two-dimensional computer graphics (vector graphics, raster graphics, and text) in a neutral (cross-platform compatible) format. Issued by ISO in 1992 in four parts and two subsequent amendments. Adopted by ANSI in 1994. [An initialism of *Computer Graphics Metafile*.] *Also* **ISO 8632.**

**chachka** *n.* A cheap trinket, often something given away as a promotional item. [Yiddish. From *tshatshke*; from the Polish *czaczka*.] *Also* **chotchke; tchotchke.** *See* **advertising specialty.** *Compare* **swag.**

**chain** *n. See* **[1]circuit.**

**chain of title** LEGAL *n.* The history of all materials that document the sales, assignments, licenses, etc. affecting the ownership of a work or a particular right in that work (such as the home entertainment distribution rights in a particular country) starting with the earliest existing document (usually the certificate of authorship) and ending with the most recent.

**chain of title documents** LEGAL *n.* The collection of documents that memorialize the chain of title, including signed copyright assignment agreements from everyone who contributed copyrightable material to the work, including all screen writers who worked on the project, music composers, authors of underlying works, etc.

**chain vise; ~ grip** *n.* A device that allows one to attach an irregularly shaped (particularly round) object to an equipment stand. A chain

vise consists of a pair of vise grip pliers with an adjustable length of bicycle chain attached to the jaws and a ⅝" (baby) male mounting pin affixed to the head (and in some cases to the end of the tightening knob) so the pliers (and the object they are gripping) can be mounted to a stand. See illustration with vise grip entry. *Compare* **vise grip.**

**change over** *n. See* **changeover.**

**change pages; changes** *n.* Script pages modified during production; each set of changes is traditionally printed on a different color paper to distinguish it from the original script (on white paper) and prior or subsequent revisions.

Different studios may have a specific sequence of colors to identify the actual order in which the change pages were issued, or the color order may be left to the production office's discretion. One common sequence used in the U.S. is: white; blue; pink; yellow; green; goldenrod; buff; salmon; cherry; and tan. After tan, the sequence begins again with white, and the pages are called "double-white," "double-blue," and so on.

*Also* **revised pages.** *See* **blue pages.**

**changeover; change over; projector ~ ; reel ~** *n.* Switching from one projector to another as a reel ends and another starts so that film projection is not interrupted. *Compare* **platter system.**

**changeover mark; changeover cue; changeover dot; projector ~; reel ~** *n.* The visual cue on a release print, typically in the upper right corner of four successive frames, signaling the end of one reel and marking the point when the projectionist should switch to the next reel.

Changeover marks typically come in pairs, where the first set (the *motor cue*) cues the projectionist to start the second projector so that it is up to full running speed when the second set cues the switch to the second projector. Many people outside the film industry had their first exposure to changeover marks while watching *Columbo: Forgotten Lady* (1975) during which a butler-cum-projectionist explains the changeover process to Lt. Columbo.

*Also* **cue dot.** *Compare* **motor cue.**

**changing bag** *n.* A light-tight bag into which a camera assistant can insert his hands to handle film when a darkroom is not available. Commonly used to load raw film into the camera's film magazine and to remove an exposed roll that must be sent to the lab for processing. The bag is typically double-walled to ensure it remains light tight and has a zippered opening on one side to admit the film, magazine, and other items. The camera assistant reaches into the bag through elastic arm holes opposite the zippered end. *Compare* **loading booth.**

**channel; chan; ch** *n.* **1.** A content delivery service that provides broadcast programming according to a regular schedule; broadcast or cable television station. **2.** The particular frequency range assigned to a broadcast television station or a video signal in a cable television system. For example, in the U.S., the six megahertz allocated to each television broadcast stream in the UHF and VHF frequency bands. **3.** A particular sound track in a multi-track mix, such as left or right signals in a stereo audio system, or the left, right, center, surround, and subwoofer signals of a multichannel sound system. **4.** An independently processed or recorded signal. **5.** An electrical signal transmission path between two points. A channel may be one-way or two-way and is usually the smallest subdivision of a transmission system by means of which a single type of communication service is provided, such as a voice channel, control channel, or data channel. **6.** A sound or light control circuit. **7.** *obs.* A complete, self-sufficient recording setup from microphone to recorder, including cables, mixer panels, amplifiers, etc., or from recorded sound to speakers.

During the early Sound Era (c. 1930), before the introduction of magnetic tape recorders, optical film and wax disc sound recorders were large, complex installations. On soundstages, they were housed in an adjacent building with fixed cabling to the stage. On the stage, the stage helpers would set up individual microphones under the direction of the mixer. These would be patched through the mixing console to the sound recorders. A similar system was used for location sound recording, generally with the equipment housed in a dedicated truck. The complete equipment path from end to end was called a channel. Each channel was capable of recording a single sound track at a time.

**8.** An alpha or color channel in a digital video image. *See* **distribution channel.** *Compare* **major channel; minor channel.**

**channel assignment matrix** *n.* In a recording or mixing console, the group of buttons or switches by which the signal from any input channel can be assigned to one or more busses, and from there to one or more tracks of a multi-track recorder.

**channel bit rate** *n.* The actual number of bits per sample in a digital medium, usually greater than the number of bits used to encode each sample due to error correction bits, signal synchronization bits, etc. For example, with a CD, the audio bit rate is 1.41 Mbps, but the channel bit rate is actually 4.32 Mbps, or more than three times higher than the sample rate.

**channel capacity** *n.* The maximum number of different television channels that a given cable television system or technology can transmit simultaneously.

**channel conflict** BUSINESS *n.* When the participants in different marketing channels disagree over goals, strategy, timing, or roles. For example, home video channel participants generally want to release their product as close to its theatrical release as possible to capitalize on the theatrical marketing campaign, while participants in the theatrical channel want the home video product release as far from the theatrical release as possible to encourage people to see the film in the theater rather than to wait for its availability on home video.

**channel grazing** *n. See* **grazing.**

**channel one** *n.* One of the original 13 U.S. television broadcast VHF channels (1–13), eliminated by the FCC in 1948 and reassigned for use by two-way radio services, reducing the primary U.S. broadcast television stations to 2–13.

**channel power** BUSINESS *n.* The influence that one member of a distribution channel has over another.

**channel separation** *n.* A measure of the relative amount of crosstalk between the individual channels in a multichannel system. A small amount of crosstalk implies a large amount of channel separation.

**channel width** BUSINESS *n.* The number of different entities involved at a particular stage within a distribution channel. For example, the home entertainment distribution channel is very wide at the bottom (with a large number of retail outlets) but relatively narrow at the top (with a small number of large video distributors).

**USAGE:** *Channel width* (the number of participants in the distribution chain) should not be confused with *bandwidth* (the content capacity of a media delivery mechanism).

**channeling** *n.* When film bends or twists because the base has shrunk with respect to the emulsion.

While film remains the most certain long-term archival medium for audiovisual works, it is susceptible to various forms of physical defect or damage. The most common include:

- Abrasions
- Buckling (Cockling)
- Channeling
- Cinch Marks (Rain)
- Curling
- Embossing
- Fluting (Edgewaving)
- Frilling
- Microspots (Redox Blemishes)
- Reticulation
- Roping (Run-Off)
- Scratches
- Shrinkage
- Sparkle
- Spoking
- Spotting
- Twisting
- Water Spots

**chantoosie** *n.* A female singer: *The chantoosie was the highlight of the musical-variety show.* [Industry trade paper jargon. A variation on *chanteuse*, from the French *chanteur*, meaning singer.] *See* **thrush.** *Compare* **warbler.**

**chapter** *n.* A subdivision of a larger work. Larger works are divided into smaller sections when presented on videodiscs or DVD, allowing the viewer to skip directly to a point of interest within the work.

**chapter list** *n. See* **scene selection.**

**chapter play** *n. obs.* A serial work where each installment is thought of as a single chapter in an extended play.

**character** *n.* **1.** One of the parts in a dramatic work, particularly the people in such works. **2.** The part played by a cast member in an audiovisual work. Characters may be played by people, puppets, animals, etc. The same cast member may play more than one character or may appear as themselves.

Star actors and other personalities, such as politicians, sports figures, news anchors, etc., often appear as themselves in cameo roles. They may deliver prepared lines in a fictional setting, but they are not "in character." For example, Jean-Claude Van Damme appeared as himself in the "Die Fast, Die Furious" episode of *Las Vegas* (2003–2008). During the show, Van Damme "died." In the closing credits, the producers noted that no Van Dammes were actually harmed in the making of the program.

**3.** A performer in an animated work such as Belle in *Beauty and the Beast* (1991), Bartok the bat in *Anastasia* (1997), or Lampy the table lamp in *The Brave Little Toaster* (1987). The voice of an animated character may be created by a human actor, but the character's appearance and performance is created by an animator. **4.** An inanimate object that has taken on the importance and attributes of a living character in certain works. Examples include the open vistas in *Out of Africa* (1985), Tokyo in *Lost in Translation* (2003), the Nautilus in *20,000 Leagues Under the Sea* (1954), and the cornfield in *Children of the Corn* (1984). Tim Burton's films often have such a striking visual style that the art direction becomes a character in the work. *Compare* **role.**

**character actor** *n.* A performer who plays roles other than the traditional leading man or woman. Character actors are often typecast and play the same type of character (comic sidekick, villain, etc.) time and again, generally in supporting roles.

**character arc** *n.* The development, growth, or change in a character over the course of a story. In episodic television, a character arc may extend over multiple episodes or seasons. *Compare* **arc character; story arc.**

**character bio** *n.* A biographical sketch of a fictional character. Character bios often include details such as the character's date and place of birth, likes and dislikes, career history, relationships, and hobbies. Character bios are often used by writers and actors as background information. Characters may also address the public directly (writing in the first person), have their own blogs on official Web sites, participate in on-line chat sessions, etc.

**character cue; character caption** *n.* The text that identifies a character's lines in a script; the name of a character when it is typed on a screenplay page just before the beginning of that character's dialogue.

Character cues begin 4.1" from the left edge, regardless of the length of the character's name. The spoken dialogue appears on the next line with a 2.7" left margin. To help draw attention to the character cues, they are traditionally presented in all capital letters.

RICHARD
Knock, knock.
MELANIE
Who's there?
RICHARD
Interrupting Cow.
MELANIE
Interrupting C...
RICHARD
(interrupting)
Moo!

*Compare* **dialogue.**

**character design** *n.* The process of creating the specific look of an animated character. In cel animation, one may start with rough sketches and produce a finished, full-color model of each character. The models often show the character from different angles and in several key poses. Character design may lead to the production of a three-dimensional maquette of each character, from which puppets are molded for stop-motion animation, or which may be digitized as the basis of a 3-D character for computer animation.

**character designer** *n.* One who implements the vision of an animated work's director and art director by creating the characters who inhabit the animated world. *Compare* **prop designer; set designer.**

**character direction** *n.* Written instructions in a screenplay that indicate the writer's interpretation of how an actor should perform while delivering dialogue, including physical actions, reactions, line delivery, etc. Contemporary screenwriters generally use them only when the emotional context of a line is ambiguous or a necessary bit of action is not clear from context. Perhaps the most common character direction is *beat*, indicating that the actor should pause before delivering the next line.

In the standard Hollywood screenplay format, character directions appear within the dialogue block under the character cue and are placed inside parenthesis to set them apart from the spoken dialogue. They are typed with a 3.4" left margin and a 3.1" right margin, allowing 19 characters per line (including the parentheses).

SKIPPY
I need you to stop stabbing me.
(beat)
Seriously. Stop that. It's really
starting to hurt.

By convention, character direction is presented in all lower case letters with no punctuation at the end. If there are multiple directions to be delivered, they are separated by semicolons.

*Also* **actor's direction; parenthetical; personal direction; stage direction; wryly, a.** *Compare* **direction.**

**character-driven** *mod.* Relating to a story where the development and exploration of the characters and their emotional, or inner, lives are more important than the events in the plot; a story that places greater emphasis on heart than spine. Dramas tend to be more character-driven than action films. *Also* **character piece.** *Compare* **plot-driven.**

**character dynamic** *n.* **1.** The relationship between two or more characters in an audiovisual work. **2.** The number of emotional interactions that a character can possibly have with another character in the same work. For example, a relationship between 2 characters would have a character dynamic of 2 (character A to character B, and vice versa), while the possible interactions between 4 characters would have a character dynamic of 12.

**character generator; CG** *n.* An electronic device that produces text or symbols for visual display and overlays it upon a separate video stream. The character generator produces both the foreground material and an alpha channel that can be used to key the material into a video stream. Material can be prepared in advance for later use or inserted live during a broadcast. *Compare* **Chyron; graphics generator; Vidifont.**

**character list** *n.* A summary of all of the characters in a script, used for a variety of purposes ranging from budgeting to casting. *See* **breakdown.** *Compare* **cast list.**

**character makeup** *n.* Makeup that is applied to an actor to create the look of a specific character rather than simply applying makeup to hide blemishes and improve photographic appearance. Wigs, artificial facial hair, nose prosthetics, etc. are common elements of character makeup.

**character model** *n.* **1.** A visual reference guide for character animators that shows a character in a series of poses, expressions, and angles of view. Used to maintain visual consistency throughout a work. **2.** The 3-D wireframe that underlies a computer-generated character. *See* **model sheet.** *Compare* **character rig.**

**character modeler** *n.* One who produces the 3-D wireframes and other structures that underlie a computer-generated character.

**character piece** *n. See* **character study; character-driven.**

**character point-of-view** *n. See* **subjective point-of-view.**

**character rig** *n.* The set of controls and motion constraints added to a computer-generated character model to assist the character animator. The task of animating a computer-generated character would be impossibly complex without an appropriate character rig. *Compare* **animation rig; character model.**

**character study** *n.* A work that is character-driven. *Also* **character piece.**

**character technical director; character TD** *n.* One who works on a digital animation team and configures the characters developed by the animators so that they can be animated efficiently. The character TD needs to know the behaviors, range of motion, and types of actions required of a character, the clothes that it will wear, the environments in which it will appear, etc. The character TD then collaborates with the animators on the character design to ensure that the digital creations will perform as desired given the technical resources at hand.

**character turnaround sheet** *n.* A variation on the animation character model sheet where a single character pose is depicted from a number of angles comprising a full 360° view. Used in 3-D animation to maintain visual consistency throughout a work where the character may be seen from any angle. *Compare* **model sheet.**

**character type** *n.* A stereotypical or archetypal character found across a variety of works, such as the wise old man, the comic sidekick, the Irish priest or policeman, etc.

**characteristic curve** *n.* The relationship between exposure and image density for a particular film stock, often plotted as a two-dimensional curve with the vertical axis representing image density and the horizontal axis representing the exposure. In general, the steeper the curve, the greater the image contrast. Black-and-white film has a single characteristic curve, but color film has three — one for each of the three primary colors. *Also* **density curve; gamma curve; H and D curve; Hurter & Driffield curve.** *See* **D log E curve.** *Compare* **base plus fog; D-max; D-min; shoulder; straight-line portion; toe.**

**characterization** *n.* The development of a character in a narrative, conveying the character's personality, life history, values, etc. Characterization begins with the writer, then continues with the actor's performance under the director's guidance, and is finally finessed through editing choices. Characters can be well-developed (round, or three-dimensional characters) or poorly developed and stereotyped (flat, or two-dimensional characters).

**character's identity** *n. See* **character's voice.**

**character's voice; character's identity** *n.* The distinctive manner of speech and action of a character in an audiovisual work.

According to *The Screenwriter's Bible* (pub. 1995), a character's voice is made up of eight different components:

- The text, or words, spoken;
- The subtext, or unspoken meaning of the words;
- Grammar and syntax;
- Vocabulary;
- Accent and/or regional or foreign influences;
- Slang;
- Professional jargon; and
- Speaking style, including rhythm and sentence length.

*Also* **voice.** *Compare* **writer's voice.**

**charge-coupled device** *n. See* **CCD.**

**charlie bar** *n.* A long (usually 3–4' in length) narrow (usually 1–6" wide) strip of thin plywood (usually 1/16–1/4" thick) with a standard 5/8" (baby) male mounting pin affixed to one end. Used as a flag or gobo to cast a shadow on the set. *See* **sticks.**

**chart** *n.* A written musical score or arrangement. *See* **full score.**

**chase** *n.* **1.** The process of a slave device synchronizing itself to a master clock or external timing signal. **2. ~ video:** A low-resolution version of an edited picture output from the off-line edit system and used to confirm that the online has been correctly assembled — usually by playing the online video and chase video in a synchronized split-screen to double-check the edits.

**chase film; chaser** *n.* A work that features an extended pursuit of one person by another, as in *The Italian Job* (2003), or a race with several people questing for the same thing, as in *It's a Mad Mad Mad Mad World* (1963).

**chase-lock** *n.* A controller used in a video or audio recorder that synchronizes with an external time code signal from a master clock device and adjusts the recorder's speed to match. Unlike sync-lock, chase-lock controllers will respond to changes in time code sequence.

**chaser lights** *n.* A traditional movie marquee feature where a series of light bulbs turn on and off in a pattern so that the illumination seems to run up and down the line.

**chassis ground** *n.* A common electric ground in a multi-component electronic system, such as the metal rails in a rack-mount environment.

**chat show** *n.* A radio or television talk show. [A regionalism of the U.K.]

**chatter** *n.* **1.** An undesirable artifact in a film composite where one of the elements seems to vibrate (move slightly in and out of alignment with each successive frame) with respect to the other image elements or its matte, generally caused by poor film registration during the creation of one of the composite elements. **2.** An output artifact of a noise gate caused when the input signal hovers near the gate's cutoff threshold, causing the gate to open and close rapidly and the output signal to cut in and out. The most common solution is to adjust the gate's threshold setting slightly higher or lower. *Compare* **chewing.**

**CHE** ABBR. *n.* [An initialism of *Cable HeadEnd*.] *See* **headend.**

**cheat** *n.* **1.** A story-telling convenience that would not exist in the real world. Actors often find themselves in possession of exactly what they need without having to search for it, or able to do things faster than is really possible, because it would take too long to show the real action.

In cooking shows, having a pre-cooked item is a cheat that avoids having to wait 45 minutes for the entrée to bake. Having a car start as soon as the driver is seated is a cheat that avoids having to wait for the driver to find the keys, find the correct key, fit the key into the ignition, and then actually start the car. Without cheats, editing would appear choppy (as the uninteresting actions are skipped over), or pacing would be unbearably slow as everything would unfold in real time.

**2.** An adjustment made to the set or a performance because the result

looks better on film. The cheat can affect continuity, but changing the camera position between shots helps to hide the cheat. ➢ *v.* **3.** To perform a cheat. For instance, moving a prop from where it appears in the master shot so that it is better placed in a shot from an alternate angle: *Cheat that back a bit.* Having actors turn their faces more toward the camera: *Cheat your face towards the camera.*

**cheat a look** *phr.* To cheat one's face (turn) towards the camera, so more of the face (and its expressions) can be seen than a natural position would allow.

**cheat shot** *n.* A shot composed to give a false impression of the actual staging, such as the cheats necessary so Clint Eastwood would not appear to tower over his rather short love interest whenever they appeared in the same frame in *Magnum Force* (1973).

**cheater** *n. See* **ground plug adapter.**

**cheater adapter** *n.* A baby stand adapter with the standard ⅝" pin mounted at a 45° angle to the base, allowing the attached equipment to extend out at an angle from the stand. *Compare* **right angle adapter; stand adapter.**

**cheater plate** *n.* A baby plate with the standard ⅝" pin mounted at a 45° angle to the base rather than the standard perpendicular arrangement, allowing the attached equipment to sit at an angle to the plate. *Compare* **wall plate.**

***Left:*** **A cheater adapter in use atop a light stand.** ***Right:*** **A cheater plate in use atop a wall (courtesy Matthews Studio Equipment, www.msegrip.com).**

**check** *v.* To decrease the intensity of a light: *Check the lights.* [A regionalism of the U.K.]

**check availability** *n.* The process of verifying a participant's schedule to see if he is free during the time a production might need his services. No employment commitment is made by either party.

**check disc package** *n.* A short run of 10–20 discs produced when replicating optical discs to allow the customer to review and approve the video compression, disc authoring, and manufacturing before the discs are produced in volume.

**check print; composite spliceless ~** *n.* **1.** A print produced to verify the quality of an internegative or sound element or the effectiveness of an optical or visual effect. **2.** One of the various prints produced during color timing leading up to the answer print. **3.** The first release print, provided by the laboratory to verify that the print reproduction process is operating correctly. Screened side-by-side with the answer print to ensure that all subsequent prints will match the color timing and balance of the answer print.

**check the gate** *phr.* Called out to indicate that filming from the current camera setup/location/etc. is complete and the camera assistant should examine the camera's gate for foreign matter before moving on to the next setup. May be called by the director, AD, DP, or camera operator, depending on the production crew's particular operating culture. Only applicable when shooting on film. (When shooting on video, one can see the actual material recorded by the camera as it is shot and will generally know immediately if a camera defect has marred the footage.) *Compare* **checking the gate; hair in the gate; moving on.**

**checkbook journalism** *n.* The controversial practice of paying for exclusive access to news stories or interviews. *Compare* **ambush journalism.**

**checker** *n.* **1. box office ~ ; attendance ~ :** One who is employed by a distributor or a producer for attendance checking, whether an individual person or a commercial service. **2. animation ~ :** One who reviews animation cels prior to filming to ensure they are in the proper order, free of debris, consistently colored, etc.; one who performs a similar function during the final stages of a computer animation project. **3. film ~ :** One who examines processed film for physical damage at a film lab. *Also* **animation checker.** *Compare* **attendance checking; film checker.**

**checkerboard assembly** *n.* An auto assembly technique used with videotape-based editing when there are not enough playback tape decks to hold all of the individual source tapes at the same time. The material from the available tapes is recorded to the finished tape as called for in the edit decision list (EDL), leaving blank spaces for the missing material. New source tapes are loaded and the process repeats until the work has been fully assembled. *Also* **B-mode assembly; non-linear assembly.**

**checkerboard audio** *n.* Sound track elements that have been separated onto different tracks for maximum flexibility during the sound mix. *Compare* **checkerboard dialogue.**

**checkerboard cutting** *n. See* **A/B cutting; zero cut.** *Compare* **A/B printing; A/B rolls; handles.**

**checkerboard dialogue** *n.* Splitting dialogue into separate tracks so each character's dialogue is on its own track. This helps considerably during the sound mix since each character's voice can then be adjusted independently. *Compare* **checkerboard audio.**

**checkerboarding** *n.* Airing different episodes of different programs in each time slot, thus filling a television schedule grid with different programs each day. The typical scheduling practice for prime time programming. *Compare* **daily strip; stripping.**

**checking** *n.* **1.** Assembling camera-ready animation cels in their final order and checking them for proper image alignment, color consistency, and visual flaws. Any imperfections are corrected before the cels are photographed. A final polishing ensures that there are no imperfections that might cause a visible artifact in the resulting animation. **2.** Checking the gate. **3.** Attendance checking.

**checking and collections costs** BUSINESS *n.* The film distributor's expenses associated with verifying theatrical attendance (checking) and ensuring that the proper film rental fees are paid by exhibitors and subdistributors (collections).

**checking the gate; checking** *n.* **1.** Opening up the camera and inspecting the area of the camera's gate for foreign matter — generally dust or hair. If the gate is clean, then one can assume that the film just shot will be usable (assuming proper exposure, focus, etc.). If the gate is not clean, then the film shot since the last time the gate was checked cannot be trusted and may need to be re-shot. Generally performed after finishing each scene. ➢ *phr.* **2.** The phrase that is called out by the camera assistant to indicate that he is examining the camera's gate for foreign matter. *Compare* **check the gate.**

**cheeseboro clamp** *n. Also* **scaffolding clamp.** *See* **big ben clamp; grid clamp.**

**Chem-Tone** *n. See* **Chemtone.**

**chemical** *mod.* A process that relies on a chemical reaction to produce an effect; specifically, the chemical half of the photo-chemical process involved in the creation of an image on film. Generally used to distinguish a result obtained through a chemical reaction from one obtained through a digital effect.

**chemical decay** *n.* A chemical reaction over time that causes changes in archival materials at the molecular level. Examples include acetate decay, binder degradation, color dye fading, metal corrosion, etc. *Compare* **biological decay; mechanical decay.**

**chemical fade** *n.* A laboratory-produced fade achieved by chemically bleaching the image off of the negative. Unlike an optical fade — performed by adjusting the printing lights on a contact printer or as an optical effect on an optical printer — there is no going back from a chemical fade. Once it has been performed, the image is permanently removed from the negative.

**chemical splice** *n. See* **cement splice.** *Compare* **hot splice.**

**chemical toning** *n. See* **toning.**

**Chemtone; Chem-Tone** *n. obs.* The trade name for a chemical process similar to optical flashing developed c. 1975 by the TVC Laboratories of New York City and used on such films as *Harry and Tonto* (1974), *Nashville* (1975), and *Taxi Driver* (1976).

In *Taxi Driver*, for instance, the muted colors that are characteristic of flashing and Chemtone soften the impact of the blood during violent scenes, turning it almost pink instead of bright red. (This was motivated by the producer's desire to obtain an R- instead of an X-rating from the MPAA's Classification and Rating Administration.)

**cherry-picker** *n. See* **condor.**

**chewing** *n.* An undesirable artifact in a film composite where the traveling matte for one of the elements seems to vibrate around the edges, generally caused by imprecise work by the rotoscope artist who created the matte. *Compare* **chatter.**

**chewing the scenery** *n.* Overacting, common to television soap operas, inexperienced actors, and fallen stars playing bit parts: *Alan chews the scenery every time he is on the screen.*

**chiaroscuro; chiaro-oscuro** *n.* **1.** The arrangement of light and dark in an image, whether black-and-white or color. **2.** The art or practice of arranging the light and dark elements in an image to produce a striking effect. [Italian. A blend of *chiaro* (meaning bright or light) and *oscuro* (meaning dark).]

**Chicago screwdriver** *n. See* **[1]hammer.**

**chick flick** *n.* A motion picture perceived to appeal more to women than to men. This includes the romantic comedy and the woman's picture. [Coined through rhyming reduplication.] *See* **tearjerker; woman's picture.**

**chicken coop** *n. See* **overhead cluster.** *Compare* **space light.**

**chief cameraman** *n. obs. See* **director of photography.**

**chief lighting technician; chief electrician** *n. See* **gaffer.**

**CHILA** ABBR. *n.* [An acronym of *CableCARD-Host Interface License Agreement.*] *See* **DFAST.**

**child actor** *n.* **1.** Technically: any actor below the legal age of majority — originally 21 but now more commonly 18. **2.** Commonly: a young actor — older than an infant but younger than a juvenile.

Labor laws and union contracts limit the working hours and set other restrictions on the use of child actors — the younger the actor, the greater the restrictions. When one makes a distinction between infant, child, and juvenile actors, the dividing lines are rather nebulous. Infants may be considered to be any child from birth to the point when the child can walk unassisted and respond to verbal instructions, juveniles are those from 13 or 16 years of age up to the age of majority (generally now 18), and child actors are those in between.

Child actors are somewhat notorious for the difficulties they face as they enter puberty and are no longer able to perform child roles. The 27-year-old Mary Pickford playing the 12-year-old title character in *Pollyanna* (1920) is something of an exception.

*Also* **child star.**

***Child Actors Bill*** LEGAL *n. See* ***Coogan Act.***

***Child Performers Education and Trust Act of 2003*** LEGAL *n.* New York state legislation governing performers under the age of 18 working in New York state or who are residents of New York but are working elsewhere, similar to California's Coogan Act. The Act went into effect on March 28, 2004 and requires that at least 15 percent of a child performer's income be placed into an approved trust account and that the child receive appropriate education or tutoring during the period of their employment. Guardians of child performers must obtain a permit from the New York State Department of Labor within 15 days of the start of employment. *Compare* ***Coogan Act.***

**child star** *n. See* **child actor.**

**children's television; ~ programming** *n.* Television programming primarily targeted at children aged 2–11, but generally not including programming targeted at teenagers. In the U.S., the FCC defines children's television programming as "programming that furthers the positive development of children 16 years of age and under in any respect, including the child's intellectual/cognitive or social/emotional needs."

**J.P. Patches answers mail in his Magic House (courtesy Chris Wedes, www.jppatches.com).**

One of the first U.S. network children's television programs was *The Small Fry Club* (1947–1951), targeted at pre-school aged children. The most successful of the early children's programs was *Puppet Playhouse* (1947–1960), known as *The Howdy Doody Show* beginning in 1956. It was also the first television program to air more than 1,000 episodes, and went on to nearly 2,500 episodes before ending its run. The longest running children's program was *Mister Rogers' Neighborhood* (1967–2001), hosted for its entire run by Fred Rogers.

In the U.S. during the late 1940s and early 1950s, there was a boom in children's programs produced by local television stations. In *Hi There, Boys and Girls!* (pub. 2001), a retrospective of local children's television in the U.S., it is estimated that there were between 1,500 and 2,000 locally-produced children's shows during their heyday in the 1950s. The character Krusty the

**The Patches Pal checklist (courtesy Chris Wedes, www.jppatches.com).**

**Some of the many faces, if slightly fewer voices, of Bob Newman. The Swami of Pastrami, pictured between Miss Smith and Chief Patty O'Wagon, could not appear within a month of Santa Claus, as they had the same voice (courtesy Chris Wedes, www.jppatches.com).**

Klown, appearing in *The Simpsons* (1989–), is a parody of these traditional local children's program hosts.

The longest-running local children's television program was *The J.P. Patches Show* (1958–1981), starring Chris Wedes as the clown Julius Pierpont "J.P." Patches, putative mayor of the Seattle city dump. The Patches character was originally created in 1953 for WTCN-TV (now KARE-TV), Channel 11 serving Minneapolis–St. Paul. Wedes assumed the role on WTCN-TV (in new makeup and wardrobe) in 1955. Wedes took the character to Seattle, Washington in 1957, where he debuted on KIRO-TV, Channel 7 on Saturday morning February 8, 1958. He was joined in 1960 by Bob Newman (the man of 17 faces but only 16 voices) who appeared as numerous supporting characters, including Boris S. Wort, the Second Meanest Man in the World; Ggoorrsstt, the Friendly Frpl; and Gertrude, Miss City Dump and J.P.'s unrequited girlfriend. The show developed a devoted following of Patches Pals and, for a period of 13 years during its run, appeared 11 times a week (weekday mornings and afternoons in addition to Saturday mornings). Each program was broadcast live (the first KIRO-TV program broadcast live and later their first program broadcast in full color), and ran largely unscripted with Wedes and Newman improvising the show from a rough outline, filling the time in between cartoons and commercials.

During its run, *The J.P. Patches Show* shared the Seattle airwaves with:

- *Boomerang* (c. 1970) starring Marni Nixon;
- *Brakeman Bill's Cartoons* (1955–1975) starring Bill McClain;
- *Engineer Walt* (1955) starring David Richardson;
- *KING's Klubhouse* (1949–1967) starring Stan Boreson;
- *Sheriff Tex's Safety Junction* (1957–1957) starring James Lewis;
- *The Captain Puget Show* (1957–1966) starring Don McCune; and
- *Wunda Wunda Show* (1952–1972) starring Ruth Prins.

Locally-produced children's programs continued in the U.S. through the 1970s, but died off as the FCC, under pressure from groups such as Action for Children's Television, tightened rules governing advertising to children. Prior to that, the program hosts would routinely advertise commercial products during their shows and lend their names and likenesses to endorse products targeted at their young viewers. Without this revenue stream, local children's television programs are not cost-effective to produce. On October 1, 1990, Congress passed legislation limiting commercial air time during children's programs to 12½ minutes per hour on weekdays and 10½ minutes per hour on weekends, further reducing station revenue from children's programming. As a result, the vast majority of children's programs are now nationally syndicated.

*Also* **kiddie show.**

***Children's Television Act of 1990*; CTA** LEGAL *n.* U.S. federal legislation passed on October 18, 1990 to increase the quantity of educational and informational television programming produced for children (defined in the Act as those 16 years of age and under). Subsequently, the FCC adopted various regulations to implement the provisions of the Act. Under the Act, television broadcasters must provide at least three hours of core programming each week that is specifically designed to educate and inform children. To qualify as core programming, the program must be regularly scheduled, appear at least once a week, run for at least 30 minutes (less commercials), and air between 7:00 AM and 10:00 PM.

**chiller; ~ diller** *n. See* **thriller.**

**China ball** *n. See* **Chinese lantern.**

**china girl; china doll** *n.* **1.** A color-timing control strip that features a young woman and a color card. The combination of a standard color strip (containing samples of the primary and complementary colors) and the woman's skin tones gives technicians a reference point for film color timing. **2. China Girl:** The woman featured in a color-timing control strip. Numerous China Girls have appeared over the years. The Harvard Film Archive's collection includes examples of 70 different china girls from China, Europe, India, Japan, and the U.S. [Likely a reference to a child's doll with a porcelain head and highly-detailed, finely-crafted features.]

**Two typical China Girls (definition 1) (courtesy Julie Buck and Karin Segal).**

**china marker; china pencil** *n. See* **chinagraph.**

**China silk** *n. See* **silk.**

**China video disc** *n. See* **CVD.**

**chinagraph; ~ pencil; china marker; china pencil** *n.* A white grease pencil. Used by an editor to mark the workprint with notes or instructions, such as a mark to indicate the edit point in a shot or a notation indicating a transitional effect (dissolve, wipe, etc.). Also used by assistant editors to mark the picture and sound prints when syncing film dailies.

**[1]Chinese** SLANG *n.* Four leaf barn doors with the two larger leaves oriented horizontally.

**USAGE:** Offensive.

[After a racial stereotype where the horizontally-oriented barn doors are evocative of the slanted eyes thought to be typical of the Chinese.]

*Compare* **English.**

**[2]Chinese** *n.* A camera move that combines a pan with a dolly back from the subject.

**USAGE:** Offensive.

**Chinese dolly** SLANG *n.* A dolly shot where the tracks are laid diagonal to the action so that the camera points off at an angle as it travels (rather than point directly ahead, behind, or to one side).

**USAGE:** Offensive.

[After a racial stereotype where the slanted dolly tracks are evocative of the slanted eyes thought to be typical of the Chinese.]

**Chinese lantern** *n.* A spherical paper lantern supported by a wire frame that collapses flat when not in use. When a lamp is placed inside, it casts a soft, diffused light. Often used with a bare bulb such as a photo flood. *Also* **China ball; Japanese lantern.**

**Assembling and deploying Chinese lanterns to illuminate a large set (left photograph by Brian Griffith © Helicon Arts Cooperative, right photograph by Eddie Garcia © Helicon Arts Cooperative).**

**chip chart; chips** *n.* A flat card covered with blocks of different colors or shades of gray.

The chip chart is photographed using the same lighting, lenses, and film stock or video camera settings as the original photography. During video photography, a chip chart can be used to set white balance or gamma levels. During color timing, the photographed chip chart can be compared with an identical copy of the original chart to assist with the color correction process.

*Also* **color card.** *Compare* **camera reference chart; color-timing control strip; white balance.**

**chirp** *v.* To sing: *Alan chirped for the first time in his variety special.* [Industry trade paper jargon.]

**chirping** *n.* An audio artifact that presents as an electronic, ringing tone in the low-level portions of an audio signal, caused by the overuse of single-ended noise reduction systems. If the signal is noisy, the noise floor may begin chirping, which can be more annoying than the original, broad-spectrum noise.

**choiced** *n. See* **circle take.**

**Golden Harvest's *Tang shan da xiong* (*Fists of Fury*, 1971), the most graphic of the chop-socky films staring Bruce Le (courtesy Heritage Auctions, www.ha.com).**

**choker** *n.* A tight close-up showing an actor's head from the neck up.

**chookas** *phr.* [A cledonism common to the Australian stage.] *See* **break a leg.**

**chop-socky; chopsocky** *n.* Martial arts action films, primarily from Hong Kong and dubbed in English. [Industry trade paper jargon. Coined by *Variety* c. 1970.]

**chord** *n.* Three or more notes played simultaneously. The opposite of an *arpeggio*.

**choreograph** *v.* **1.** To create a new dance; to representing dancing by signs, as music is represented by notes. **2.** To plan a sequence of actions or events, such as a fight or stunt sequence, the daily details of a production, a publicity tour, etc.

**choreographer** *n.* One who plans dance numbers or actor's actions during fight scenes and supervises their execution. *Also* **dance director; fight choreographer.**

**chorus** *n.* **1.** A regularly repeated section of a song or other musical composition. **2.** A group of singers; a choir.

**chorusing** *n.* An audio effect where a 30–40 ms delayed or slightly detuned copy of a signal is mixed with the original signal to create a more complex sound, similar to the effect of a chorus of individual voices. The mixing process changes the relative strengths and phase relationships of the overtones in the original signal, causing partial signal cancellation and reinforcement over a broad frequency spectrum. *Compare* **ADT; comb filter; double-tracking.**

**chotchke** *n.* [Yiddish. From *tshatshke*; from the Polish *czaczka*.] *See* **chachka.**

***Christian Filmworks Magazine*** *n.* A quarterly magazine focused on Christian-themed audiovisual production, published by Christian Filmmaker Ministries since 2002. The *Christian Filmmaker* Web site is www.christianfilmmaker.com.

**Christmas movie** *n.* **1.** A film released during the Christmas holiday season, in the U.S. running from Thanksgiving (in late November) through New Year's Day (the first of January). This is traditionally one of the strongest box office periods of the year, since it coincides with several school holidays and the mid-winter season when there are fewer competing entertainment options than during the spring and summer. **2.** A film that is thematically related to Christmas, whether or not it is originally released during the Christmas season. Such movies are often family-oriented and often focus more on the secular aspects of Christmas without overtly religious themes. They include *Miracle on 34th Street* (1947), *A Christmas Story* (1983), *The Santa Clause* (1994), and *Fred Clause* (2007).

**Ralphie (Peter Billingsley) has a less-than-successful meeting with Santa Claus (Jeff Gillen) in MGM's *A Christmas Story* (1983) (courtesy Heritage Auctions, www.ha.com).**

**Christmas season** *n. See* **holiday season.**

**Christmas tree** *n.* **1.** A single stand supporting multiple lights. **2.** A vehicle, cart, or dolly used to transport or store lighting accessories such as scrims and flags. *Compare* **cluster bar.**

**chroma** *n.* **1.** Color; specifically, the level of saturation of a perceived color or hue independent of luminous intensity. In the Munsell color system, chroma is described as the perceived difference between a sample color and a shade of gray that has the exact same lightness or brightness. **2.** The color information in a video signal (separate from brightness, or luma); the hue (phase angle) and saturation (amplitude) of the color subcarrier. [From the Greek *khroma*, meaning color.] *Compare* **chrominance.**

**chroma artifact** *n.* An undesirable defect in the color portion of a video signal, including *chroma shift* (color bleed or color droop), *color aliasing*, and *color crosstalk* (cross color or rainbow effect) *Also* **chroma noise.**

**chroma burst** *n. See* **color burst.**

**chroma cel; chroma cell** *n.* A limited production, mechanically reproduced animation cel sold to collectors.

**chroma correction** *n.* The process of adjusting a video signal to achieve proper balance between the chrominance and luminance levels, to remove chroma artifacts (color noise), and to color balance the images. *Compare* **color correction.**

**chroma crawl** *n. See* **cross-luminance.**

**chroma key** *n. See* **chromakey.**

**chroma noise** *n. See* **chroma artifact.**

**chroma shift** *n.* An undesirable video artifact that results in a physical horizontal (color bleed) or vertical (color droop) shift in one or more of the color signals. It typically appears as an area of solid color (most often red) that seems to extend beyond its intended borders. Typically bands of incorrect color on opposite edges of the solid color — one band represents an area where the color is missing from where it is needed and the opposite band represents an area where the color has been inappropriately added.

Chroma shifting has two common causes. One results from the misalignment of the three primary colors in a video monitor or projector during presentation. (This does not happen with LCD or plasma displays.) The other is a side effect of the fact that most video signals sub-sample the chroma (color) component — there is physically more resolution in the luminance (brightness or black-and-white) component. The larger pixel blocks used to represent color may overlap the more precise black-and-white component of the color signal, causing the color to spread out beyond its intended borders.

*Also* **color droop; color shift.** *See* **color bleed.** *Compare* **chroma artifact.**

**chromakey; chroma-key; chroma key** *n.* A process developed in the 1950s for producing traveling mattes that replaces one color (or narrow range of color) in an image with a new image. Chromakey is used in both film and video. In film it began as an optical effect, but is now more often produced electronically. The most common use is in televised weather reports where the reporter stands in front of a blue or green background and the background is electronically replaced with the weather information (charts, maps, live shots from out of doors, etc.).

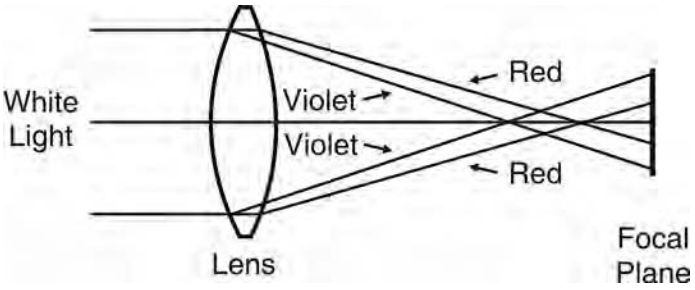
To be most effective, the subject must not be the same color as the background. Blue and green are the most common colors for chromakey mattes because human skin tones do not naturally contain significant amounts of these colors. (Blue is most common for film- and analog video-based effects, while green is more common for digital effects.) The producers of *Batman & Robin* (1997) ran into difficulty when they scheduled the character Poison Ivy (dressed all in green) to appear in front of a green chromakey screen. Not only would the green background have been replaced, but so too would the character's green costume, leaving the disembodied head and hands of Uma Thurman, who played Poison Ivy, to seemingly float about in space. This was not the desired effect, and the costume had to remain green, so the color of the chromakey background was changed to blue.

*Also* **color difference traveling matte process; color key; color separation overlay.** *Compare* **blue screen; green screen; infrared screen; red screen; ultraviolet screen; yellow screen.**

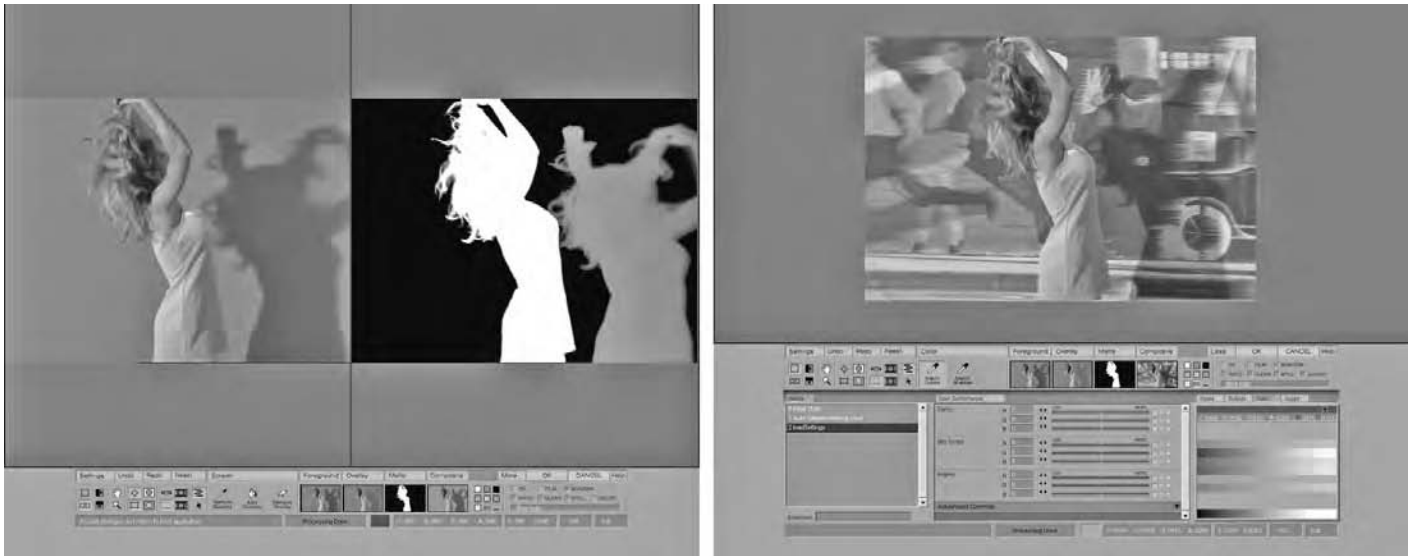
**chromatic** *mod.* Colors that are perceived as having a saturation greater than zero.

**chromatic aberration; CA; chromatic distortion; CD** *n.* A lens defect that bends light rays of different colors at different angles due to their different indexes of refraction. As a result, a single lens will actually create multiple images, each of a different wavelength (color) of light and each offset slightly from the others, creating a blurred or color-fringed effect.

Chromatic aberration may be seen along the edges of the beam of light




**Chromatic aberration causes the colors in white light to be bent by different amounts.**



**Three elements of a chromakey matte produced using an Ultimatte AdvantEdge: The original foreground plate shot against a blue-screen (note the shadow cast on the wall), the extracted matte (solid for the subject, transparent for the shadow), and the final composite (including the shadow cast against the new background) (courtesy Ultimatte Corporation, www.ultimatte.com).**

cast by a spotlight with an inferior focusing lens. In a recorded image, the effect is most obvious at the boundaries between very light and very dark areas, such as streetlights at night or the horizon line at dusk. Chromatic aberration in camera lenses is a particular concern for high-definition digital video, as the increased level of image detail makes the defect that much more obvious. Chromatic aberration tends to appear in two forms, longitudinal chromatic aberration and lateral chromatic aberration.

*Also* **shading artifact; wavelength-dependent aberration.** *See* **dispersion.** *Compare* **achromatic lens; monochromatic aberration; spherical aberration.**

**chromatic aberration compensation; CAC** *n.* Any technique employed to reduce the effect of chromatic aberration in an image. Digital video cameras with fixed lenses often include software settings to adjust for the known chromatic aberrations in their attached lens. Cameras with interchangeable lenses have a more difficult time of this since they must adjust for a wide variety of lenses, each of which has different optical characteristics.

**chromatic color** *n.* Color that contains a hue; all colors excluding the shades of gray ranging from white to black. *Compare* **achromatic color.**

**chromatrans** *n. See* **translight.**

**chrominance** *n.* **1.** A sample's color; the dominant wavelength and purity of light; hue and saturation. **2. chroma:** The color portion of a video signal. A black-and-white signal has only luminance. A color signal has both luminance and chrominance. [A blend of *chromo* (from the Greek *khroma*, meaning color) and *luminance* (from the Latin *lumen*, meaning light).]

**chrominance channel; chrominance signal** *n.* The portion of a composite color television signal, such as NTSC or PAL, that contains the image color information. *Compare* **luminance channel.**

**chrominance signal** *n. See* **chrominance channel.**

**A chromium dioxide molecule (illustration by Bryan Theis).**

**chromium dioxide** *n.* The active ingredient in certain magnetic coatings. Chromium dioxide ($CrO_2$) has better high-frequency response and lower noise than the more common gamma ferric oxide (Fe3O2), which has superior low-frequency response. Some magnetic audio tapes combine layers of both materials to combine their relative benefits. *Compare* **iron oxide.**

**chromogenic film** *n.* Film whose final image is composed of dyes rather than silver deposits. Modern color film stocks are all chromogenic.

**Chronochrome** *n. obs.* The trade name for a full-color camera and projection system based on additive color developed by Léon Gaumont and first demonstrated to the Photographic Society of Paris on November 15, 1912.

The Chronochrome camera used three lenses mounted one above the other to expose three images at exactly the same time. In this way, the Chronochrome avoided the color fringing problem inherent in Kinemacolor. Each lens was filtered through violet, green, or orange and exposed standard black-and-white film. After processing, the film was presented using a Chronochrome projector, also fitted with three lenses with matching color filters. The lenses were carefully aligned to produce a single, composite color image on screen. Since each exposure took three frames of film, the film would have had to run through the camera and projector at three times the standard speed. This would place excessive wear on the film and require much more precise (meaning difficult to design and expensive to build) equipment. To overcome this, the Chronochrome exposed frames that were ½ the standard height. This meant that the equipment only had to run at about 50 percent above normal speed rather than 200 percent. The reduced negative size did mean a loss in overall image quality and the system still used 50 percent more film than standard black-and-white for both original photography and release prints. In addition, since the Chronochrome used multiple lenses, each image recorded suffered from slight parallax error. This was desired in 3-D projection systems, but not so for standard images. Technicolor was designed as a single-lens system to avoid the limitations of Chronochrome. In June of 1913, Gaumont used the Chronochrome projector to give the first full-color, sync sound motion picture presentation in the U.S. at the 39th Street Theatre in New York City.

*Compare* **Chronophonograph; Elgephone.**

**Chronophonograph; Chronophone** *n. obs.* The trade name for a synchronous sound-on-disc system developed by Léon Gaumont and first demonstrated to the Photographic Society of Paris on July 17, 1902.

The system relied on an electric motor driven projector interlocked with a phonograph player and a loudspeaker next to the screen. The projection speed was controlled by the phonograph using an electric motor synchronization system patented by General Electric for the operation of mechanical looms. (A slight variation in image speed would not be perceptible, but any variation in sound speed would be quite noticeable. Hence, the phonograph was chosen as the speed regulator.) If the sound got out of sync during projection, the speed of the projector could be manually adjusted to bring picture and sound back in sync. The phonograph included two synchronized turntables so that the projectionist could switch records when one ran out without interrupting the program by using much the same technique also used for motion picture reel changes.

[A blend of *chrono* (from the Greek *khronos*, meaning time), and *phonograph*.] *Compare* **Chronochrome; Elgephone.**

**chronophotograph** *n.* One of a set of photographs of a moving subject taken to study motion, such as the famous Eadweard Muybridge photographs of a galloping horse. [A blend of *chrono* (from the Greek *khronos*, meaning time), and *photograph*.]

**churn** *n.* The turnover rate of subscribers to a service or product, such as cable television service subscribers.

Churn rates are affected by many factors, but generally increase when introductory promotions entice subscribers to sign up for a service and the content provided does not compel the subscribers to remain after the discount rate expires. Premium cable television service providers such as HBO and Showtime, once focused on television premiers of theatrical motion pictures and select live sporting events, now present original series such as *Sex and the City* (1998–2004), *The Sopranos* (1999–2007), and *Six Feet Under* (2001–2005), partly in an effort to reduce churn.

**Churubusco Studios** *n.* A motion picture studio established in 1945 and located in Mexico City, Mexico. Since 1950, Churubusco has been operated by the Mexican government. Churubusco provides production and post-production facilities including sound stages, Foley stages, equipment rental, etc. Films shot at Churubusco include *The Fugitive* (1946), *Butch Cassidy and the Sundance Kid* (1968), *Dune* (1983), *The Hunt for Red October* (1989), *Como agua para chocolate* (*Like Water for Chocolate*, 1991), *The Mask of Zoro* (1996), and *The Matador* (2004). Each year, Churubusco Studios hosts the Cineposium Mexico International, generally in the fall. The Churubusco Web site is www.estudioschurubusco.com. *Also* **Estudios Churubusco Azteca.**

**chutzpah; hutzpah; khutspe** *n.* The quality of being bold, brazen, or presumptuous; having great nerve or effrontery: *It took chutzpah to ask for a raise after the movie flopped.* [Yiddish. From *khutspe*; from the Hebrew *huspa* and *hasap*, meaning to be insolent.]

**Chyron** *n.* **1.** The trade name of an electronic character generator used extensively to insert text and graphics into live video in broadcast television. The Chyron Web site is www.chyron.com. **2. chyron:** The

generic name for any character generator, even those that are not a Chyron (much the same as using Hoover for vacuum cleaner, Kleenex for facial tissue, or Xerox for photocopier). **3.** The text or graphics produced by a character generator and superimposed on top of a video image. *Compare* **Vidifont.**

**CI** ABBR. *n. See* **common interface.**

**CIE; ~ 1931; ~ 1964** ABBR. *n.* An international standards body established in 1913 and focused on issues related to light, illumination, and color. The CIE has developed a series of three-dimensional chromaticity diagrams, beginning in 1931 with updates in 1969 and 1976. While the 1976 diagram is more accurate in its representation of the way human vision perceives light, the 1931 system is still in common use as a traditional reference. The CIE Web site is www.cie.co.at. [An initialism of *Commission Internationale de l' clairage* (International Commission on Illumination).]

**CIE LAB; CIE L*a*b*** *n. See* **²Lab.**

**CIE 1931; CIE 1969; CIE 1976** *n. See* **XYZ.**

**CIE XYZ** *n. See* **XYZ.**

**CIF** ABBR. *n.* A set of standard video formats and resolutions common to videoconferencing. The original CIF standard (also known as Full CIF) specifies an image that is 352 pixels wide and 288 pixels high. The 288 active picture lines in a CIF image compare to NTSC's 525 scan lines (about 480 active) and PAL's 625 scan lines (about 576 active).

There are a number of variations on the CIF standard, each expressed in relation to the total number of pixels in the image.

- **SQCIF:** Sub quarter CIF, or 128 × 96 pixels.
- **QCIF:** Quarter CIF, or 176 × 144 pixels.
- **FCIF:** Full CIF, or 352 × 288 pixels.
- **4CIF:** 4 × CIF, or 704 × 576 pixels.
- **16CIF:** 16 × CIF, or 1408 × 1152 pixels.

[An initialism of *Common Intermediate Format*.]

**cinch** *v.* To tighten the wind of a roll of film or tape by pulling on the exposed end. This can physically damage the film or tape and so should be discouraged.

**cinch marks** *n.* The small, vertical film surface scratches (running parallel to the length of the film strip) caused by pulling on the end of a film when the reel cannot spin freely.

The layers of film still on the reel rub against each other as the film tightens and any dust on the film causes a small scratch as the layers move over one another. For example, if the supply reel on a rewind does not move freely, then the film still wound on the supply reel will tighten, causing cinch marks.

While film remains the most certain long-term archival medium for audiovisual works, it is susceptible to various forms of physical defect or damage. The most common include:

- Abrasions
- Buckling (Cockling)
- Channeling
- Cinch Marks (Rain)
- Curling
- Embossing
- Fluting (Edgewaving)
- Frilling
- Microspots (Redox Blemishes)
- Reticulation
- Roping (Run-Off)
- Scratches
- Shrinkage
- Sparkle
- Spoking
- Spotting
- Twisting
- Water Spots

*See* **rain.**

**cinching** *n.* Physical damage to a magnetic recording tape caused by creasing or folding.

**cine-; ciné-** *aff.* Motion picture, as with cinema, cinematography, cinephile, cine-semiotics, etc. [From the Greek *kinema*, meaning motion. First used in this context for *cinématographe*.] *Compare* **kine-; photo-; tele-.**

**cine calculator** *n.* A small pocket-sized computer designed to perform a variety of calculations important to cinematography, including *f*- and T-stop settings, depth of field estimations, and shutter angles. Some calculators also convert to and from various film and video time code standards.

**cine camera** *n. Also* **motion picture camera.**

**cine-8** *n. See* **8mm.**

**Cine-Kodak Motion Picture Camera** *n. obs.* The trade name for the first 16mm film camera, produced by Eastman Kodak in 1923 and targeted at the amateur film market. The Magazine Cine-Kodak Camera, which used easier-to-load film magazines instead of rolls, was introduced in 1936. *Compare* **Kodachrome; Kodacolor; Kodascope.**

**Cine-Net** *n. See* **bobbinet.**

**cine-semiotics; cinesemiotics** ACADEMIC *n.* Semiotics, or the study of signs and their significance, when specifically applied to film, or more generally to audiovisual works (including television). *See* **semiotics.**

**Cine SpeedCam** *n.* The trade name for a high-speed, progressive scan digital video camera from Band Pro that captures video at speeds up to 4,000 frames per second (512 × 768 pixels) and resolutions up to 1024 × 1536 pixels (at 1,000 frames per second). Used for high-resolution slow motion digital widescreen cinematography. Equipped with a CMOS–based imaging system and a PL lens mount to accept standard 35mm camera lenses. The Band Pro Web site is www.bandprodigital.com.

**cine-structuralism** *n. See* **structuralism.**

**CineAlta** *n. See* **Sony CineAlta.**

***Cineaste*** *n.* A magazine that bills itself as "America's Leading Magazine on the Art and Politics of the Cinema." Published quarterly since 1967. The *Cineaste* Web site is www.cineaste.com.

**cinéaste** *n.* **1.** A film enthusiast. **2.** One who is involved in filmmaking. [French.] *Also* **cinephile.** *Compare* **²fan.**

**Cinecolor** *n. obs.* The trade name for an early two-color film process that featured a film print with orange-red emulsion on one side and blue-green emulsion on the other.

**Cinécosmorama** *n. See* **Cinéorama.**

***Cinefantastique*** *n. See* ***CFQ/Cinefantastique.***

***Cinefex*** *n.* A quarterly magazine, published since 1980, that features in-depth articles and interviews on special and visual effects. The *Cinefex* Web site is www.cinefex.com.

**cinema** *n.* **1.** The venue at which motion pictures are exhibited to the paying public. **2.** Motion pictures, particularly as a field of academic study. **3.** According to French film theorists, the esthetics and structure of the audiovisual arts; a part of *film*, but distinct from *movies*. [Clipped from *cinématographe*; a blend of *kinema* (Greek, meaning motion) and *-graphe* (French, meaning written or drawn).] *See* **theater.**

**cinema advertising** *n.* Commercial announcements (still image slide shows or full motion film or video) that are shown in a theater prior to the feature presentation (generally also in advance of the trailers that advertise the coming attractions).

**Cinema Audio Society; CAS** *n.* A philanthropic, non-profit organization, representing the interests of the sound-related crafts in film and television. CAS membership is divided into six classes: Active Members (production and re-recording mixers), Associate Members (sound

specialists, such as sound editors, technicians, recordists, and boom operators), Career Achievement, Student, Honorary and Retired Members. Since 1993, the CAS has presented the annual CAS Awards recognizing superior achievement in sound mixing for film and television. The CAS Awards now include original DVD programming and two Technical Awards, one each for production and for post-production technologies. In addition, a Filmmaker Award is now given to acknowledge an individual in the industry deemed worthy by the CAS Board of Directors. The CAS Web site is www.cinemaaudiosociety.org.

**cinema data** BUSINESS *n. See* **admission; box office.**

**Cinema Digital Sound** *n. See* **CDS.**

***Cinema Journal*** *n.* An academic film studies magazine published by the Society for Cinema & Media Studies (SCMS), originally established as the Society for Cinema Studies in 1959. The SCMS Web site is www.cmstudies.org.

**Cinema Novo** *n.* A Brazilian film movement of the 1960s and '70s that exploited low budgets and poor production values as a creative factor to frame works often set in urban slums and the drought-plagued Brazilian countryside. According to Glauber Rocha, one of the leading Cinema Novo writer/directors, "these sad, ugly films, these screaming, desperate films where reason does not always prevail" reflected Brazil's aesthetic, ethical, and political reality. The more recent *Cidade de Deus* (*City of God*, 2002) carries on the Brazilian Cinema Novo thematic tradition, using improved production values. [Portuguese for *new cinema*.]

**cinema of attractions** *n.* The view that cinema is a side show attraction. [Coined by American film scholar Tom Gunning in reference to Sergei Eisenstein's "montage of attractions."]

**cinéma pur; cinema-pur** *n.* [French.] *See* **pure cinema.**

**cinema school** *n. See* **film school.**

**cinema-style** *mod.* Video that is recorded at 24 progressive scanned frames per second to match film's 24 frames per second; a device capable of recording or playing back such video. *See* **24p.**

**cinéma vérité** *n.* **1.** A realistic approach to documentary filmmaking, popularized as part of the French New Wave movement of the 1950s that emphasized hand-held camera work, available lighting, and long takes; filming without directorial intervention in a live event. See, for example, Frederick Wiseman's *High School* (1969). The term was first used to describe the documentary *Chronique d'un Été* (*Chronicle of a Summer*, 1960), not to mean film as truth, but to identify an attempt to film the truth. While primarily seen as structural films, Andy Warhol's *Sleep* (1963) and *Empire* (1964) also represent radical experiments in cinéma vérité.

**USAGE:** Many film studies programs use the terms *cinéma vérité* and *direct cinema* interchangeably. However, some theorists make a distinction between the two where direct cinema involves a spectator camera (simply observing without interfering) while cinéma vérité uses a variety of techniques to get at "the truth," including the use of probing questions from the filmmaker.

**2.** Fictional films that simulate the undirected reality of documentary filmmaking. [An eponym. The French translation of Dziga Vertov's Russian newsreel series, *Kino Pravda* (*Cinema Truth*). Coined in this context by French filmmaker Jean Rouch.] *Compare* **direct cinema; observational cinema.**

**cinemacrography** *n.* Photographing very small moving objects using macro (close-up) lenses fitted to a film or video camera. Originally, macro photography implied that the image on the negative was the same size as the image in real life (no image magnification or reduction), but that specific restriction no longer applies. *Also* **cinephotomacrography; macrocinematography; photomacrography.** *Compare* **cinemicrography.**

**cinemads** *n.* A series of commercials that tell an ongoing story. For example, in 1987 the McCann-Erickson advertising agency introduced a series of television commercials in the U.K. for Gold Blend Coffee that followed the romantic encounters of a single man and woman (played by Anthony Head and Sharon Maughan) and their mutual love for Gold Blend instant coffee. In 1990, McCann-Erickson introduced a second series of ads starring the same pair of actors to promote Taster's Choice instant coffee in the U.S. *Also* **serialized commercial.**

***CinemaEditor*** *n.* A professional journal published quarterly by the American Cinema Editors (ACE). The ACE Web site is www.ace-filmeditors.org.

**CinemaScope** *n. obs.* The trade name for Twentieth Century–Fox's anamorphic widescreen process with a two-times horizontal squeeze (objects are recorded using ½ their normal width, allowing twice the horizontal information to be recorded in the same space as compared to an un-squeezed, or flat, image) and stereophonic sound. CinemaScope was based on the patents of Henri Chrétien and represented an improvement of his original Hypergonar anamorphic lens system (used for the first anamorphic film released in 1928). Fox purchased the patents in 1952 to develop a widescreen system that could compete with Cinerama.

**20th Century–Fox's *The Robe* (1953) was advertised as "The first motion picture in CinemaScope. The modern miracle you see without glasses!" (courtesy Heritage Auctions, www.ha.com).**

The first CinemaScope feature, Fox's *The Robe*, premiered at Grauman's Chinese Theatre in Hollywood on September 24, 1953. *The Robe* also had four-track magnetic sound-on-film with three front channels and one surround channel. By 1955, more than 20,000 theaters worldwide were equipped for CinemaScope.

CinemaScope began with a 2.66:1 aspect ratio (at full aperture) in imitation of Cinerama's 2.66:1 aspect ratio, but it could be adjusted down to 2.55:1 using hard or soft mattes. Adjustments over time led to a standard horizontal cropping of 2.35:1 and the acceptance of this as the de facto standard widescreen 35mm aspect ratio. Standard 70mm CinemaScope was 2.2:1, slightly squarer. In the early 1970s, the image was cropped vertically to 2.39:1 to better hide film splices. However, the standard widescreen aspect ratio continues to be known as 2.35:1.

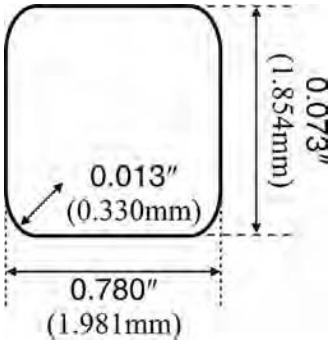
The Panavision widescreen process eventually eclipsed CinemaScope as the standard anamorphic widescreen system, but the name CinemaScope (or simply, Scope) has persisted. According to Fox's Darryl F. Zanuck, "CinemaScope was all wrong mechanically ... visual experts told us — not then — but later, that the correct proportion was Panavision. Panavision is the perfect proportion to fit the eyes."

*Also* **c-scope.** *See* **scope.** *Compare* **Magnascope; Panavision; Super Panavision; Todd-AO; Ultra Panavision; VistaVision.**

**CinemaScope 55** *n. obs.* The trade name for a CinemaScope variant introduced in 1956 that used 55mm film in the camera to produce a 35mm release print. The extra negative space versus 35mm camera film resulted in a much clearer picture when released, but the visual improvements were not sufficient to justify the additional cost of the process.

**CinemaScope for home theater** *n.* A widescreen television format with an aspect ratio of 2.35:1, rather than the more common 16 × 9

(1.78:1) television widescreen aspect ratio. Generally limited to high-end home theater systems.




**The original 35mm CinemaScope perforation.**

**CinemaScope perforation; American ~ ; AC; CS** *n.* A rectangular sprocket hole with rounded corners unique to the original 35mm CinemaScope print format. Smaller than the Kodak standard (KS) perforation to make room for a four-track magnetic sound strip along the edge of the film. *Also* **foxhole.** *Compare* **Bell+Howell perforation; Dubray Howell perforation; Kodak standard.**

**Cinématheque Française** *n.* The French film library and archive established in 1935 by a group of film enthusiasts, including Henri Langlois and Georges Franju. The Cinématheque Française was an early pioneer of film preservation and public education. Other archives of the day collected and stored motion pictures, but the Cinématheque brought these works back to the public's attention through regular screenings. It also expanded its scope beyond the "classic" or "important" works included in most collections to encompass a wide variety of works and genres. In 1938, the Cinématheque Française, along with the British Film Institute, the Museum of Modern Art in New York City, and the Reichsfilmarchiv of Germany, founded the Fédération Internationale des Archives du Film (International Federation of Film Archives). The Cinématheque Française Web site is www.cinematheque francaise.com.

French Nouvelle Vague (New Wave) filmmakers often called themselves "Children of the Cinématheque." When the French government under Charles de Gaulle removed Langlois as director of the Cinématheque in February 1968, Nouvelle Vague filmmakers led a protest march that turned violent when it clashed with police. A few months later, the government bowed to public pressure and Langlois was restored to the Cinématheque. There are those who credit the protests over Langlois' removal from the Cinématheque with sparking the student and worker revolts that plagued France in May of 1968.

**cinematic** *mod.* **1.** Relating to, or sharing the properties of, movies. **2.** Relating to the theatrical, non-theatrical, or public video exploitation of an audiovisual work.

The most common distribution channels include:

- Ancillary
- Cinematic (theatrical, non-theatrical, public video)
- Home Entertainment (rental and sell-thru)
- Internet
- Television (free, pay, pay-per-view; terrestrial broadcast, satellite, cable)

*See* **filmic.** *Compare* **non-theatrical; public video; [1]theatrical.**

**cinematic apparatus; cinematographic apparatus** ACADEMIC *n.* The technology of filmmaking, particularly the camera and editing, and the system by which meaning is imparted through an audiovisual work.

The concept was advanced c. 1970 by film theorists such as Jean-Louis Baudry and Jean-Louis Comolli and was derived from the concept of the apparatus of the human psyche developed by Sigmund Freud and Louis Althusser. The cinematic apparatus presents an experience to the viewer's senses that seems to be real while disguising the fact that it is actually an artificial construction.

*Also* **apparatus.**

**cinematic time** *n.* The treatment of the flow of time in an audiovisual work. Early motion pictures depicted events linearly and in real time. When multiple angles of the same action were presented, the action was repeated again from the beginning. Contemporary works present events out of chronological order and compress and expand the flow of time according to the needs of the moment. Camera angles change independent of the flow of time; one need not return to the beginning and watch an entire action again, the camera can simply switch to a new vantage point as the story continues. *Also* **time.**

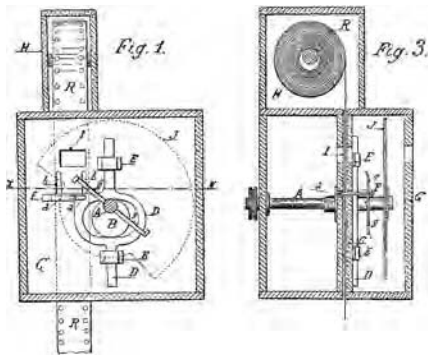
**cinematograph** *n.* **1.** *obs.* The generic name for one of the various early motion picture projection systems. Described in *Webster's Unabridged Dictionary* (pub. 1913) as "a machine, combining magic lantern and kinetoscope features, for projecting on a screen a series of pictures, moved rapidly (25 to 50 a second) and intermittently before an objective lens, and producing by persistence of vision the illusion of continuous motion." This name encompassed the animatograph, biograph, electroscope, kinematograph, kinetoscope, vitagraph, vitascope, zoopraxiscope, etc. **2.** *obs.* The motion picture camera system associated with a cinematograph projector.

**Cinématographe** *n.* **1.** *obs.* The trade name for an intermittent movement motion picture camera/projection system developed by Louis and Auguste Lumière c. 1895.

The Cinématographe was first presented to the public on December 28, 1895 at the Grand Café on the Boulevard des Capucines in Paris. This represented the first paid theatrical motion picture exhibition in France (the May 1895 exhibition of the Eidoloscope in the U.S. being the first in the world and the November 1895 exhibition of the Bioskop in Germany being the first in Europe). The Cinématographe was first demonstrated in England on February 20, 1896 at the Polytechnic on Regent Street in London, the same day the U.K.–developed Theatrograph projector debuted at London's Finsbury Technical College.

The first Lumière camera was developed in 1894 and constructed by the Lumière factory's chief mechanic. Like W.K.L. Dickson, the developer of the Edison Kinetograph, the Lumières began with two round perforations per film frame, one on each side. The Lumières filed their patent for the Cinématographe in February 1895. (The Jenkins/Armat Phantoscope patent was not filed until August 1895.) The first Lumière film was *La Sortie des Ouvriers de l'Usine Lumière à Lyon* (*Employees Leaving the Lumière Factory at Lyon*) shown during a March 1895 lecture at the Société d'Enouragement pour l'Industrie Nationale in Paris.

For their Cinématographe demonstrations at the Paris Exposition of 1889, the Lumières constructed a simultaneous front/rear projection screen that measured 30 by 24 meters (98' × 79', or as tall as a six story building) inside the Galerie des Machines with the projector set 200 meters from the screen. To ensure that the screen transmitted as much light as it reflected, it had to be kept wet. This was accomplished with the assistance of the Paris Fire Brigade. The demonstrations proved so popular they were repeated during the Paris Exposition of 1900. By then the Galerie des Machines was reduced in size, so the Lumières had to reduce their screen size to 21 by 16 meters. This time the screen was kept wet by storing it in a water tank from which it was raised at the beginning of each show.




**The Lumière Cinématographe viewed from the front (Fig. 1) and the side (Fig. 3). Note the large rotating shutter (J) and the film aperture (I). From French Patent No. 10,034, issued October 15, 1895 (courtesy U.K. Intellectual Property Office).**

**2.** *obs.* **cinématographe:** A motion picture or a movie theater. Common during the era of

the nickelodeon c. 1910. [French. A blend of *kinema* (Greek, meaning motion) and *-graphe* (French, meaning written or drawn).]

**cinematographer** *n.* **1.** One who composes each shot and directs lighting and camera operations according to the vision established by the director, possibly advising the director on camera angles, setups, etc.

**USAGE:** More and more, this person is called the *director of photography* (DP) rather than cinematographer.

**2.** *obs.* One who exhibits motion pictures; an exhibitor. *Also* **cameraman.** *See* **director of photography.** *Compare* **camera operator; photographer; videographer.**

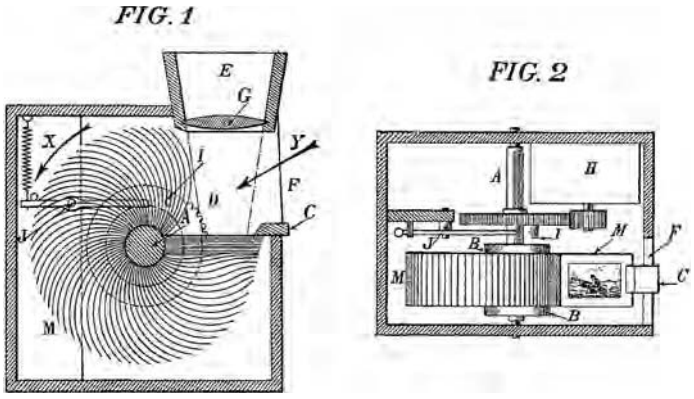
**cinematography** *n.* The art and technique of motion picture photography, which requires expertise in cameras, film stock, lighting, and aesthetic image composition.

**USAGE:** *Photography* is often used interchangeably with *cinematography*. While cinematography is understood to be photography with a motion picture camera, photography could imply the use of a still camera, motion picture camera, or video camera.

[A blend of the *cinema* (clipped from the French *cinématographe*, a motion picture camera/projector) and the Latin *-graphia* (from the Greek *graphien*, meaning to write). Literally, *to write with a motion picture camera*.] *Compare* **photography; videography.**

**cinematology** ACADEMIC *n.* The scholarly study of film and the motion picture industry.

**Cinématoscope** *n. obs.* The trade name for an early flip card device similar to the American Mutoscope developed in France by Louis and Auguste Lumière in 1896. [French. A blend of *kinema* (Greek, meaning motion) and *-scopium* (New Latin; from the Greek *-skopion* or *skopein*, meaning to see).] *Also* **Kinora.**

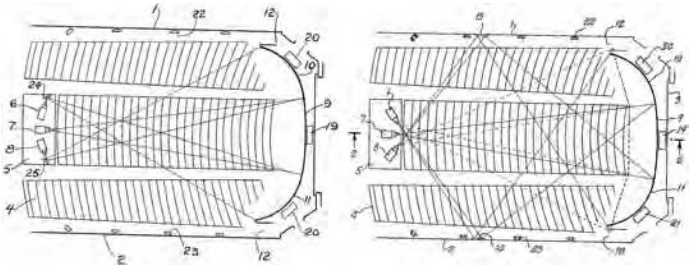



**The internal arrangement of the flip cards in a Cinématoscope, from French Patent No. 13,042, issued March 31, 1897 (courtesy U.K. Intellectual Property Office).**

**cinemicrography; cinemicroscopy** *n.* Photographing extremely small moving objects through a microscope. *Also* **cinephotomicography; microcinematography; microphotography; photomicrography.** *Compare* **cinemacrography.**

**Cinemiracle** *n. obs.* The trade name for a multi-camera/multi-projector widescreen process developed by ex–Cinerama engineers. It improved upon Cinerama's image quality and required only one projection booth (though it still used three cameras and three projectors). The first Cinemiracle film was 1958's *Windjammer: The Voyage of the Christian Radich*. Cinerama purchased Cinemiracle in 1960 and its improvements were incorporated into the Cinerama product. [A blend of *cinema* and *miracle*.]

**cinemography** *n.* **1.** The process of compiling a dictionary or glossary of audiovisual industry words, phrases, concepts, and expressions.

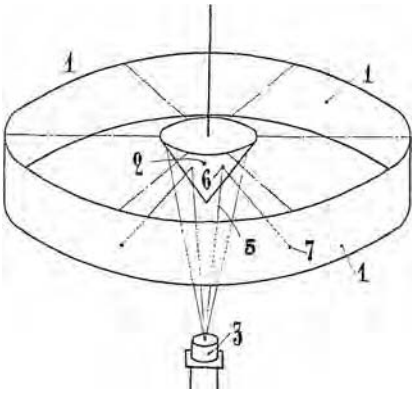


**Alternate arrangements for a Cinemiracle theater with its three projectors in a single projection booth and a characteristic deeply curved screen. From U.S. Patent No. 3,101,643, issued August 27, 1963 (courtesy U.S. Patent and Trademark Office).**

The work that has gone into this dictionary, for example. **2.** A misspelling of *cinematography.* [A blend of *cinéma* (French, meaning the art or technique of filmmaking; clipped from *Cinématographe*) and *graphy* (from the Latin *graphia*, meaning writing about a specific subject).]

**Cineon** *n.* The trade name for a high resolution digital film scanning system developed by the Eastman Kodak Company in 1992. Its first major project was the 1993 restoration of Walt Disney's *Snow White* (1937). *Compare* **Cinesite, Inc.**

**Cinéorama** *n. obs.* The trade name for the first multi-screen projection system, patented in 1897 by Raoul Grimoin-Sanson. It presented a 360° panoramic view using ten synchronized projectors. Its first public demonstration was at the 1900 World's Exposition in Paris. A later system (patented by Grimoin-Sanson in 1931) used a single projector and a conic mirror to produce a 360° image. *Also* **Cinécosmorama.** *Compare* **Cinerama.**



**The 360-degree Cinéorama camera/projection system, from French Patent No. 704,471 issued May 20, 1931 (courtesy U.K. Intellectual Property Office).**

**Cinepak** *n.* The trade name for a commonly used codec for CD-ROM video compression. Cinepak allows temporal (time-based) and spatial compression, as well as data rate limiting. Newer codecs, such as Sorenson Video, offer superior image quality and features, but Cinepak may still be used for backward compatibility.

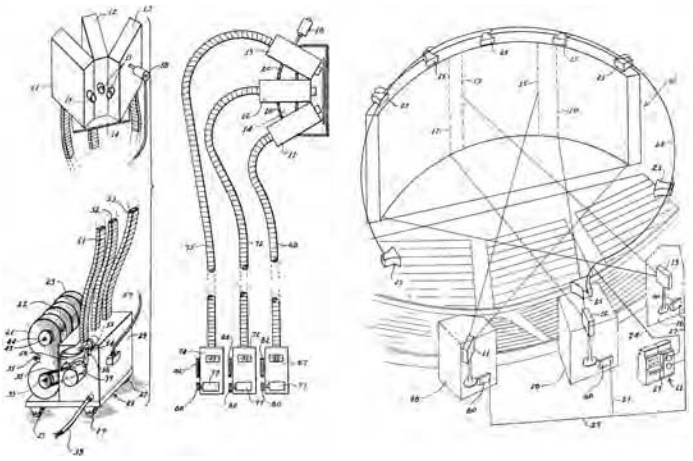
**cinephile** *n. See* **cinéaste.**

**cinephotomacrography** *n. See* **cinemacrography.**

**cinephotomicography** *n. See* **cinemicrography.**

**cineplex** *n.* A motion picture theater with two or more separate auditoriums in the same physical structure all sharing the same ticket booths and main entrance. Concession stands may be shared or separate. *See* **multiplex.** *Compare* **gigaplex; megaplex; quad-plex; triplex; twinplex.**

**Cinerama** *n. obs.* The trade name for a multi-camera/multi-projector widescreen process that originally used film shot with three synchronized 35mm cameras that was then shown using three synchronized 35mm projectors in three projection booths to produce a 2.66:1 widescreen image on a 165° curved screen. Accompanying the visuals



**A Circarama camera system, left, and theatrical projection system, from U.S. Patent No. 2,942,516, issued June 28, 1960 (courtesy U.S. Patent and Trademark Office).**

was seven-track magnetic sound-on-film with five front channels and two surround channels.

Cinerama was developed by Fred Waller and evolved from his earlier Vitarama system, with 11 16mm cameras and projectors that was demonstrated in 1939 at the New York World's Fair using a half-dome screen. The first true Cinerama film, *This is Cinerama*, opened on September 30, 1952 and played for two years in New York City at the Broadway Theater. Cinerama's second production was *Cinerama Holiday* (1955). Until a deal was struck with MGM to produce films in Cinerama that could also be released in 70mm, most Cinerama films were travelogues.

In 1962, MGM used three-camera Cinerama for *The Wonderful World of the Brothers Grimm* and *How the West Was Won*. Cinerama's principal flaws were the requisite multiple cameras/projectors, the visible seam between the three projected images, and the limited seating area in the auditorium (the center seats provided the best views). These flaws were not shared by three-camera Cinerama's contemporary widescreen competitors or the one-camera (and one-projector) Ultra Panavision process marketed under the Cinerama brand beginning with 1963's *It's a Mad, Mad, Mad, Mad World*, but the widescreen market left Cinerama behind in favor of CinemaScope, Panavision, and other anamorphic systems. The last Cinerama film produced was 1970's *The Song of Norway*.

[A blend of *cinema* and *panorama*.] *Compare* **Cinemiracle; Magnascope; Super Panavision; Todd-AO; Ultra Panavision; VistaVision.**

**Cinerama Dome** *n.* A landmark dome-shaped theater located in Hollywood. The Cinerama Dome was constructed in 1963 specifically for the presentation of Cinerama motion pictures. It opened with the premiere of *It's a Mad, Mad, Mad, Mad World* (1963). The theater has been fully-restored and upgraded with the latest in projection and sound technology, retaining the 86' × 32', 126° curved screen that inspired the dome's construction.

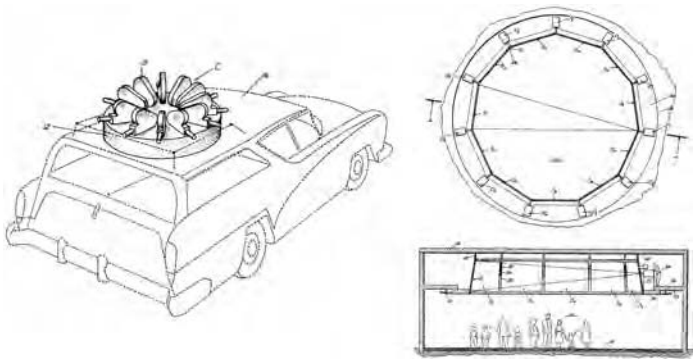
**Cinesite, Inc.** *n.* A digital imaging and visual effects company established by the Eastman Kodak Company. On March 18, 1999 Kodak announced its expansion of Cinesite to "help drive the rapid convergence of film, digital, and hybrid motion imaging technologies in the motion picture industry." Cinesite was divided into three divisions: digital mastering, film scanning and recording, and visual effects. The Cinesite Web site is www.cinesite.com. *Compare* **Cineon.**

**Cinevator** *n. See* **motorized stand.**

**Cinex; ~ strip** *n.* **1.** A short test film print produced using a special Cinex printer and provided along with film dailies to help the DP judge the exposure of each shot. In a Cinex strip, a sequence of adjacent frames from each shot is printed with each frame from a given shot having slightly different printer light (exposure) settings. **2. cinex:** A multi-frame exposure test for transparent or reflective artwork shot on an animation stand with each frame representing a different exposure setting. The final exposure settings used when photographing the animated sequence are based on the results of the cinex test. *Compare* **sensitometric strip.**

**Cintel** *n.* A manufacturer of CRT (cathode ray tube) and CCD (charge coupled device) based telecine, data-cine, and motion picture film scanners, including the diTTo, dataMill, MMHD, DSX, C-Reality, and URSA product lines. Cintel maintains offices in the U.K., the U.S., and Hong Kong. The Cintel Web sits is www.cintel.co.uk.

**Circarama** *n. obs.* The trade name for a 360° wraparound theatrical projection system developed for Disneyland in 1955. The system used 11 synchronized 35mm cameras to record the images and 11 similarly synchronized projectors to present them. *Compare* **Circle-Vision.**



**A Circarama camera system, left, and theatrical projection system, from U.S. Patent No. 2,942,516, issued June 28, 1960 (courtesy U.S. Patent and Trademark Office).**

**circle in; circle-in** *n. See* **iris in.**

**circle it** *phr. See* **print it.**

**circle of best definition** *n. See* **circle of least confusion.**

**circle of confusion** *n.* The blurred circular representation at the camera's focal plane of a specific point in an image nearer than infinity.

Light rays from objects at the point of infinity or farther from the camera are effectively parallel to one another and are easily rendered in sharp focus. Light rays from nearer objects must be converged at the focal plane by the lens, but since they travel from different distances, each requires a different amount of convergence and cannot all be in focus at the same time. This results in a specific point in the image rendering as a blurred circle (the circle of confusion) rather than a single point. The larger the circle of confusion, the blurrier the overall image. The goal then is to get the circles of confusion for the points that make up the image subject to be as small as possible. (Generally speaking, all points that fall within a focused lens' depth of field will have acceptably small circles of confusion.) Depending on the lens and its settings, the convergence necessary to bring near objects into focus may cause far objects to go out of focus even though their light rays were originally parallel.

**circle of least confusion** *n.* The circles of confusion created by objects that are in acceptable focus (within the current depth of field). *Also* **circle of best definition.**

**circle out; circle-out** *n. See* **iris out.**

**Circle Surround; CS; SRS ~** *n.* The trade name for a surround sound matrix system introduced by SRS that allows television broadcasters to deliver 5.1 surround sound using only 2-channel audio. CS provides

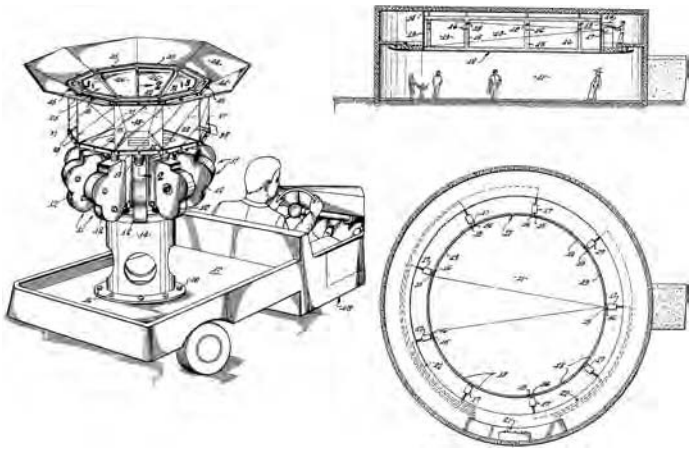
its own proprietary matrix-encoding format along with support for both DPLI and DPLII encoded signals.

**circle take** *n.* A take selected for laboratory printing or telecine transfer by the director based on the actors' performances and assurance from the camera operator and sound mixer that the take was recorded properly; a take that should be printed or telecined and included in the dailies or workprint.

The take number is circled in the script supervisor's notes and on the camera report when the director identifies it as a printable take, hence the name. The camera-original material corresponding to the circled takes is termed the "A" negative, while the unprinted takes comprise the "B" negative.

*Also* **choiced; keep take; OK take; selected take.** *Compare* **NG.**

**Circle-Vision** *n.* The trade name for a 360° wraparound theatrical projection system using nine synchronized 35mm cameras to record the images and nine similarly synchronized projectors to present them. Versions of the Circle-Vision system have been installed in EuroDisney and the Disneyworld Epcot Center, beginning in 1967. *Compare* **Circarama.**



**A Circle-Vision camera system (left) and theatrical projection system, from U.S. Patents No. 3,118,340, issued January 21, 1964, and 3,107,577, issued October 22, 1963 (courtesy U.S. Patent and Trademark Office).**

**circle wipe** *n. See* **iris wipe.**

**[1]circuit; exhibitor ~ ; theater ~** *n.* Multiple theaters under the same ownership or operation. (Not to be confused with a single theater containing multiple screens.) Circuits can be as small as two theaters or as large as several hundred theaters with thousands of screens. *Also* **chain; exhibitor chain; theater chain; theatrical chain.**

**[2]circuit** *n.* **1.** A two-way communications path. **2.** A complete electrical path from power source to powered device, such as a light or electric motor. **3.** An integrated system composed of separate audio or video recording, processing, or playback circuits or devices used in conjunction with one another to produce one output result. *Compare* **channel.**

**circuit breaker; breaker** *n.* An electro-mechanical switch that acts as a fuse and interrupts the flow of electricity through a circuit when there has been an overload or electrical short. When the circuit breaker trips, electricity is shut off. When the cause has been corrected, power can be restored by resetting the breaker switch. *Compare* **fuse.**

**circuit theater** *n.* An individual movie theater that is part of a chain of theaters under the same ownership or management.

**circular pan** *n. See* **360° pan.**

**circular polarization; CP** *n.* A radio signal broadcasting technique used to improve reception and diminish artifacts such as ghosting. Commonly used in FM radio broadcasts since 1964.

A traditional broadcast antenna transmits a single horizontal signal. With CP, one transmits both a horizontal and a vertical signal. Stations adopting CP transmission require specialized antennas and more powerful transmitters since they are effectively doubling the signal they transmit. Specialized television antennas are also required to receive the full benefits of CP transmissions, but significant improvement can be realized by television sets that rely on standard indoor antennas (rabbit ears). Viewers who receive broadcast signals via a cable television service do not benefit from CP transmissions since the cable service providers are already obtaining the clearest signal possible.

**circulation copy** *n.* A copy of a work held by an archive or library that may be taken from the premises. *Compare* **reference copy; viewing copy.**

**circumaural** *mod.* Pertaining to an audio headset with a large cushion that surrounds the ear to help exclude external noise. [Literally, *around of the ear*.] *Compare* **intraaural; supraaural.**

**CIRTEF** ABBR. *n. See* **Conseil International des Radios-Télévisions d'Expression Française.**

**citizens band; CB; ~ radio** *n.* A system of short-distance, two-way radio communications using a block of 40 channels within the 27 MHz band. CB radios are popular among long-haul truck drivers who use them communicate directions, traffic problems, and other information important to truckers and to pass the time. CBs were iconized in movies such as *Smokey and the Bandit* (1977) and *Convoy* (1978). *Compare* **10-codes.**

**Civil Affairs Division** *n. obs.* The U.S. Army unit responsible for censoring motion pictures in Allied-occupied Germany and Japan after World War II.

**clamp** *n. See* **#1 wood clamp; big ben clamp; C clamp; Cardellini clamp; clamping disc; flat face C-clamp; furniture clamp; grid clamp; Mafer clamp; Matthellini clamp; pipe clamp; pipe face C-clamp.**

**clamp light** *n.* A light held in place by an integrated spring clamp. Clamp lights are small and lightweight and can be clamped to doors, furniture, etc. They accept a standard screw-in light bulb and often come equipped with a simple aluminum reflector. *Also* **clamp.**

**clamp reflector** *n.* The dome-shaped portion of a clamp light that has a polished metallic surface to reflect light.

**clamping disc; knuckle ~ head** *n.* A grip stand head comprised of two flat discs with grooves on their inner faces and a knuckle screw mechanism that can squeeze the discs together to hold flags and other flat objects.

**clamshell** *n.* An opaque plastic case with an integrated hinged lid that snaps closed. Used for home entertainment packaging. *Compare* **FLP; Laserfile; sleeve; Trac-Pac; wrap.**

**clapboard** *n. See* **clapper board.**

**clapper** *n.* **1.** A clapper board (camera slate) or clapstick. **2.** The member of the camera crew responsible for operating the clapper board at the beginning of each take. *Compare* **slate operator.**

**clapper board; clapboard** *n.* A slate with a hinged bar, or clapstick, attached at the top (or occasionally at the bottom) used to help synchronize double-system sound during editing. The name of the production, director, and DP are usually written on the slate along with the current shot and take numbers being filmed.

The clapper board is traditionally operated by the second assistant camera operator (2nd AC) or the clapper/loader. The bar is designed so that it can be brought down onto the slate making an audible crack at the moment of impact and is used at the beginning of each take when recording double-system sound. If this action is filmed at the same time the sound is recorded, image and sound can be synchronized in editing by matching the start of the audible crack to the frame where the bar touches the slate. To help identify the matching sound recording, the clapper board operator reads aloud key elements written on the slate, including the scene and take numbers, before marking the start of each take.

**A clapper board marking the start of a take on the set of *In/Significant Others* (2008) (photograph by Kristin Vining, © Fourth Ward Productions).**

Electronic sound synchronization has made traditional clapper boards largely obsolete. Instead of synchronizing sound and image based on the clapstick's crack, editors can synchronize time code embedded in the sound recording with a matching visual time code recorded directly on the film in-camera or visually displayed on an electronic clapper board.

It is a common misconception that the clapper must be brought down hard to make a loud crack. In fact, this would usually be too loud and would distort the sound recording. Instead, the clapper is used to make a crisp crack just loud enough for the sound to register clearly on tape.

*Also* **clapstick board; sync slate.** *See* **clapper.** *Compare* **clapper/loader; slate.**

**clapper boy** *n. See* **slate operator.**

**clapper/loader; clapper-loader; clapper loader** *n.* **1.** The member of the camera crew who is responsible for operating the clapper board (camera slate) and loading film in and out of the camera magazines. These duties may be divided between a loader and a slate operator or combined with the other duties traditionally performed by the 2nd AC. **2.** A camera assistant (AC). *See* **second assistant camera.**

**clapstick** *n.* A set of hinged sticks that can be brought together to produce an audible crack at the moment of impact, used to synchronize sound and picture during editing in the same manner as a clapper board. A clapstick lacks a clapper board's slate, and is used in shots where the slate would be too small in the image to read, such as in certain action or outdoor sequences. *Compare* **double-system sound.**

**clapstick board** *n. See* **clapper board.**

**clarity** *mod.* The degree to which a system can accurately reproduce music without distortion or noise. *Compare* **transparent.**

**Clarke Belt** *n.* The orbital path 22,300 miles above the Earth's equator first described in the article "Extra-terrestrial Relays" by Arthur C. Clarke in the October 1945 issue of *Wireless World*. Satellites in such an orbit appear to stay fixed in the sky since they orbit the Earth at the same rotational speed with which the Earth rotates upon its axis. This is an ideal orbit for communications satellites since earth stations do not need to track (move) to remain focused on the seemingly stationary satellites. See illustration with geostationary orbit entry. *Compare* **geostationary orbit; high earth orbit satellite; low earth orbit satellite; Molniya Orbit satellite.**

**class** *n. See* **work type.**

**classical cinema; classical Hollywood cinema** *n.* A style of filmmaking that emphasizes the clarity of the narrative. Characters drive the plots, and continuity editing ensures a seamless progression of events.

**classical cutting** *n.* Editing that emphasizes dramatic or emotional impact over strict narrative continuity.

**classics department; classics division** *n.* The people employed by a production or distribution company who are responsible for managing a library of older films, including preservation and ongoing commercial exploitation.

**classification** *n.* The categorization of audiovisual works according to the age-appropriateness of their content. Different classification systems exist for each territory (some of which use censorship rather than classification to control access to potentially inappropriate content) and for each media type (theatrical motion pictures, television programs, home entertainment products, video games, etc.). For example, in the U.S., theatrical motion picture classifications are issued by a review board, television and video game classifications are self-applied by the distributor under the oversight of a review board, and home entertainment is unregulated. *Compare* **censorship; [1]rating.**

**Classification and Rating Administration** *n. See* **CARA.**

**classification board** *n.* The various (mostly government) bodies that provide advisory or mandatory determinations of the age-appropriateness of a work's content for audiovisual works released within their jurisdiction. For example, CARA provides parental advisories for the U.S. theatrical market through its G, PG, PG-13, R, and NC-17 ratings, but does not censor content.

**classy lighting** *n.* A type of lighting that is highly stylized and creates the effect of everything within the frame being lit in some way.

**claw** *n. See* **pulldown claw.**

**clay animation** *n.* A stop-motion animation process using posable clay or plasticine figures. The animator modifies the clay figures by bending, shaping, or re-sculpting them between exposures, thereby creating the illusion of motion.

One of the earliest examples of clay animation was Art Clokey's *The Gumby Show* (1957), featuring the green clay character Gumby and his red clay horse Pokey. *Gumby* was later parodied by Walter Williams c. 1980 in the *Saturday Night Live* (1975–) Mr. Bill clay animation series. Perhaps the most successful clay animators have been Will Vinton of Vinton Studios, the owner of the U.S. trademark for Claymation, and Nick Park of Aardman Animations Ltd., creator of the Wallace and Gromit series.

*See* **Claymation.** *Compare* **puppet animation.**

**Claymation** *n.* **1.** A trade name for the clay (plasticine) animation process, registered in the U.S. by Vinton Studios. **2. claymation:** The generic name for animating with clay figures, even when not performed by Vinton Studios, the Claymation U.S. trademark owners (much the same as using Hoover for vacuum cleaner, Kleenex for facial tissue, or Xerox for photocopier). *See* **clay animation.**

**clean cover** *n.* A copy of a work with any graphics or text that appeared in the original version removed. May be produced for foreign distribution or so the material can be re-used in another work (as with stock or archival footage). *Compare* **clean version; textless version.**

**clean entrance** *n.* **1.** An action in which a subject (and any shadows that it might cast) goes from a position completely outside the frame of the camera to one within it. ➢ *phr.* **2.** An instruction to an actor to perform a clean entrance — to back up far enough for actor and shadow to be clear of the camera frame then walk into the frame following the call for "action."

**clean exit** *n.* An action in which a subject within the view of the camera goes to a position that is entirely out of the frame (including any shadows that might be cast).

**clean shot** *n.* A simple, uncluttered frame composed with a single, clearly defined subject.

**clean single; clean** *n.* A point-of-view shot where one does not see the character whose point of view is being shown. For example, a shot taken from a position that might be used for an over-the-shoulder shot, but which does not show any part of the foreground actor — the only actor depicted in the shot is the one facing the camera.

Using clean singles, one can shoot the two sides of a conversation with only one actor on the set at a time (simplifying scheduling, setups, etc.). Clean singles also simplify editing since it is not necessary to match the continuity of motion and line delivery of the actor with his back to the camera, only the actor facing the camera.

*Compare* **dirty single.**

**clean speech** *n.* A dialogue sequence recorded without any undesirable technical or performance issues.

**clean-up animation** *n. See* **in-betweening.**

**clean version** *n.* A copy of a work without any added graphic elements or text. *Compare* **clean cover; textless version.**

**cleaning** *n.* The process of removing dirt and surface contaminants from a film element with a machine that uses a liquid chemical and a sonic generator to clean the film without causing physical damage. Performed as part of the replication process to ensure that dirt on the source material (negative, interpositive, etc.) does not mar the final image.

**cleaning bath** *n. See* **wash.**

**cleanup** *n.* A stage in the animation process where a rough drawing is fleshed out, extraneous marks are removed, characters are conformed to their approved designs, etc. Cleanup may be performed on any drawings ranging from storyboards to final artwork. A member of an animated production team (the cleanup artist) handles this duty in traditional hand-animation projects while a computer performs this task in computer-based animation.

**clear** *phr.* **1.** An instruction to get out of the way, either of another actor or of some activity taking place on the set. **2. ~ yourself:** An instruction to an actor to move into a position where the actor is unobstructed within the camera's view. **3. ~ the set:** An instruction for all non-essential personnel to leave the set area. For example, the director may clear the set before filming a nude scene. ➢ *mod.* **4.** An audiovisual work where all necessary rights, licenses, and windows are available, allowing the commercial exploitation of the work. *Compare* **clear frame; clear title.**

**clear frame; clear the frame** *phr.* An instruction to move out of the camera's field of view, generally given to the crew prior to a rehearsal or take. *Compare* **clear.**

**clear lumber** *n.* Wooden boards without knots or other physical defects. More expensive than standard lumber and generally reserved for special purposes, such as dolly track.

**clear the eyeline** *phr.* An instruction to remove visual distractions (usually extraneous people) from the eyeline (direction of view) of an on-camera actor who is looking off camera. This can help the actor deliver a more natural performance, as when the actor is carrying on a conversation with an off-camera character.

**clear title** LEGAL *n.* A claim of ownership that is free from defect (demands or claims by other parties or some other encumbrance) and that will legally be accepted without objection, such as a work with a complete chain of title that is free from all counter-claims. The opposite of *bad title. Also* **absolute title; good title; marketable title; perfect title.** *Compare* **just title; proper title.**

**clear yourself** *phr.* An instruction to an actor to ensure that there is nothing obscuring the actor from the camera's vision (other actors, props, set pieces, etc.).

**clearance** *n.* **1.** The process of obtaining all the necessary rights and licenses and verifying the available windows that will allow the commercial exploitation of an audiovisual work. **2. rights ~ :** Verification that previously copyrighted items, trademarks, or details of a true story may be used in an audiovisual work. This can include music clearance, script clearance, etc. **3.** The projected profit from an audiovisual work, expressed either as an amount of income in excess of expense or as a percentage of the amount invested. **4.** The proximity of neighboring theaters to an existing theater or the site of a planned theater; the geographic exclusivity guaranteed a theater during the term of an exhibition contract. **5.** The time between first- and second-run (and subsequent) releases of a work in a single territory; priority of run. **6.** The time between different media windows in the same territory. **7. affiliate ~ :** A local broadcast station's acceptance of a program provided by a network.

Network affiliates have the option not to air the material provided by the network, including particular episodes of a series. If a sufficient number of stations fail to provide clearance for a network program, then it cannot receive sufficient national ratings to remain profitable. However, programs that show strong popularity in the markets where they do play, may eventually be picked up by a large enough number of affiliates to remain on the air.

*Compare* **pocket; window; zone.**

**clearing a title** LEGAL *n.* The elimination or satisfaction of any third party claims of ownership to an intellectual property. *Also* **perfecting a title.**

**cleat** *n.* A fixture where one can tie off the end of a rope. Commonly associated with boats. Cleats come in metal and wooden forms, and may be found mounted to stage walls or floors. *Also* **grudgeon.**

**cleffer** *n.* A songwriter: *The musical had more cleffers than songs.* [Industry trade paper jargon. After the clef (bass clef, treble clef, tenor clef, etc.) used to indicate a musical key.] *Also* **tunesmith.**

**click** *n.* A hit: *Alan's one click has carried his career.* [Industry trade paper jargon.]

**click track; clicks; clix** *n.* A series of pre-recorded clicks, like a metronome, that match the timing of a piece of music. Used to help musicians keep time during a recording session. Also used by animators when the musical score has not yet been recorded.

During a music scoring (recording) session, the conductor may listen to a click track to maintain the proper tempo. (This is not considered a form of free timing where the conductor is free to vary the tempo during the recorded performance.) During an overdubbing session, individual musicians may listen to a click track via headphones to help keep them in time with previously recorded tracks. A click track may also be used by the composer when writing the musical score.

*Compare* **cue track; variable click track.**

**cliff effect** *n. Also* **digital cliff.** *See* **clip-edge effect.**

**cliffhanger** *n.* A suspenseful segment of a serial program that leaves its audience at a dramatic climax rather than providing a resolution.

Typically found in soap operas or a television series, particularly at the end of the season. There is an implication that the cliffhanger will be resolved in the next episode or season. The "Who shot J.R.?" 1980 season-ending episode of *Dallas* (1978–1991) was one of the most commercially successful uses of a cliffhanger in a television drama. Cliffhangers are rarely used in feature films. More often, situations will be left unresolved or open-ended allowing for an eventual sequel but without the heightened tension of a true cliffhanger.

The term derived from early silent film serials such as *The Perils of Pauline* (1914) where the heroes would be left literally hanging from a cliff, sure to fall to a horrible death — until they are saved in the next installment, only to find themselves once again in deadly peril by the end of that installment.

**Climate Notebook; CNB** *n.* The trade name for a software package developed by the Image Permanence Institute (IPI) for environmental monitoring and analysis in archival storage facilities.

**climax** *n.* The highest point; the greatest degree; that part of a work when the action reaches its most intense and decisive moment. The climax provides a turning point at which the end result becomes inevitable. *Also* **payoff.** *See* **resolution.** *Compare* **act II; act III; pinch.**

**Clio** *n. See* **muse.**

**A Clio Award statuette (© CLIO Awards).**

**Clio Awards** *n.* An annual competitive awards program honoring achievement in commercial advertising, design, and interactive. Established in 1959 to recognize American advertising, the program expanded in 1965 to include international advertising. The awards are administered by Nielsen Business Media. Applicants are judged by seven different international peer juries. Gold, Silver, and Bronze Clios are presented in a variety of categories, including Interactive, Television/Cinema/Digital, Print, Poster, Billboard, Content & Contact, Design, Interactive, and Radio. The Clio Web site is www.clioawards.com. [An eponym, after *Clio*, the muse of history in Greek mythology. As the muse of history, Clio was also the recorder of great deeds, the proclaimer and celebrator of accomplishments, and a source of inspiration and genius.]

**clip; film ~** *n.* **1.** A short segment of film or video trimmed from a longer shot or scene during editing. **2.** A short segment of an audiovisual work — often a portion of an edited scene — used for promotional purposes. **3.** A short film or music video: *This next clip is from Alan and the Rancid Oysters out of Basingstoke, England. See* **excerpt; trims.**

**clip board** *n. See* **clipboard.**

**clip-edge effect** *n.* A phenomenon in digital systems where the picture or audio quality suddenly deteriorates due to excessive bit errors, such as may be caused by excessive cable lengths or transmission interference. Unlike analog signals, which deteriorate slowly as the error rate increases, a digital signal will seem perfect even though one of its signal parameters is approaching or passing its specified error limit. At a certain point, there will be too many errors, the data will no longer be interpreted correctly, and the signal will suddenly become unrecognizable. *Also* **cliff effect; digital cliff.**

**clip map; clipmap** *n.* A texture map (or some other type of raster map used in computer generated imagery such as bump, transparency, weight, etc.) that has been cut out of a larger texture map, eliminating the portions of the original texture map that are not likely to appear within the current view. This reduces memory requirements and speeds up image rendering without sacrificing image detail. This also limits the texture memory to a specific size based on the size of the viewport, allowing more efficient use of limited resources in real-time applications.

One can apply clip maps to the inverted pyramid stack of a mipmap to create an inverted obelisk where the detailed layers of the mipmap have been clipped to the same maximum size (a clip map stack) while the mipmap layers that are naturally smaller than the clip map area are unaffected (a clip map pyramid, identical to that portion of the original mipmap pyramid). This allows the use of mipmap texture optimizations in an environment with limited memory resources, though the clip maps must be re-loaded each time the view changes (since the clip map boundaries have also changed).

*Compare* **mapping.**

**clip show** *n.* An episode of a television series that is comprised mainly of segments (clips) from prior episodes. Since they require only a limited amount of new material to introduce or tie together the recycled segments, clip shows are less expensive to produce than a standard episode. *Compare* **compilation film; envelope; metashow.**

**clipboard; clip board** *n.* A thin, rectangular sheet of lightweight wood with an attached metal clip that allows the device to be attached to a lamp's barn doors, thus extending the reach of the doors and allowing greater flexibility in shaping the light without having to use a flag (and an extra equipment stand).

**clipped whites** *n.* A common video artifact that results when the video signal level rises above 100 IRE units and picture details are lost (light areas become too light). This can be partially compensated for by clamping down (reducing) the overall signal level, but it is better to avoid it in the first place by monitoring the video signal using a waveform monitor, for once the whites are clipped, they cannot be fully restored. *Also* **crushed whites.** *Compare* **crushed blacks; white clipper.**

**clipping** *n.* **1.** The data loss experienced when an electronic signal exceeds a preset threshold or is beyond the capacity of a device, resulting in the shearing off of the peaks of the signal. For example, when a sound is too loud to be recorded accurately or when an amplifier's input signal is set too high. Video may also be clipped — reducing either the positive (white) or negative (black) peaks. Clipping may also affect a composite video sync signal.

A clipped waveform contains a great deal of harmonic distortion. Clipped sound will appear distorted in an analog recording and as noise in a digital recording. (This more forgiving nature of analog recording is one of the reasons why some people still prefer analog equipment for production sound recording, even when the final product will be in a digital format.) Clipped audio sounds very rough and harsh. Hard clipping results in very sharp edges on the clipped waveform, producing the maximum amount of high-harmonic content. Soft clipping produces rounded edges on the clipped waveform and contains much less high-frequency energy. As a result, soft audio clipping is less grating on the ears than hard clipping.

**2.** When two computer-generated objects that are supposed to be solid intersect with or pass through each other. *Compare* **collision detection.**

**clock** *n.* A regulated timing control device, or the periodic signals generated by such devices. Clock pulses are usually derived from crystal-controlled oscillators. *Compare* **master clock.**

**clock and bars** *n. See* **bars and tone.**

**clock it** *v.* To rotate clockwise (to the right).

**clock noise** *n.* An artifact of digital-to-analog conversion that results in stair-step changes in voltage levels, generally caused by slight shifts in point when the waveform crosses zero amplitude. *Compare* **quantization noise; reconstruction filter.**

**clock reference** *n. See* **master clock.**

**clone** *v.* **1.** To create an exact digital copy of a digital original. Analog copies are not identical to the original — some form of generational loss is always introduced in the process. Digital copies, however, can be identical to and indistinguishable from a digital original (assuming no compression or encoding was introduced as part of the process and that sufficient error checking was employed). ➢ *n.* **2.** The copy produced such a process. *Compare* **archive; backup; copy; move.**

**close** *v.* **1.** To turn or face more away from the camera. ➢ *mod.* **2.** The end of a film's run; the last date a film was shown in a theater. *Compare* **open.**

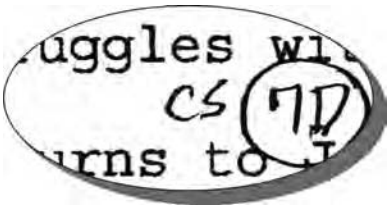
**close-captioned** *mod.* [A common misspelling of *closed-captioned*.] *See* **closed-captioned.**

**close-captioning** *n.* [A common misspelling of *closed-captioning*.] *See* **closed-captioning.** *Compare* **SAP.**

**close-circuit television** *n.* [A common misspelling of *closed-circuit television*.] *See* **closed-circuit television.**

**close down** *v. See* **stop down.** *Compare* **open up.**

**close miking** *n.* A microphone placement pattern where the microphones are located relatively close to the sound source. This technique eliminates most of the reverberant sound from the location, and is commonly used when recording dialogue. In studio recording, close and distant mics may be blended at the mixer to achieve the desired sonic image. *Compare* **depth; distant miking.**




**A script supervisor's notation indicating the use of a close shot (definition 2) (courtesy Chase Gordon).**

**close shot** *n.* **1.** A shot composed to include only part of the primary subject and a portion of the background; a shot that shows an actor from the chest or shoulders up; something between a medium shot and a close-up.

**USAGE:** May be used synonymously with *close-up*, though it is better to retain the distinction between the two.

**2. CS:** A script notation indicating a change to a close shot. *Also* **head and shoulders close-up.**

**close-sound perspective** *n.* Sound that appears to originate from near the listener, based on its sound perspective. Most dialogue is recorded from a close-sound perspective. A soft, high pitched sound like the clink of ice in a glass can only be heard from a close-perspective. *Compare* **distant-sound perspective; sound perspective.**

**close-up; close up** *n.* **1.** A shot composed so that only the primary subject or some part of the subject is shown. For example, a shot that shows an actor's full head and the top of the shoulders. One of the early uses of a close-up was in Edwin S. Porter's *The Gay Shoe Clerk* (1903), where an insert shot is used to show the shoe clerk lacing up a woman's shoe.

**USAGE:** May be used synonymously with *close shot*, though a close shot is often wider than a *close-up*, but not as wide as a *medium shot.*

**2. CU; c/u:** A script notation indicating a change to a close-up.

**close-up diopter; close-up lens** *n. See* **diopter.**

**closed bidding** BUSINESS *n.* A bidding process where the competing bidders are not directly aware of the terms being offered by the other bidders until after a deal has been made with the winning bidder. (Even then, the final terms may not be made public.)

With closed bidding, the bidders do not compete directly against one another, driving up the price until only one bidder remains. A bidder cannot start low in the hopes of weak competition with the assurance that a higher bid can be submitted later if someone else offers the seller better terms. The seller may still choose to play one bidder against another, but the bidders must take the seller's word that there actually is a competing bid on the table that offers better terms.

*Compare* **open bidding.**

**closed-caption decoder; caption decoder; decoder** *n.* An electronic device that presents a closed-captioning signal embedded in a video program as visible text on screen. The first stand-alone decoders appeared on the market in the U.S. in March 1980. Since July 1, 1993, the FCC has required decoding equipment in all television sets sold in the U.S. with screens 13" or larger.

**closed-caption encoder; caption encoder; encoder** *n.* An electronic device used to embed closed captions in a video work, creating a captioned submaster.

**closed-captioned; CC** *mod.* Contains closed captioning.

**USAGE:** The seemingly synonymous *close-captioned* is actually a misspelling.

**closed-captioning; CC** *n.* A system of electronic subtitling developed for the hearing impaired, in which the dialogue subtitles in a television program may be turned on or off as needed. Viewers who do not require the subtitles need not see them but they remain available for those who do. This allows a single broadcast to serve a much wider audience.

This process was first proposed by the U.S. National Bureau of Standards in 1971. ABC and NBC first demonstrated the technology at the National Conference for the Hearing Impaired in December of that year. Following extensive experiments by PBS, the process received FCC approval on December 8, 1976. The text of the closed-captions is encoded in line 21, field 1 of the vertical blanking interval (VBI) in an NTSC video program. Many MPEG–encoded DVD programs encode the captioning data in the user bits, relying on the player to move them to line 21 during playback. A special decoder interprets the encoded data and converts it into on-screen text. The first decoders appeared on the market in March 1980. Since July 1, 1993, the FCC has required decoding equipment in all television sets sold in the U.S. with screens 13" or larger.

**USAGE:** The seemingly synonymous *close-captioning* is actually a misspelling.

*Also* **line 21 data services.** *Compare* ***Television Decoder Circuitry Act* of 1993; Ceefax; open-captioning; ORACLE.**

***Left:* A script supervisor's notation indicating the use of a close-up (definition 2) (courtesy Chase Gordon). *Right:* In Edison's *The Gay Shoe Clerk* (1903), the sales clerk helps a young woman with a pair of shoes. The camera cuts to a close-up (definition 1) showing her skirt rising as her shoes are tied. This inspires the clerk to kiss the young woman, which inspires her older companion to hit him with her purse (Library of Congress American Memory collection).**

**closed-circuit television; CCTV** *n.* A television broadcast system that transmits a signal from a central point via cable, microwave, or telephone lines to only those receivers who have previously arranged for access to it. Technically, this includes any television distribution system that does not use an open, over-the-air broadcast, including contemporary cable television systems, but it is generally restricted to more limited applications such as distributing lectures in an educational institution, theater television, video conferencing, and security monitoring systems.

**closed form** ACADEMIC *n.* A type of work that is self-contained and controlled — nothing within the story or that appears within the frame is left to chance or makes reference to a world outside of the work. This leads to visually stylized and obviously crafted works. *Compare* **open form.**

**closed loop** *n.* A system of feedback-controlled output, where a device's output levels are adjusted based on comparisons to the input levels. For example, power amplifier output stages are controlled by a closed loop monitoring system.

**closed set** *n.* A production set where visitors are not allowed — only necessary cast and crew members are admitted. Sets may be closed for a variety of reasons but the two most common are because an intimate scene is being shot (such as a nude scene) or because the producers want to keep certain elements of the work secret until it is shown to the public.

**closed shop** BUSINESS *n.* A situation where one must be a guild or union member to obtain work. Non-union members may be hired under certain circumstances, but are then generally required to join the union. Guilds and unions generally encourage closed shops. *Also* **union shop.** *Compare* **open shop; right to work.**

**closed town** *n.* A local market served by a single theater or where all theaters are part of the same exhibitor circuit.

**closing credits** *n. See* **end credits.**

**closing date; closing hour** *n.* The deadline for delivery of broadcast materials to a network or local station.

**closing theme song** *n.* The distinctive music that accompanies the closing credits of a serial work. *Also* **ending theme song.** *See* **theme song.** *Compare* **opening theme song.**

**closing title sequence** *n.* The title sequence that accompanies the closing credits. *Compare* **opening title sequence.**

**cloth tape** *n. Also* **grip tape.** *See* **gaffer tape.**

**cloth track** *n. See* **Foley; Foley track.**

**clothes light** *n.* A light used to bring out the texture or highlight details in an actor's clothing without casting stray light elsewhere in the frame.

**clothesline** *n.* A horizontal rope, wire, or cable running at shoulder height. Such a line can be dangerous if it is not marked in such a way that it is clearly visible to those on the set. [After the common height of lines once used to dry clothing out of doors.]

**clothespin** *n.* A traditional hinged wooden clothespin, commonly used to secure gels, diffusion, etc. to the barn doors on a light. The wooden pins will not melt and, under normal use, will not burn. *Also* **bullet; C-47.** *See* **#1 wood clamp.**

**cloud on the title** LEGAL *phr.* Any fact, circumstance, or lawful right that could successfully claim all or part of a property or could challenge the ownership of the property; an encumbrance that prevents the conveyance of a clear title when the property is sold. *Also* **title defect.** *Compare* **bad title.**

**CLT** ABBR. *n.* [An initialism of *Chief Lighting Technician*.] *See* **gaffer.**

**cluster** *n.* A group of homes passed by a single cable television fiber node.

**cluster bar** *n.* A support to which multiple lights may be attached. *Compare* **Christmas tree.**

**clustering** *n.* The practice of grouping together independent cable television systems into a larger, more efficient composite system that utilizes some of the same infrastructure.

**CLUT** ABBR. *n.* [An initialism of *Color LookUp Table*.] *Also* **LUT.** *See* **palette.**

**clutter** *n.* **1.** The non-program material between scheduled television programs. including program credits, commercials, station identifications, promotional spots for other programs, etc. **2. ad ~ :** An excess of advertisements that overwhelms or confuses the consumer, diminishing the impact of the advertising messages and possibly causing a consumer backlash that actually diminishes sales.

**CLV** ABBR. *n.* A technique employed in optical disk recording or playback where the speed of the disk under the read/write head is the same regardless of which portion of the disk is being read from or written to. Common to audio CDs and some video laser disc formats.

Since the disk has a greater circumference at its outer edge than at its inner hub, the rotation speed must vary in order to maintain a constant linear velocity under the disk head (spinning faster for data near the center, slower for data farther out towards the edge). This allows a CLV disk to take advantage of the greater storage capacity of the outer tracks. As a result, CLV disks can store more material than similarly sized CAV (constant angular velocity) disks, but since the rotational motor must constantly change speed, jumps forward or backward in the linear flow of data take considerably longer than with CAV disks. CLV disks are therefore not well suited to random access applications.

[An initialism of *Constant Linear Velocity*.] *Compare* **CAV.**

**CM** ABBR. *n. See* **cable modem.**

**CMOS** ABBR. *n.* A solid state electronic imaging device used in some contemporary digital video cameras in place of a CCD–based imaging device to convert an image into a grid of pixels. [An initialism of *Complementary Metal Oxide Semiconductor*.] *Compare* **CCD.**

**A Grass Valley Xensium 1920 × 1080 HD CMOS imaging chip (courtesy Thomson, www.thomsongrassvalley.com).**

**CMPDA** ABBR. *n.* A trade association that acts as the voice and advocate of the major American motion picture, home entertainment, and television studios operating within Canada. Established in 1920 and formally incorporated in 1976. The CMPDA also administers the Canadian Home Video Rating System (CHVRS), which applies to home video works distributed throughout Canada, excluding the Province of Quebec. The CMPDA member companies include Buena Vista International Inc., Columbia Pictures Industries, Inc., Paramount Pictures Corporation, Twentieth Century–Fox International Corporation, Universal International Films, Inc., and Warner Bros. Entertainment Inc. The CMPDA Web site is www.cmpda.org. [An initialism of *Canadian Motion Picture Distributors Association*.]

**CMRR** ABBR. *n.* A measurement of how well a balanced circuit rejects a common mode signal, which generally represents noise, such as external electrical interference, whose phase is the same on both lines in the balanced circuit. [An initialism of *Common Mode Rejection Ratio*.] *Also* **rejection ratio.** *Compare* **differential amplifier.**

**CMTS** ABBR. *n. See* **cable modem termination system.**

**CMX** ABBR. *n. obs.* The trade name for an early off-line editing system. *Compare* **EditDroid; Editflex; Laseredit; ²Montage.**

**CMY** ABBR. *n.* The subtractive primaries; the primary colors of pigment such as dye, ink, or paint. Mixing all three together in equal amounts should produce black, but pigments are rarely pure, so a separate dedicated black pigment is generally used, resulting in CMYK. The absence of any pigment produces white. [An initialism of *Cyan, Magenta, Yellow*.] *Compare* **color space; RGB.**

**CMYK** ABBR. *n.* The color model (color space) used in a standard four-color printing press, corresponding to the subtractive primaries cyan, magenta, yellow, and black.

Cyan (an aqua shade of blue), magenta (a pink shade of red), and yellow are the primary subtractive colors from which all colors of ink can be produced. Black is added because the inks are not pure and when combined may not form a true black. Also, since black is so common, it is less expensive to add a single black ink rather than use the three CMY inks in combination to produce black.

The CMYK pigment model works like a reversed version of the RGB (red, green, blue) color model. Computer graphics programs often support both the RGB and the CMYK color models. The RGB model is used mainly for video (including computer displays), while the CMYK model is used mainly for printed material.

There is a fundamental difference between color and pigment. Color represents energy radiated by a luminous object such as a cathode ray tube or a light-emitting diode. The primary radiated (or additive) colors are red (R), green (G), and blue (B). The red area of a video image looks red because it radiates a large amount of light in the red portion of the visible spectrum (with wavelengths of approximately 750 nanometers), and much less at other wavelengths. Pigments, as opposed to colors, represent the energy that is not absorbed by a substance such as ink or paint. The primary pigments are cyan (C), magenta (M), and yellow (Y). A yellow area on a printed page looks yellow because it absorbs most energy at all visible wavelengths except in the yellow portion of the spectrum (with wavelengths of approximately 600 nanometers), which is mostly reflected.

The primary pigments and the primary colors are mathematically related. Any two pure radiant primary colors (R, G, or B), when combined, produce radiation having the appearance of one of the pure non-black primary pigments (C, M, or Y). Any two pure non-black primary pigments, when mixed, produce a substance having the appearance of one of the pure primary colors.

The primary colors RGB, combined at 100-percent brilliance, produce white. The primary pigments CMY, combined at maximum concentration, produce black. Shades of gray result from equal (but not maximum) brilliances of R, G, and B, or from equal (but not maximum) concentrations of C, M, and Y.

[An initialism of *Cyan, Magenta, Yellow, Black*.] *Compare* **color space.**

**CNB** ABBR. *n. See* **Climate Notebook.**

**CNR** ABBR. *n. See* **carrier to noise ratio.**

**co-** *aff.* **1.** A prefix indicating that two or more people hold the same position, and one would presume, contribute an equal amount of value to a project. For example, co-executive producer. If one of the two people has a title with the co-prefix, and not the other, then the person with the co-prefix is presumed to be at a level below the person without the prefix — this could mean a lesser level of involvement or reduced authority. For example, producer and co-producer. **2.** Together or mutual, as in co-production, co-feature, co-insurance, co-op ads, etc. Multiple items, each with a co-prefix, are generally assumed to be equal, such as the partners in a co-production agreement, but this is not guaranteed. Each situation is unique.

**co-branding** BUSINESS *n. See* **promotional tie-in.**

**co-channel interference; CCI** *n.* When the signals from two channels broadcasting on the same carrier wave frequency overlap and interfere with one another. *Compare* **adjacent channel interference.**

**co-feature** *n.* **1.** The second half of a double feature. **2.** A film distributed as part of a package deal along with another film.

The primary film in such a package is often rented using a traditional percentage-based split of the box office revenue while the co-feature is often rented at a flat rate per week. As with all flat rate deals, this makes accurately tracking and allocating admissions and box office revenue extremely difficult.

*See* **double feature.**

**co-host** *n.* The sidekick in the buddy-foil system often employed in television talk shows.

**co-producer** *n.* An additional producer. Depending on the project, all producers may be billed equally as co-producers (implying an equal division or sharing of responsibility, with the producers working as a team) or there may be one producer and one or more additional co-producers (implying a slightly unequal distribution of responsibility with the co-producers at a level below the producer).

**co-production** *n.* A work produced by two or more cooperating companies. Often, co-productions are funded by multiple distributors or broadcasters who then divide the distribution rights by territory.

The first formal co-production of a theatrical feature film by major Hollywood studios was 1974's *The Towering Inferno*. When Twentieth Century–Fox and Warner Bros. realized they were about to produce nearly identical films (*The Tower* and *The Glass Inferno*, respectively), they cooperated on the production and split the distribution rights rather than compete in the marketplace. Fox took U.S. domestic distribution while Warner Bros. took the international markets. *Titanic* (1997) was a Fox/Paramount/Lightstorm Entertainment co-production. Fox retained control of the film's production, but sold off the U.S. domestic distribution rights to Paramount to help cover escalating cost overruns. Lightstorm Entertainment was director James Cameron's production company. Now, many actors and directors operate their own production companies, making most studio films co-productions of some sort.

**coarse wave division multiplexing; coarse wavelength division multiplexing** *n. See* **CWDM.** *Compare* **DWDM.**

**coated lens** *n.* A lens with an added anti-reflective coating (generally a thin layer of magnesium fluoride) on its exposed surface to maximize the amount of light that enters the camera by minimizing the light that is reflected or scattered off of the surface of the lens. *Also* **anti-reflective coating.**

**coaxial cable; coax** *n.* The most common type of wire used to carry television signals over long distances, most often associated with cable television. Also used to connect older analog devices to a television monitor, such as VCRs and game consoles.

Coax is composed of two concentric electrical conductors: an inner copper or copper-sheathed aluminum wire, and an outer braided copper sleeve or seamless aluminum sheath, separated by an insulating material, such as polyethylene foam, and covered in a protective coating. The two electrical conductors in a coaxial cable run along the same central axis, hence the co-in coaxial. The wire and the shielding react with each other to set up an electromagnetic field between them. This system reduces frequency loss and gives cable its significant signal-carrying capacity.

Most cable television customers are familiar with coaxial cable as the wire connecting their television set to the cable wall outlet. Similar wire

runs inside the walls and out to the street. At that point, the signal may continue running over coaxial cable, or convert to fiber optic transmission.

The first long distance application of coaxial cable for a television broadcast was in 1946 when it was used to connect New York City and Washington, DC for the Joe Lewis/Billy Conn boxing match on June 24, 1946. A much longer cable run, linking the East and West Coasts of the U.S. was completed in September 1951.

*Also* **RF coaxial A/V cable.** *Compare* **component video cable; composite A/V cable; composite video cable; fiber optics.**

**coaxial lens** *n.* A type of lens used with animation cameras that transmits an image to the camera film plane and to a viewfinder integrated into the lens at a 90° angle, allowing the operator to view the image being photographed directly through the lens.

**coaxial magazine** *n.* A film magazine where the supply and take-up rolls are in separate chambers that are aligned side by side so that they share the same axis of rotation, even though they do not spin at the same speed. (The two rolls will only spin at the same speed when they have exactly the same amount of film. Otherwise, the one with the least film will spin the fastest.) *Also* **concentric magazine.**

**cobweb gun; cobweb maker; cobweb spinner** *n.* A handheld device that blows out a thin spray of a special latex solution. Used to create the appearance of cobwebs.

**cockling** *n.* [A regionalism of the U.K.] *See* **buckling.**

**cocktail party effect** *n.* The phenomenon of human hearing that allows one to discriminate among sounds of equal loudness, such as when listening to one out of many simultaneous conversations at a party. *See* **frequency masking.**

**cocktail pitch** *n.* A project or story pitch timed so that it can be delivered in less than three minutes, or about the duration of the typical cocktail party conversation. *Compare* **elevator pitch.**

**coda** *n.* **1.** A sequence following the resolution of the story at the end of the final act that provides a more definite and satisfactory conclusion to the work, often indicating what the main characters go on to do next; the audiovisual equivalent of the afterword or epilogue in a book. Examples include the intertitles at the end of *Gods and Generals* (2003) that provide a further historical context for the film and the final sequence typical of James Bond films that show Bond and his latest love interest enjoying a private moment. **2.** A section of a musical score that is repeated, generally at the end of a movement or work. *Compare* **dénouement.**

**code numbers** *n.* Consecutive numbers printed at one foot intervals on the workprint and its associated mag track immediately after the two have been synchronized. Commonly printed using white transfer tape, but other colors can be used for different purposes.

Once the portion of a shot showing the slate is cut out, it would be very difficult to get picture and sound re-synchronized. By adding code numbers to the workprint and matching code numbers to the corresponding portions of the mag track, the two can always be rejoined in perfect sync. The code numbers are also used to catalog and organize all of the footage during editing and allow the assistant editor to re-file pieces of film in their proper box or film reel (sometimes referred to as *KEM rolls*).

In 35mm film editing, the code numbers generally indicate both scene and footage. The first three characters represent the scripted scene ("023" for scene 23), while the last four digits increment with each foot of film, or once every 16 frames, starting at a "000" with each new scene. The code numbers applied to 16mm film typically start with AA0001 for the first foot of numbered film and increment by one for each successive foot, or once for every 40 frames. When the counter reaches AA9999 it rolls over to BB0000 and begins incrementing from there. Other numbering schemes are possible, but they follow these same general patterns.

**USAGE:** *Code numbers* may at times be called *edge numbers*. Edge numbers are more commonly the latent numbers imprinted on camera stock by its manufacturer and used by the negative cutter to conform the negative to the edited workprint. It is highly unlikely that the code numbers and latent edge numbers would ever match, so it is very important to specify which type of edge number is being referenced unless it is clear from context. For example, a negative cutter does not care about code numbers and will assume any reference to edge numbers means latent edge numbers. Conversely, the dialogue editor does not normally care about latent edge numbers and will assume edge number means code number.

*Also* **coded edge numbers; edge code; rubber numbers.** *See* **Acmade numbers.** *Compare* **coding machine; numbering machine.**

**code window** *n.* A block containing time code numbers overlaid on top of a video image, often at the bottom of the screen. Depending on the equipment being used, the time code in the code window can be either generated in real-time from the source of the time code data or permanently burned into each frame of the video. *Compare* **window dub.**

**[1]codec** *n.* A device or software program that reduces the number of bits consumed by digital material so that it takes up less space on a storage device and consumes less bandwidth when transmitted. This allows digital movies to fit onto a DVD/CD and be more easily transferred over a network. When the source material is needed again, such as to view a previously compressed movie, the same codec is used to uncompress the material and return it to its original form.

- **Lossy codec:** Sacrifices fidelity for compression performance; the uncompressed file is not identical to the original file.
- **Lossless codec:** Produces uncompressed files that are identical to the original source material, but take longer to run or consume more resources than lossy codecs and produced larger output files.
- **Symmetrical codec:** Takes as long to compress as it does to uncompress a particular signal. Often used for live transmissions, such as with videoconferencing. May be lossy or lossless.
- **Asymmetrical codec:** Takes longer on the compression end, but is faster during decompression. Since a source file is generally compressed once but decompressed and viewed many times, this is an acceptable tradeoff. May be lossy or lossless.

When a codec is used with an analog source, it must first perform an analog-to-digital conversion.

[A blend of *compression* and *decompression*.] *Compare* **[1]compression.**

**[2]codec** *n.* A device or software program that converts a signal from one form into another form that is more suitable for a particular purpose such as storage, broadcast, or signal processing, then back into its original form for presentation or use. For example, the first half of a codec is used when analog sound is converted into a digital representation while the second half of a codec is used when the digital data are converted back into analog sound waves. [A blend of *coder* and *decoder*.] *See* **analog-to-digital converter; digital-to-analog converter.**

**coded edge numbers** *n. See* **code numbers.**

**coder-decoder pair** *n. See* **[1]codec.**

**coding** *n.* **1.** Imprinting matching code numbers on the picture and sound elements after synchronization to allow for re-synchronization once the slate sequences have been separated from the remainder of each shot. **2.** The process of altering the form of a signal, such as an analog to digital conversion, generally followed at a later point by decoding to return the signal to an acceptable approximation of its original form. *Compare* **analog-to-digital converter.**

**coding machine** *n. See* **numbering machine.**

**coherence** *n.* The degree of phase alignment at a given instant between two sounds or signals that are being combined. Total coherence indicates complete phase alignment, or full signal reinforcement (the two signals will combine to form a new signal equal to the sum of the

individual signals). A lack of coherence, expressed as some degree of incoherence, implies some level of phase difference between the signals and will result in partial to total phase cancellation (the new signal produced by the combination will be reduced by the amount of the phase differences). *Compare* **incoherence; isochronous.**

**coin** *n.* Money. *Compare* **frozen coin.**

**coincident pair** *n.* A configuration of two, closely-placed cardioid or figure-eight microphones mounted at right angles to one another used to capture stereo sound.

The recorded sounds arrive at the two microphones at exactly the same time, regardless of the direction of the sound source. Coincident pairs use directional microphones to emphasize sound level differences in sounds that originate from different directions, thus creating the left and right channels of a stereo sound recording. Omni-directional microphones would not produce level differences proportional to the angle of the incident sound. Coincident microphone pairs are favored by many broadcast applications because the resulting recording can also produce a good quality monaural signal.

*Also* **crossed pairs; normal stereo; stereo X-Y pair; X-Y pair.** *See* **Blumlein pair.** *Compare* **near-coincident pair; spaced pair.**

**coincidentals** *n.* Television audience research conducted by telephone at the time a program is being broadcast. Generally replaced by overnight rating services and sophisticated electronic monitoring of statistically sampled households.

**Col** *n. See* **Columbia Pictures.**

**cold copy** *n.* A news story read on the air without prior rehearsal. *Compare* **cold reading.**

**cold foam** *n. See* **A/B foam.**

**cold open** *n.* An introductory sequence that appears before the first act or the main opening credits; a preface. James Bond films are famous for their cold open action sequences that appear before the main titles, often with little connection to the rest of the story. Cold opens are quite common in television, where they are used to capture the audience's attention so they do not change channels to watch another program. Programs as diverse as *Star Trek* (1966–1969) and *Real Time with Bill Maher* (2003–) may begin with a cold open. *See* **prologue; teaser.**

**cold reading** *n.* A scripted performance or interpretive reading delivered without rehearsal or prior study, often as part of an audition. Cold readings may test an actor's spontaneity, or may simply result from logistic difficulties that prevent delivering copies of the script to the auditioning actors in advance. *Compare* **audition; cold copy.**

**cold vault** *n.* A temperature-controlled, long-term storage area for unexposed film stock.

**collage film** *n.* An experimental work that consists of a series of animated collages (or pictures composed of small pieces of other pictures, paper scraps, fabric, etc.). For example, *Breathdeath* (1963) and *Frank Film* (1973) use a combination of animated text and still images while *Rose Hobart* (1936) and *Television Assassination* (1995) use elements from previous films recombined in new ways.

**collection society; collective** BUSINESS *n.* An organization formed for the purpose of accepting payments submitted for the use of audiovisual programming, music, or other copyrighted material, and administering the allocation and disbursement of those funds to the legal claimants. While copyright owners generally prefer to directly license their works, they recognize that in some cases it is economically impractical (as in the case of retransmissions of terrestrial television signals by distant cable television systems). In other cases, copyright owners are obligated under law or regulation to accept compensation through collectively administered payments.

Audiovisual collection societies include:

- Association de Gestion Internationale Collective des Oeuvres Audiovisuelles (AGICOA)
- American Society of Composers, Authors and Publishers (ASCAP)
- Broadcast Music Incorporated (BMI)
- Canadian Retransmission Collective (CRC)
- MCPS-PRS Alliance

*Also* **copyright collective.**

**collections** BUSINESS *n. See* **checking and collections costs.**

**collections basis** BUSINESS *n.* A financial summary of the total amount that a distributor has actually received from exhibitors to date, as opposed to the total amount that was originally invoiced (billed). This figure if often used in subsequent financial performance-based calculations. *Compare* **billings basis.**

**collective archetype** ACADEMIC *n. See* **archetype.** *Compare* **collective unconscious.**

**collective story film** *n. See* **composite film.**

**collective unconscious** ACADEMIC *n.* In Jungian psychology, the ancient pool of myths and archetypes that are inherited from our ancestors and are imprinted in the human psyche below the level of conscious thought. According to Carl Jung, "Although we human beings have our own personal life, we are yet in large measure the representatives, the victim and promoters of a collective sprit whose years are counted in centuries." *Compare* **archetype.**

**collimator** *n.* A device used to test the optical quality of a lens.

**collision; montage ~** *n.* A theory of film editing, or montage, where one shot collides with the next to create an emotional and intellectual effect that is greater than the sum of the individual shots. Originally developed by Sergei Eisenstein.

**collision detection** *n.* The process of checking for the intersection of two supposedly solid objects in a computer-generated scene, followed by an appropriate reaction from the computer. For example, in animation, when a character's foot encounters the floor, it should not pass through the floor. Instead, the collision of the foot with the floor is detected by the computer and further foot motion is stopped. Alternatively, if two animated balls strike each other, the collision is detected and the trajectory of each ball is adjusted based on the mass and velocity of the balls at the moment of impact, emulating the behavior of colliding billiard balls. *Compare* **clipping.**

**color** *n.* **1.** Any hue distinguished from black or white; the wavelengths of the electromagnetic spectrum perceived by the human eye to be visible light of various colors (the visible spectrum) ranging from red through orange, yellow, green, blue, and violet and everything in between. Just beneath the range of human vision is infrared (heat). Above human vision is ultraviolet (black light). **2.** An image (film or video) that contains more than various shades of a single color. A black-and-white image contains

**Elton Corporation's *The Black Pirate* (1926), produced using Technicolor process no. 2, subtractive two-color (definition 3) film (courtesy Heritage Auctions, www.ha.com).**

only shades of gray. A sepia image contains only shades of brown. **3. ~ film:** Photosensitive motion picture film that reproduces more than one color per image.

Color film had its beginnings in the 1890s. Early color film was hand tinted with colored dyes. The first color photography systems began to appear c. 1906 and were based on additive color and suffered from various technical difficulties. These were resolved by subtractive color systems, the first of which were based on red and green light and lacked true blues. Finally, in 1932, came a practical three-color subtractive system that gave a reasonable approximation of all of the colors of the visible spectrum, followed in 1936 by the first full-color, single-strip process of the type used today.

Scientific investigation of colored light began with Sir Isaac Newton's 1666 discovery that white light is composed of all colors mixed together. In 1792, C. E. Wunsch established red, blue, and green as the primary colors of light. (Technically, the primary is a blue-violet, but most people call it blue.) In 1861, James Clerk Maxwell produced the first three-color separation when he photographed an image three times — through red, blue, and green filters — produced black-and-white positives on glass slides from his original negatives, and then projected them through matching red, blue, and green filters using three magic lanterns. The resulting additive composite image appeared in full natural color.

The history of color in motion pictures goes back to c. 1890 when early films were first hand-tinted to add color to otherwise black-and-white scenes. Originally hand tinting was reserved for select scenes, or elements within a scene. In 1903's *The Great Train Robbery*, during the dance hall scene the smoke from gunshots and a woman's dress are tinted yellow and at the end of the film the sheriff's shirt is tinted green for the famous final shot when he shoots his revolver a the camera. Chemical baths and pre-tinted film base were also used to dye an entire scene a single color such as blue for night or red for fire. This process mostly affected the light areas, while *toning*, a process that dyed the silver particles in the emulsion, mostly affected the dark areas. In some cases, the two were used in combination. As early as 1905, Pathé Frères had developed a machine that could tint each scene in a film a different thematic color. Later, mechanical tinting systems using stencils, such as Pathécolor, could add multiple colors per image to longer segments or entire films. In fact, tinting continued in use as late as 1948 when it was applied to the original release of *Portrait of Jennie*.

Tinting and toning fell out of vogue with the introduction of Movietone and other sound-on-film systems since the sound process would not work with colored films. Tinting worked fine with the Vitaphone sound-on-disc process made famous by 1927's *The Jazz Singer*, but Vitaphone lost the sync sound market to Movietone by 1930. Eventually, the technical issues were resolved, and, in 1929, Warner Bros. released the musical *On with the Show!*, the first all-color tinted feature film with full sync sound.

One of the first color motion picture photography systems was developed in 1906, based on the persistence of vision method. Kinemacolor used a single lens and a red/green color wheel to expose successive frames filtered for each color. The resulting black-and-white film print was then projected through a similar spinning color wheel, leaving it to the viewer's persistence of vision to merge the alternating red and green images into a composite color image. This process was technically flawed and susceptible to color fringing any time an image moved on screen. According to *Four Aspects of the Film* (pub. 1968), as many as 25 different companies were working on multi-color film systems at the time, such as Brewster Color, Colorcraft, Dufay Colour, Prizma, and Zoechrome. The first widely-used color processes used black-and-white negatives and additive color. For example, Gaumont's Chronochrome used three lenses to expose three simultaneous images, each filtered through a different color (red, blue, or green), and was one of the first full-color systems. As early as 1913, Chronochrome was used to demonstrate full-color, sync sound motion pictures. The most successful of the early lot, the original two-color Technicolor (process number one) used in 1921's *The Toll of the Sea,* used a single lens to record two color-filtered images simultaneously. It recorded only red and green (along with any color that could be produced by mixing differing amounts of red and green light) and required special projectors with two apertures, so it had limited appeal.

The Eastman Kodak Company introduced the two-color Kodachrome process in the 1920s. It required a special camera that shot two strips of black-and-white film simultaneously (one for red, one for green), but produced a composite film print for exhibition using a standard projector. The two-color additive Technicolor process used for *Toll of the Sea* was replaced by a subtractive two-color process (process number two), used in 1926's *The Black Pirate*. Technicolor's most significant competition came from Multicolor, a competing single lens, two-color system. Howard Hughes purchased Multicolor and used it for segments of his production of *Hell's Angels* (1930). As with Technicolor and Kodachrome, the film was still limited to shades of red and green — attempts to reproduce blue led to color distortions — and photography required a special camera, but they all worked in standard projectors. Mostly, these two-color systems were used for individual segments in otherwise black-and-white films.

Full, reasonably natural color film did not achieve widespread use until the introduction of three-color Technicolor in 1932. Three-color Technicolor used special cameras to produce three black-and-white negatives and the imbibition printing process to produce a composite positive color print that could be used in a standard projector. As with prior color processes, it was used sparingly due to its cost. Its first commercial use was for Disney's animated short *Flowers and Trees* (1932). The first three-color Technicolor color feature film was 1935's *Becky Sharp*, but, as with two-color Technicolor, three-color Technicolor was mainly used for short color segments in black-and-white films, such as the finale of *Kid Millions* (1934).

Germany's Agfa released its first color film product in 1932, an additive process called Agfa-Preis-Box. They followed that up with a subtractive color film process called Agfacolor-Neu (New Agfacolor) in 1936. This was the world's first single film, single exposure, single development process full-color film. Agfacolor-Neu used three emulsions, one for each of the three primary colors, layered on a single base (an integral tripack configuration), so the film could be used in both standard cameras and standard projectors. While Technicolor was known for its rich, fully-saturated colors, Agfacolor became known for it more natural and lifelike colors.

By 1939, color was in wide enough use that the Academy award for cinematography was split into two categories: one for color and one for black-and-white. Single-strip Technicolor (similar in construction to Agfacolor-Neu and based on Kodak's Kodachrome film stock) brought down the release print cost for full color film, but television gave the real motivation for the wide-spread use of color film. It was not until the 1960s that color overtook black-and-white as the preferred film medium. The last separate Academy Award for black-and-white cinematography was given in 1966 — following that all films once again competed in the same category.

Kodak did not enjoy Technicolor's early prominence in the professional color film market, but it still produced a number of color film stocks, including several for the amateur film market, beginning in 1928 with 16mm Kodacolor color negative film stock (Kodak introduced the 16mm film format in 1923). This was followed in 1935 by 16mm Kodachrome color reversal film, and in 1936 by 8mm Kodachrome (Kodak introduced the 8mm film format in 1932). Like Agfacolor, Kodachrome was a single strip, three-color subtractive film product. When Kodak created the Super-8 amateur format in 1965, the camera was designed to accept cartridge-loaded Kodachrome II color reversal film. Full color existing light motion picture photography became possible with the 1971 release of Super-8 Ektachrome 160 Movie Film (Type A) and two new Kodak Super-8 movie cameras. While 16mm began as an amateur film gauge, it was quickly adopted by professionals and became the documentary filmmaker's format of choice. In 1969, Kodak received an Emmy Award for its development of fast 16mm color film processing for television use — the "film" in the stereotypical television news teaser, "Film at 11."

While Technicolor was the best known theatrical motion picture color process, Kodak's overall dominance of film manufacturing in the U.S. led to a 1948 U.S. antitrust consent decree that required the company to open its color film processing patents for general use. Agfa's proprietary color film technology was also released for general use by the Allies at the end

of World War II, having seized it from its German developers as a prize of war. Agfacolor became the basis of a number of other color film systems such as Sovcolor in the Soviet Union.

When Kodak introduced professional grade Eastman Color negative and Eastman Color positive print film in 1950, it received an Academy Award for technical achievement (presented in 1952). Agfa also continued to improve its professional motion picture film products, introducing Agfacolor CT 18, its most successful line, in 1957. The Japanese Fuji Company entered the professional color film market in 1955 with its Fujicolor line of color negative and reversal films. In 1982, Fuji was given an Academy Award for technical achievement for its high-speed A250 negative film, introduced in 1980.

In the end, Agfa lost most of the motion picture film manufacturing market to Kodak and Fuji, while Technicolor left film and camera manufacturing in the 1970s to concentrate on laboratory processing, competing against companies such Kodak and Deluxe.

**4. ~ television:** Television equipment and programming that presents more than one color per image. Black-and-white material can play back on color equipment, but the reverse is not always true.

The first practical color television systems were developed in the U.S. during the 1940s. The CBS spinning disk system, developed by Dr. Peter Goldmark, was used for the first color television broadcast on August 27, 1940, originating from the Chrysler Building in New York City. The CBS system was not compatible with existing black-and-white televisions, limiting the audience for color television broadcasts to those with special color television receivers. At about the same time, RCA was developing a competing all-electronic system for NBC. The RCA system was compatible with existing black-and-white televisions, allowing the same broadcast signal to be received by either color or black-and-white receivers. RCA developed the first version of their system in 1949 and demonstrated it for the FCC in 1950.

In 1945, the FCC had rejected the CBS color system, but then adopted it for official use over RCA's objections on November 20, 1950. The U.S. Supreme Court upheld the FCC's selection of the CBS system on May 20, 1951 and CBS broadcast the first color network programs the next month. Further rollout of the CBS color system was put on hold when the U.S. government ordered a halt in the production of color televisions during the Korean War. This gave RCA time to catch up.

In 1952, NBC conducted compatibility tests during regular broadcast hours demonstrating that their new color signal would work with the installed base of black-and-white receivers. On December 17, 1953, the FCC authorized broadcast of color NTSC using the RCA Compatible Color Television system (as it was then known) beginning on January 23, 1954. RCA began manufacturing 15" and 21" color television sets for the consumer market and on March 27, 1955, NBC dedicated the first television studio purpose-built for color broadcasting, located in Burbank, California. The NBC/RCA system was eventually adopted as the NTSC standard for U.S. color television broadcasting.

**A Crosley color wheel assembly circa 1950 for use with the CBS color system. A 10-inch black-and-white picture tube was mounted behind the lens while the circular housing contained the spinning color (definition 4) wheel (courtesy Early Television Museum, www.earlytelevision.org).**

In 1959, NBC's *Bonanza* (1959–1973) became the first regularly scheduled program broadcast in color. NBC remained the only U.S. network providing regular color programming through 1964. In 1965, CBS switched to an all-color format for its prime time programming, and ABC followed suit in 1966. By 1977, over 75 percent of U.S. television households had at least one color television set. By 1990, virtually all U.S. television households had a color TV.

The first full color television series was actually produced before the formal introduction of color television. Ziv Television Programs, Inc. shot *The Cisco Kid* (1950–1956) on color film. It was originally broadcast in black-and-white, but when color broadcasting became possible, *The Cisco Kid* was ready to play in color, significantly extending the broadcast life of the program.

The European color television system, PAL (and the French SECAM system derived from it), had the benefit of several more years of technical development before being introduced in the marketplace. While commercial color television reached the U.S. by 1953, it did not make it to Europe until the late 1960s. The technical improvements present in PAL versus NTSC led to PAL's nickname, "Perfect at Last."

**5.** Any detail in a work that helps call to mind a particular time or place: *Hiring locals for the bit parts will add some color to the work. Compare* **tinting; toning.**

**color aliasing** *n.* When there are more gradations of color than the display system can accommodate — most obvious with low-resolution Internet images where there are distinct bands of color in an image. This effect is exaggerated by an optical illusion that causes dark bands to appear even darker when they are next to a lighter band (and vise versa). *See* **aliasing; posterization.** *Compare* **audio aliasing; motion aliasing; outline aliasing; raster aliasing.**

**color analyzer** *n. See* **video color analyzer.**

**color balance; balance** *n.* **1.** The characteristic mix of colors found in "white" light. **2.** The process of adjusting the relative red, green, and blue levels in a video device to accurately reproduce white. **3.** A film emulsion's ability to accurately reproduce natural colors given a particular type of light, usually daylight or tungsten. *Compare* **color temperature; color timing.**

**color balance shift** *n.* A change in the overall tone of a color image. For example, when color film dyes age, the cyan and yellow dyes fade faster than the magenta dye, resulting in a color balance shift as the images take on a characteristic purple cast.

**color-balancing filter** *n. See* **color-compensating filter.**

**color banding** *n. See* **color aliasing; posterization.**

**color bars** *n.* A standard video test pattern containing samples of the primary and secondary colors along with black and white, used to calibrate video.

The traditional NTSC color bars are (from left to right) white, yellow, cyan, green, magenta, red, blue, and black, each at 75 percent intensity. The HD color bars add 40 percent gray bars on either end of the standard SD bar sequence. Color bars are often attached at the head of a video program so operators can tune the video equipment to ensure that the colors of the associated program are reproduced properly.

*Also* **bars.** *Compare* **test pattern.**

**From left, traditional SMPTE 4 × 3 standard definition and 16 × 9 high definition color bars.**

**color black** *n. See* **black burst.**

**color bleed** *n.* **1.** When the pigments in color film move from their intended position, either horizontally within a color layer or vertically into one of the neighboring emulsion layers. **2.** A particular type of video chroma shift where one or more of the color signals in a video image are misaligned horizontally. This contrasts with *color droop* where the misalignment is vertical. *See* **chroma shift.**

**color-blind film** *n.* Film made with an emulsion that does not register some portion of the visible spectrum. For example, orthochromatic black-and-white film (used into the 1920s) was color blind to red, while the various two-strip Technicolor processes were color blind to blue.

**color bombardment; color-bombardment; complementary ~** *n.* The phenomenon that causes eye strain when viewing images where the colors do not align properly. This is a common side effect of viewing 3-D anaglyphic pictures that use colored rather than polarized lenses to separate the right and left eye images.

The brain expects an object to be the same color regardless of which eye is viewing it. When the colors do not match, the brain becomes confused. This process is exaggerated in 3-D anaglyphic motion picture systems when the two images (for left and right eyes) are not in perfect synchronization. A similar effect can be produced by the persistence of vision method of color photography. The component color images do not move in perfect synchronization, resulting in color fringing. The brain does not expect this color misalignment and has difficulty interpreting it. However it is caused, the result of color bombardment can be physically painful to the viewer.

*Also* **retinal rivalry.**

**color burst; colorburst** *n.* The portion of the back porch of a composite video signal between the horizontal sync pulse and each new line of active video used to synchronize the color decoding equipment in the display device. The color burst is a series of unmodulated color subcarrier waves (8–10 cycles at 3.6 MHz in the NTSC standard)—signal waves at the frequency of the color subcarrier but without any encoded color information. This short series of steady waves gives the display device time to adjust itself to the specific amplitude and frequency of the subcarrier before image data is modulated into the subcarrier wave. *Also* **chroma burst.** *Compare* **black burst.**

**color burst generator** *n.* A device that creates a stable color burst signal. *Also* **sync generator.**

**color card; color chart** *n. See* **chip chart.** *Compare* **camera reference chart; color-timing control strip; white balance.**

**color cast** *n.* A trace of one color found in all of the colors in an image. For example, the night exteriors in *Underworld* (2003) had an intentional blue cast; if daylight film is used under tungsten light without proper filtration, the images will have an orange cast.

**color channel** *n.* A grayscale representation of a digital image where the levels of gray correspond to the levels of one of the primary colors present in the image. For example, a pure white area in the red channel would indicate that the corresponding area of the original image contained no red, while a 50 percent gray area in the red channel would indicate a corresponding area of 50 percent red saturation. *Compare* **alpha channel.**

**A full color image (left) and its red color channel (photograph by Melanie B. Kroon).**

**color cinematography** *n. See* **color.**

**color Cinex strip** *n. See* **Cinex.**

**color commentator** *n.* A sports reporter who does not describe the action, but instead offers various related insights, observations, pithy comments, anecdotes, etc.

**color-compensating filter; CC filter** *n.* A filter that can be used to adjust the color balance during photography or film print production, generally available in various densities of the primary and secondary colors. May be used in front of a light, in front of or behind the camera lens, or in a film printer. *Also* **color-balancing filter; color-correction filter.** *Compare* **CTB; CTO.**

**color consultant** *n.* An expert in color photography, processing, and projection. The color consultant may advise the cinematographer or the color timer. At one time, Technicolor required that each production using Technicolor color film hire a Technicolor color consultant from pre-production (costume and set design) until the answer print was approved.

**color-conversion filter** *n.* A camera lens filter that changes the color temperature of the light entering the lens to match that of the film emulsion so that tungsten (indoor) film can be used in natural light (with an amber filter) and daylight (outdoor) film can be used indoors under studio lights (with a blue filter). May be placed in front of or behind the lens. *See* **Wratten filter.**

**color correction** *n.* **1.** The process of adjusting the color shadings, exposure levels, and image contrast in an audiovisual work. For film, this is done during the color timing phase leading up to the answer print. In video (including digital intermediates for filmed works), this may be done at any point during post-production, but is usually saved for the end. **2.** Using a filter (in front of a light or in front of or behind the camera lens) to change the color characteristics of the light in a scene. *Also* **color enhancement; color grading.** *See* **color balance; color timing.** *Compare* **chroma correction.**

**A Quantel iQ digital intermediate workstation, providing color correction for 2K, 4K and stereoscopic 3D materials (© 2001–2005 Quantel Ltd., All Rights Reserved, www.quantel.com).**

**color-correction filter** *n. See* **color-compensating filter.**

**color crosstalk** *n.* An undesirable video artifact that results in a rainbow band along areas of strong, rapid luminance (brightness) shift, often seen in computer-generated text (with abrupt shifts between the letters and the background color), shots of Venetian blinds or grill work (with narrow bands of alternating black and white), etc. Caused by the imperfect separation of chrominance and luminance data in a composite video signal. *Also* **cross color; rainbow effect.** *Compare* **chroma artifact.**

**color cycling** *n.* A computer animation technique used to simulate motion in objects such as fire, lava, waterfalls, etc. by changing the object's colors, not its shape. *Also* **color lookup table animation.**

**color decoder** *n.* The electronics in a video display device that convert a composite color video signal into the individual levels of red, green, and blue necessary to create a color image on screen.

**color depth** *n.* The range of colors that can be used in a digital video image, determined by the number of bits allocated to color information for each pixel in the image (bits per pixel, or bpp).

The most common color depths are: 1-bit, 2-bit, 4-bit, 8-bit, 16-bit, 24-bit, and 32-bit. Internal calculations may be carried out using 48-bit

color, but color depths greater than 32-bit are not commonly used by display systems. Higher color depths provide a wider range of colors or shades of gray and greater photorealism, but require more storage space and processing bandwidth for a given image size. Lower color depths (1–8 bpp) rely on a color pallet or color lookup table to translate the number assigned to each pixel into a color (or level of gray) in the image.
*Also* **pixel depth.** *See* **bit depth.**

**color difference signals** *n.* A means of representing color information in both analog and digital systems using a luminance signal (Y) and two color channels calculated according to their deviation from the luminance signal (R-Y and B-Y). The third color channel (G) is derived mathematically.

**color difference traveling matte process** *n. See* **chromakey.**

**color droop** *n. See* **chroma shift.**

**color duplicate negative** *n.* An internegative made from an interpositive and from which release prints can be made.

**color dye fading** *n.* The chemical decay process that attacks all color film over time, resulting in an overall lightening of the image.
Since cyan and yellow dyes fade faster than magenta dye, color dye fading generally results in a color balance shift, visible as a characteristic purple cast. At room temperatures, older types of color film would decay visibly in a few years while contemporary color film will hold its color for approximately 40 years. Cool, humidity-controlled storage slows the decay process significantly for all color film stocks.
*Compare* **acetate decay; binder degradation; nitrate decay.**

**color enhancement** *n. See* **color correction.**

**color field** *n. See* **8 field; 4 field.**

**color film** *n. See* **color.**

**color filter** *n. See* **filter; gel.**

**color filter array; CFA** *n.* A method for registering multiple colors using a monochromatic imaging device by filtering individual pixels so each pixel only records one of the primary colors of light.
There are many different CFA patterns, but the most efficient and compact is the Bayer CFA which covers the imaging device with a mosaic of 2 × 2 filter grids containing one red, two green, and one blue filter each. Since each pixel records only one of the three primary color of light, the filtered imaging device has approximately ⅓ of its original light sensitivity. For increased responsiveness in low-light situations, some CFAs include "white" pixels that do not filter the incoming light and record luminance (brightness) only, without any chrominance (color) detail.

**color fringing** *n.* A visual artifact in a color image when the component colors are not properly aligned.
The early Kinemacolor process photographed images through successive red, green, and blue color filters. Since the photographed object often moved between exposures, the red image would not align exactly with the green, and would be even farther out of alignment with the blue. The center of the subject would appear in full color because the individual colors overlapped, but the edge of the subject would have separate red, green, and blue fringes, each representing the actual position of the subject when that particular image was photographed.

**color gamut** *n. See* **gamut.**

**color gradation filter; color grad filter** *n.* A camera lens filter that has clear and color-tinted areas with a smooth transition between them. Used to alter the color over a portion of the frame. For example, a partially blue filter could deepen the blue tint of the sky without adding any blue to the landscape below. *Compare* **graduated filter.**

**color grading; grading** *n. See* **color correction; color timing.**

**color image decay** *n.* The undesired degradation of color film over time due to color dye fading, color bleeding, etc. *Compare* **silver image decay.**

**color key** *n. See* **chromakey.** *Compare* **lumakey.**

**color lookup table; CLUT** *n. Also* **LUT.** *See* **palette.**

**color lookup table animation** *n. See* **color cycling.**

**color map** *n. See* **palette.**

**color master positive** *n.* A high-quality, fine-grain composite positive produced directly from the conformed negative and from which internegatives (or dupe negatives) are produced. *Compare* **film stock.**

**color meter** *n. See* **color temperature meter.**

**color mode** *n.* The particular method employed for representing the colors in an image, such as black-and-white, CMYK, RGB, YUV, etc.

**color model** *n. See* **color space.**

**color negative film** *n. See* **film stock.**

**color phase** *n.* The difference between the color subcarrier reference signal (as measured during the color burst at the beginning of a composite video scan line) and the modulated color signal at a particular point in the scan line, representing the display color at that point in the image.

**color photography** *n. See* **color.**

**color positive film** *n. See* **film stock.**

**color printing filter** *n. See* **CP filter.**

**color rendering index; CRI** *n.* A measure of a light source's ability to correctly render color compared to a perfect light source with the same color temperature, such as natural daylight or an incandescent light.
The CRI scale ranges from 0 (worst) to 100 (perfect). The index is generally calculated by averaging the relative accuracy of eight representative colors under a standard light source to those same colors under the subject light source. For example, low pressure sodium vapor lights have a CRI of 0–18, cool white fluorescent lights have a CRI of 62–65, metal halide lights have a CRI of 85–93, and incandescent lights have a CRI of 100. (Since incandescent lights are used as the standard reference sample for color temperatures less than 5000°K, they have a perfect CRI of 100— over 5000°K natural daylight is used as the standard reference source.)

**color reversal film** *n. See* **film stock.**

**color reversal intermediate; CRI** *n.* A high-quality, fine-grain composite negative produced directly from the original negative and from which release prints may be produced. The colors in a CRI are not as long-lasting as with a traditional negative and the chemical byproducts are more toxic than those used in interpositive/internegative processing. *Compare* **film stock.**

**color reversal print stock** *n. See* **film stock.**

**color saturation** *n. See* **saturation.**

**color script** *n.* A scene-by-scene or sequence-by-sequence breakdown of the visual color pallet. Used by animators when creating the components of each shot or sequence and during post-production digital color-grading to ensure visual and emotional consistency throughout a work.

**color sensitivity** *n.* A film emulsion's or video imaging device's ability to register different shades of color, often expressed as a set of three characteristic curves — one for each of the primary colors.

**color separation** *n.* The process of dividing a color into its constituent color components. typically red, green, and blue.

**color separation filter** *n.* Primary red, green, and blue filters, used individually to create a separate black-and-white record of each of the component colors of an image.

**color separation negatives; color separations** *n.* The three black-and-white negatives produced during the color separation process, such as those produced in-camera using the tripack three-strip Technicolor process. Together they represent a full color negative image. These provide better long-term archival storage than color negatives since the black-and-white negatives do not contain colored dyes, which fade over time. *Compare* **color dye fading; subtractive color.**

**The three black-and-white color separation negatives extracted from a single color image (photograph by Melanie B. Kroon).**

**color separation overlay** *n. See* **chromakey.**

**color separation positives; color separations** *n.* The three black-and-white positives produced from a full-color negative using a color separation process. Together they can be used to produce a full-color internegative as part of the film duplication process. Such positives provide better long-term archival storage than the original color negative since the black-and-white positives do not contain colored dyes, which fade over time. *Compare* **color dye fading; subtractive color.**

**The three black-and-white color separation positives extracted from a single color image (photograph by Melanie B. Kroon).**

**color shift** *n. See* **chroma shift.**

**color space** *n.* A mathematical model used to specify, create, and visualize color. A color space provides a means of representing all of the possible colors in a particular gamut according to defined mathematical rules.

Different color spaces contain different sets of possible colors (not all colors are represented in all color spaces) and the same color may be represented differently in each color space. For human vision, color is often defined by its attributes of brightness, hue, and saturation. For a printing press, color may be defined in terms of the reflectance and absorbance of cyan, magenta, yellow, and black inks on the paper. In computer and video production, color is often defined in terms of the excitations of red, green, and blue phosphors on the face of a screen or the pickup on a camera's imaging sensor. Often in video, color values are converted from the RGB color space to a more compact form for transmission, processing, and storage.

Within each of these broader models are more specific color space definitions that specify exact transfer characteristics (linear, log, or gamma), white point, resolution (number of bits per image sample), and chromaticity coordinates in relation to standardized CIE values. To present colors recorded in one color space using a device based on a different color space requires color space conversion, such as with a CLUT (color lookup table) where the values of one color space are translated into another.

Common color spaces include:

- CMYK
- HSV
- LAB
- RGB
- YCbCr
- YIQ
- YPbPr
- YUV

*Also* **color model.** *Compare* **gamut.**

**color-space conversion** *n.* Adjusting the image color representation when converting from one format to another that does not support the exact same color space. *Compare* **format converter.**

**color spill** *n. See* **spill.**

**color-spill matte** *n. See* **spill matte.**

**color styling** *n.* The process of selecting and coordinating the color pallets used within an animated work for everything from backgrounds to the characters.

**color sub-sampling** *n.* A method of reducing image bandwidth by storing color data with lower resolution than luminance data.

Color sub-sampling takes advantage of the fact that human vision relies more on luminance (brightness levels) than chrominance (color or hue). So long as there is sufficient luminance data, the chrominance data can be reduced without significant loss in apparent image quality. For example, one could provide luminance data for every pixel in an image, but only provide color information for every other pixel, resulting in pairs of pixels that share the same color but have different levels of brightness. Color sub-sampling is used in analog and digital video systems where bandwidth is an issue, such as YUV and YCbCr.

*See* **sub-sampling.**

**color subcarrier** *n.* The color component of a composite video signal with separate luminance (brightness) and chrominance (hue and saturation) carrier waves, such as NTSC.

The complete video signal has two components. The primary carrier wave (which determines the broadcast frequency) contains the information for a black-and-white image (luminance only). A second carrier wave (the color subcarrier) appears along with the primary carrier, but at a slightly higher frequency. This separates the color information so it does not interfere with black-and-white only reception, allowing the same video signal to serve both black-and-white and color receivers.

**color table** *n. See* **palette.**

**color television** *n. See* **color.**

**color temperature** *n.* **1.** A color's hue. A particular color of light can generally be described in terms of its hue, saturation, and intensity (or brightness). **2.** A numerical measure of the color of light using degrees Kelvin (°K, or just K).

Some common (though approximate) color temperatures are:

- **1,700K:** The flame of a match
- **2,000K:** A candle's flame
- **2,100K:** Sodium vapor lamp
- **2,800K:** Consumer-grade incandescent (tungsten) lamp
- **3,200K:** Studio tungsten lamp
- **3,400K:** Cool-white fluorescent lamp
- **4,000K:** Mercury vapor lamp
- **4,000K–5,400K:** Xenon lamp
- **5,400K:** Average sunlight on a cloudless day at noon
- **6,500K:** Standard white balance for video cameras
- **8,000K:** Sun on a hazy day/average light in the shade on a summer day
- **12,000K:** Deep-blue clear sky

**3.** The theoretical temperature needed to heat a perfect blackbody radiator to produce a given color as it glows.

Few objects behave as perfect blackbody radiators. Most emit differing amounts of different colors across the visible spectrum — spiking high in certain wavelengths and dropping out in others. Fluorescents and sodium vapor lamps are notorious for the uneven color mix of the "white" light they give off. If one were to photograph a scene lit with a mix of natural

sunlight (the sun acts as a perfect blackbody radiator) and consumer-grade "daylight" fluorescent light, the two types of white light would show obvious differences (the fluorescent light would likely have a green cast to it).

*See* **Kelvin temperature.**

**color temperature blue** *mod. See* **CTB.**

**color temperature meter** *n.* A device for estimating the color temperature of a light source using the Kelvin scale. *Also* **color meter.**

**color temperature orange** *mod. See* **CTO.**

**color timer; timer** *n. See* **colorist.**

**color timing** *n.* The process of adjusting the color balance and exposure of each shot in a completed work to achieve a desired look — generally so that all of the shots in a single scene blend together properly, and one scene transitions smoothly to the next within a sequence, regardless of the original lighting conditions or film stock used. *Also* **color grading.** *See* **color correction; grading; timing.** *Compare* **digital intermediate; Hazeltine; timed print.**

**color-timing control strip** *n.* A short strip of film containing an established image with representative primary and complementary colors (and often a selection of skin tones) attached at the head of a strip of film to give technicians a reference point during color timing. *Compare* **china girl.**

**colorer** *n. See* **painter.**

**colorist** *n.* **1.** An artist who excels in the use of colors and selects the shot by shot color timing light settings for a film printer or performs a similar function using video color correction equipment; a color timer or color grader. **2.** One who adjusts the color and light balance during a film to video transfer or when converting from one video format to another. **3.** One who selects the colors for an animated character. These colors are matched during the ink and paint process to ensure a consistent look for each character.

**colorization** *n.* The process of adding color to a previously black-and-white work.

**colorize** *v.* To add color to a work that was originally black-and-white using an electronic process, first introduced by Color Systems Technologies in 1985. This is essentially a modernized and automated version of the hand- and stencil-tinting process used to add color to black-and-white movies before the wide use of color film.

Colorized films appeared on television for the first time in 1985. In 1986, director John Huston protested the colorization of *The Maltese Falcon* (1941) but could not prevent it. Generally speaking, the original creative professionals cannot prevent the colorization of their works unless this provision is included in their original contract. Naturally, since colorization had not been invented when most black-and-white films were made, very few creative contracts included the necessary language.

**USAGE:** The construction of the term ignores the rules of English grammar. It would be more correct to say *color* rather than *colorize.* For example, "*The Maltese Falcon* was colored despite the objections of director John Huston." rather than "*The Maltese Falcon* was colorized..."

**Colpix** *n. See* **Columbia Pictures.**

**Columbia Broadcasting System** *n. obs.* The U.S. television network established in 1927 as the United Independent Broadcasters radio network. The next year, the 16 station United Independent was purchased and renamed Columbia Broadcasting System. In 1974, the company changed its name to CBS, Inc. In 1995, CBS was purchased by Westinghouse, then sold to Viacom in 2000. *See* **CBS.**

**Columbia Pictures** *n. obs.* A U.S. motion picture studio founded in 1920 as CBC Film Sales Company (named for its three founders, Harry Cohn, Joseph Brandt, and Jack Cohn). The company was renamed Columbia Pictures in 1924. In 1981, Columbia was purchased by Coca-Cola. Then, in 1982, it created TriStar (originally called Nova) in partnership with HBO and CBS television. In 1987, Coca-Cola bought out the other TriStar partners and merged it with Columbia to form Columbia TriStar. In 1989 Sony Corporation of Japan purchased Columbia TriStar from Coca-Cola, and in 1991, Sony reorganized its entertainment holdings to create the Sony Pictures Entertainment Group.

**Columbia TriStar** *n. obs.* Formed by the merger of Columbia Pictures Industries and TriStar Pictures in 1989 under the joint ownership of the Coca-Cola Company. That same year, Sony purchased Columbia TriStar from Coca-Cola for $3.4 billion and merged it with Guber-Peters Entertainment Company to form Sony Pictures Entertainment.

**column item** *n.* A highly favorable print article that is released to the press as part of a publicity campaign in the hopes that the press will reprint the articles largely unchanged.

**com-mag; commag** *n. obs.* [A regionalism of the U.K. Clipped from *combined magnetic print.*] *See* **composite print.**

**com-opt; comopt** *n.* [A regionalism of the U.K. Clipped from *combined optical print.*] *See* **composite print.**

**comatic aberration; comatic distortion; comatic flare; coma** *n.* A lens aberration similar to spherical aberration where the rays of light that strike the lens at an angle appear to have a blurry tail like that of a comet. The tail is actually made up of a series of progressively smaller and dimmer duplicates of the original image, each offset slightly from the last. The effect is more pronounced at the edges of a lens, so it may be diminished by using a higher *f*-stop. *Compare* **cometing; spherical aberration.**

**comb filter** *n.* A type of electronic notch filter with a series of deep dips in its frequency response spaced at multiples of the lowest frequency notch. When applied to a signal, it cancels frequencies that have the opposite polarity of the notches. Typically used to filter out electrical line hum and its associated harmonics.

**combat film** *n. See* **war film.**

**combination ad** *n.* A single advertisement that promotes two or more products, such as a display ad in a newspaper that lists more than one film from the same distributor. *See* **advertising genre.**

**combination filter** *n.* A filter that combines the properties of two or more basic filter types.

**combined dupe; ~ negative** *n. See* **composite dupe.**

**combined move** *n.* **1.** Simultaneous movement of camera and subject during a shot, as with a tracking shot where the camera follows a moving subject or a cel animation shot where both camera and artwork move from one frame to the next. **2.** A shot combining two or more camera moves, such as a pan and a roll or a dolly and a tilt. *Also* **compound move.**

**combined print; combined optical print; com-opt** *n.* [A regionalism of the U.K.] *See* **composite print.**

**combiner** *n.* An electronic device that encodes several discrete inputs into a common output with high isolation between the individual inputs, separating them by either power levels or frequency ranges.

**combo engagement; combination engagement** *n. See* **double feature.**

**combo mombo** *n. See* **mombo combo.**

**combo stand; combo light stand; junior ~** *n.* An equipment stand with a wider than standard base, a rocky mountain sliding leg for use

on uneven terrain, attachment points for wheels at the end of each leg, and two or three risers. The stand may come with either or both a 1⅛" (junior) female receiver or a ⅝" (baby) mounting pin. With three risers, a combo stand may be extended to reach almost 20' high. *Compare* **baby pop-up stud; baby stud adapter; Beefy Baby; drop down.**

**Triple- and double-riser combo stands (courtesy Matthews Studio Equipment, www.mse grip.com).**

**come again** *phr.* A request to repeat the last transmission in a two-way radio conversation. A carryover from CB radio parlance in the U.S. *Compare* **10-codes; break; ears on; radio check.**

**comedy** *n.* A dramatic work characterized by a humorous tone, ranging from dark to light comedy and high to low comedy. Occasionally described as drama in disguise.

According to Cary Grant, "Actors today try to avoid comedy because if you write a comedy that's not a success, the lack of success is immediately apparent because the audience is not laughing. A comedy is a big risk. This is a tremendously costly business and to put money into a picture that might not come off—oh, that's pretty risky."

**MGM's *Broadway Melody of 1936* (1935), a musical-comedy from the Depression Era, with Una Merkel (left) and Eleanor Powell (courtesy Heritage Auctions, www.ha.com).**

For some reason, on *The Tonight Show Starring Johnny Carson* (1962–1992), Carson had particularly bad luck with Abraham Lincoln jokes. After one would bomb, Carson, ever mindful of the show business aphorism "comedy = tragedy + time," would turn to the audience and ask, "Too soon?" *Compare* **farce; slapstick; tragedy; tragi-comedy.**

**cometing** *n.* An undesirable visual artifact appearing as small points of light in a film image, caused by contaminants in the film processing solution. *Compare* **comatic aberration.**

**comic noir** *n. See* **black comedy.**

**coming attraction** *n.* **1.** A motion picture with a future play date. **2.** The trailers played in advance of a feature film advertising future releases.

**coming-of-age** *n.* A film genre in which the protagonist discovers his purpose in the world. This genre includes films such as *The Learning Tree* (1969), *Huckleberry Finn* (1974), *The Outsiders* (1983), *What's Eating Gilbert Grape* (1993), and *Mona Lisa Smiles* (2003). *Compare* **Bildungsroman.**

**Comision Nacional de Filmaciones-Mexico** *n. See* **National Film Commission-Mexico.**

**Comité Consultatif International pour la Radio** *n. See* **CCIR.**

**Comité Consultatif International Téléphonique et Télégraphique** *n. See* **CCITT.**

**commando cloth** *n.* [A regionalism of the U.S. East coast.] *See* **Duvetyne.**

**comment** *n. See* **script notes.**

**commentative sound** *n.* Non-diegetic sound (sound that does not originate from a source within the world of the work) that expresses an opinion on what is then transpiring on screen. This can include sound effects, music, or narration.

**commercial** *n.* **1.** A short, paid announcement (typically between 15 seconds and one minute in length) produced to sell products or ideas, typically broadcast on radio or television; the economic force that finances most commercial media. **2.** Cinema advertising played before a feature film that promotes something other than a future release. ➢ *mod.* **3.** The ability or potential to earn money: *We need a strong commercial project to get our studio back in the black. See* **[1]ad; [2]spot.** *Compare* **product placement.**

**commercial appeal** BUSINESS *n.* The power to attract or arouse interest in a paying audience. Commercial and artistic appeal need not be mutually exclusive. *Compare* **advertising appeal.**

**commercial audience** *n.* Those who are exposed to a specific commercial announcement. *Compare* **commercial delivery.**

**commercial delivery** *n.* The commercial audience actually achieved, rather than that which was promised by the broadcaster based on anticipated ratings, either measured as the number of audience members exposed to the particular commercial or a percentage of the total audience exposed to the commercial.

**commercial distribution** *n.* **1.** Traditional motion picture distribution, involving established theatrical venues and paying audiences as opposed to industry screenings, four-wall distribution, and the film festival circuit. **2.** The strategy of the wide release, typically supported by extensive national television advertising. Suitable only for highly commercial works with anticipated mass appeal.

**commercial exhibition** *n.* Traditional motion picture exhibition; presenting a motion picture to a paying audience in an established theatrical venues. *Also* **commercial public exhibition.**

**commercial exploitation** *n. See* **exploitation.**

**commercial integration charge** *n.* The administrative fee charged by a broadcaster to an advertiser to cover the cost of adding a commercial to the broadcast schedule.

**commercial misappropriation** LEGAL *n.* The unauthorized use of a living person's name, image, sound, or other familiar feature in a commercial advertisement. *Compare* **publicity rights.**

**commercial potential** BUSINESS *n.* An estimation of the financial success of a new work based upon its anticipated commercial appeal.

**commercial public exhibition** *n. See* **commercial exhibition.**

**commercial television** *n.* Advertiser-supported broadcast television; television stations or networks that earn their income by selling advertising during their broadcast schedule (television commercials).

**commercial time** *n.* The portion of each broadcast hour set aside for commercial advertisements, generally measured in minutes. This varies throughout the broadcast day and tends to be lowest during prime time.

**commercial video** *n.* Relating to a non-theatrical presentation using a video recording rather than a film print. *Compare* **non-theatrical.**

**commercially acceptable** LEGAL *n.* Suitable for sale to its target audience. For example, a traditional Hollywood studio release with poorly executed special effects, poor quality audio, grainy images, and bad lighting would not be considered commercially acceptable, while an

independently-produced documentary with the same production values could be judged commercially acceptable. Poor production values may actually be a creative choice, as with *The Lost Skeleton of Cadavra* (2001), and therefore not a factor in judging commercial acceptability. In certain cases, content may influence commercial acceptability. For example, extensive graphic sex is not generally commercially acceptable in a mainstream motion picture.

**commish** *n.* Commission; commissioner: *The local film commish was a tremendous help.* [Industry trade paper jargon.]

**commitment letter** LEGAL *n.* **1.** A distributor's written agreement to acquire a certain work at a future date (generally once it has been produced). The formal terms of the agreement may be negotiated at a later point. In the mean time, commitment letters may be used to secure sufficient investments or financing to produce the work. **2.** A creative talent's written agreement to participate in the production of an audiovisual work. Generally a necessary component in the assembly of a project package during the development phase of production.

**common carrier** *n.* A communications infrastructure service provider that leases space on its system to non-affiliated programmers. This includes telephone companies, most satellite operators, and many multipoint distribution service providers.

In the U.S., common carriers are regulated and must provide access to all who desire it on a nondiscriminatory basis, that is, according to posted rates and with equal access. In addition, common carriers cannot control message content. The *Communications Act of 1934* excluded U.S. terrestrial broadcasting from common carrier regulations.

*Compare* **non-common carrier.**

**common interface; CI** *n.* A standard means of connecting two or more separate devices, allowing them to operate together.

**common mode** *n.* Equal electric voltages induced in the two wires of a signal-carrying pair.

For example, in a balanced circuit, the signal voltages in each signal wire are of opposite polarity. Any voltage that appears with the same polarity on both wires is then a common-mode voltage, which usually represents unwanted noise, such as electrical line hum. If the signal is passed through a differential amplifier, the common-mode voltages will cancel out while the signal voltages, being of opposite polarity, will add together, further increasing the signal-to-noise ratio. Because of this, balanced lines are less susceptible to induced noise from external electrical influences.

*Compare* **CMRR.**

**common mode rejection ratio** *n. See* **CMRR.**

**common path distortion; CPD** *n.* Interference in return path signals caused by the forward path.

**commonly understood** LEGAL *n.* A contractual provision that any terms not defined within the contract will be interpreted according to general industry convention. Sadly, most terms do not have a single, universally accepted definition within the media and entertainment industry (even something as seemingly straightforward as *profit* can be interpreted in many different ways), leading to contention between parties as they each apply their own definitions to the supposedly commonly understood terms. *Compare* **creature of contract.**

**communal archetype** ACADEMIC *n. See* **archetype.** *Compare* **collective unconscious.**

**communal system** *n.* A local cable television system that distributes a common signal source to locations throughout an apartment complex, hotel, etc. [A regionalism of the U.K.] *Compare* **master antenna television; satellite master antenna television.**

**communication adaptation** BUSINESS *n.* The process of adjusting a global advertising campaign to account for the unique nature of each local market.

**communication satellite** *n.* An earth-orbiting satellite that is used to relay telecommunications information, including television signals. The system of geostationary communications satellites now in use was first described by author Arthur C. Clarke in the article "Extra-terrestrial Relays" appearing in the October 1945 issue of *Wireless World*. *See* **satellite.** *Compare* **Clarke Belt; Molniya Orbit satellite.**

***Communications Act of 1934*** LEGAL *n.* U.S. federal legislation that created the FCC, initially to regulate radio broadcasting and later expanded to include television. *Compare* ***Cable Communications Policy Act of 1984.***

**communications industry** *n.* Those businesses engaged in the dissemination of information or that provide the supporting infrastructure, including magazines, motion pictures, newspapers, radio, telephone, television, etc. *Compare* **audiovisual industry; creative industry; entertainment industry.**

**community access** *n. See* **public access.**

**community antenna television; CATV** *n.* A communications system for the reception and transmission of television signals where the end users are connected to a single, shared point of reception, such as a satellite dish or antenna. Thought to have originated in densely populated urban environments c. 1952 where, for example, a group of apartment dwellers would be connected to a single satellite dish. The precursor to contemporary cable television.

**Community Broadcasters Association** *n. See* **CBA.**

**comp** *n.* **1.** Complimentary; free admissions to a motion picture; a free pass. **2.** A comparable work; a prior work that is sufficiently like a new or potential work (similar genre, same or similar actors, plot, budget, etc.) that its financial performance can be used as a predictor for the performance of the new work. **3.** Box office comparables; data used to compare the performance of like films. **4.** A composite image. **5.** A one sheet poster. **6.** A mock-up of promotional material that contains an artistic element, such as a print ad, poster, Web site, etc.

**comp card; composite card** *n.* A variation on the headshot/resume card more common to models but also used by actors. Comp cards vary in design, but are generally half the size of a full-sized head shot and include multiple color photographs (often one large photograph on the front and several smaller photographs on the back) with the artist's name on the front and an abbreviated resume (often just the artist's physical characteristics) on the back. *Also* **agency card; Zed card.**

**comp mix; composite mix** *n. See* **composite track.**

**comp track** *n. See* **composite track.**

**compander** *n.* A device that compresses and then later expands the dynamic range of an electronic signal in order to reduce the apparent noise or to compensate for a limited dynamic range in an intermediate stage of the process (usually the recording format).

In general, a compander makes the quieter portions of an audio signal louder before they are recorded, compressing the overall dynamic range. Later, when the dynamic range is expanded again during playback, the quieter portions are restored to their original volume. The louder portions of the final product mask any noise introduced into the signal and the quieter portions have had the volume of the noise reduced along with the signal, making it harder to hear. In digital systems, where signal noise is not a major concern, a compander allows a wider dynamic range to be represented using fewer bits per sample than would normally be required, thus expanding the effective dynamic range of the system.

[A blend of *compressor* and *expander*.]

**companding converter** *n.* A matched pair of analog-to-digital/digital-to-analog converters that use a non-linear scale for the conversion with larger steps towards the peak amplitude and smaller steps towards the minimum amplitude. This reduces distortion but increases apparent noise.

**company** *n.* The body of actors employed in a theater or in the production of a work.

**company move** *n.* A change in filming locations. It takes a significant amount of time to move a working production crew from one location to another, reducing the time on the schedule available for filming. *Compare* **Abby Singer.**

**comparable films** BUSINESS *n.* A group of carefully selected motion pictures that are sufficiently like one another (similar genre, same or similar actors, plot, budget, etc.) that their past financial performance can be analyzed and used to predict the likely future performance of a new work that shares the same key characteristics.

**comparative advertising; comparison advertising** *n.* A commercial advertisement that identifies a competitor by name. *See* **advertising genre.**

**compensating moral value** *n. obs.* A central tenet of the Motion Picture Production Code developed by Martin J. Quigley and Father Daniel A. Lord for the MPPDA in 1930. Rather than ban movies containing sex or violence, compensating moral value required good to balance evil. Immoral behavior such as adultery or murder could appear in a film as long as it was later punished or the evildoer reformed and repented his transgressions. Certain thematic elements such as homosexuality, interracial sex, or drug use were still prohibited, but compensating moral value gave producers much more leeway than previous censorship schemes. *Compare* **Motion Picture Production Code.**

**compensation fee** *n. Also* **station compensation.** *See* **network compensation.**

**compensation schedule** BUSINESS *n.* A standard rate sheet established by a guild or union that outlines the compensation due its members for performing specified services. *Compare* **deferment schedule.**

**competing pictures** BUSINESS *n.* Two or more works in release at the same time that appeal to substantially the same audience, thus gains for one may be at the expense of the other. *Compare* **cannibalize.**

**competish** *n.* Competition: *Alan's latest film will face stiff competish at the box office.* [Industry trade paper jargon.]

**competitive separation** *n.* The minimum time guaranteed between commercial advertisements for competing products in a broadcast schedule. Often 10 minutes. *Compare* **back-to-back commercials.**

**competitive theater area** *n.* The geographic clearance area surrounding a theater inside which a theater may be granted exclusive rights to exhibit a film. *Compare* **clearance.**

**compilation** *n. See* **compilation film; compilation work.**

**compilation cuts** *n. See* **[1]montage.**

**compilation film** *n.* A work composed of shots or scenes from previous works.

**USAGE:** Generally used in reference to documentary works, ranging from serious examinations of historical events, as with the World War II documentary *The True Glory* (1945), to light entertainment, as with the aptly named *That's Entertainment!* (1974).

*Also* **compilation.** *Compare* **clip show.**

**compilation package** *n.* A single featured work and several other works sold in the same physical package, though possibly on physically separate media. For example, the typical DVD includes a single feature film, trailers for coming attractions, a making-of featurette, an audio commentary, an animated menu system, etc. A theatrical program containing several trailers and a single feature film is also a compilation, but since the works are not usually sold by the distributor as a package, it is not normally treated as such. *Also* **compilation.**

**complementary angles** *n. See* **complementary shots.**

**complementary color bombardment** *n. See* **color bombardment.**

**complementary colors** *n.* Any two colors of light that combine to produce white (additive color) or two colors of dye that combine to produce black (subtractive color). A colored filter absorbs light of its complementary color and passes light of its own color.

A red filter absorbs green and blue light, allowing only red to pass. Green and blue combine to form cyan, so the complement of red is cyan, and vice versa. If one were to mix red and cyan light, the result would be white since between them, red and cyan represent all the colors of the spectrum. The additive primaries red, green, and blue have complements of cyan, magenta, and yellow, while the subtractive primaries cyan, magenta, and yellow have complements red, green, and blue.

*Also* **secondary colors.** *Compare* **analogous colors; primary colors.**

**complementary mattes** *n.* The male and female mattes (burn-in and hold-out or foreground and background) that are used in combination to produce a composite shot. Digital composites, in particular, may use a set of three or more complementary mattes rather than just the traditional two, while a traveling matte uses a series of complementary mattes with a new set for each frame. *Also* **counter mattes.**

**complementary metal oxide semiconductor** *n. See* **CMOS.**

**complementary shots** *n.* Similarly composed shots of different subjects that edit well together. If the shot compositions (camera angle, lens length, depth of field, subject size and position within the frame, etc.) are not sufficiently similar or balanced, the switch between them may have a jarring effect on the audience. *Also* **complementary angles.**

**complementary two-shots** *n.* A technique for presenting both sides of a conversation using a sequence of two-shots that alternate between favoring each actor. *Compare* **over-the-shoulder.**

**completely filled mix** *n.* A sound mix containing all elements except the dialogue, intended for use in overseas markets where the dialogue will be dubbed. *Also* **4-track.**

**completion and delivery risk** BUSINESS *n.* The likelihood that a work will not be delivered when and as promised (according to its delivery schedule and containing all of the approved elements).

Risk adverse investors and most all lenders will want to avoid completion and delivery risk entirely by insisting that the production obtain a completion bond that guarantees proper delivery of the work. This effectively shifts any risk to the completion bond company and ensures that the delivery terms will be met or that their money will be returned.

**completion bond** BUSINESS *n.* A contract guaranteeing that a work will be completed as promised or that one's investment will be returned.

If the production runs into trouble, the completion bond company will either pay for covered overages or, in extreme situations, take over the production and either complete the project or shut it down and return the investors' and lenders' money. If the bond company "steps in" and takes over a film, it can take any steps it feels necessary to finish the work (in keeping with the delivery requirements), including replacing the director or other key personnel.

The premium charged for a completion bond may range from 1.5 percent to 6 percent of the total production budget, including interest. The ultimate beneficiaries of a completion bond are the lenders and investors who put up the money to fund the project, though the producer pays the premium.

If the bond company pays off the investors or lenders rather than completing the work, then the bond company owns the project and may attempt to sell it (or its assets such as props and costumes, story rights, etc.) to cover its losses. One of the better known examples of a bond company stepping in was Terry Gilliam's 2000 production of *The Man Who Killed Don Quixote*, which Gilliam spent a decade developing and the bond company shut down after only 2 full days of principal photography. Gilliam's experience with *Don Quixote* and the completion bond company is detailed in the documentary *Lost in La Mancha* (2002).

*Also* **completion guarantee; completion insurance; surety bond.**

**completion fund** BUSINESS *n. See* **finishing fund.**

**completion guarantee** BUSINESS *n. See* **completion bond.**

**completion guarantor** BUSINESS *n.* The company that issues a completion bond and guarantees that a work will be completed or that the financier will be repaid.

Most banks require a completion bond before they will lend money for a project. Before the start of production, the guarantor must approve the key cast and crew members — troublesome actors, first time directors, and producers with a track record of over-budget productions all increase the risk that a production will not finish on time and on budget. During production, the producer submits regular reports to the completion guarantor detailing the expenses incurred and progress made. If the production is, or seems about to be, in trouble, the completion guarantor has the right to step in and take over the production, replacing troublesome cast or crew members, including the director or producer, as necessary. The completion guarantor does not guarantee that the finished work will be any good, only that it will be finished. The guarantor can also shut the production down and pay off the financier if that will cost less money than delivering a finished work.

*Also* **bond company.**

**completion insurance** BUSINESS *n. See* **completion bond.**

**completion services** *n. See* **post-production services.**

**compliance film** *n. See* **quota film.**

**complication** *n.* A twist added to the plot to heighten tension and prolong the climax of the story.

**component analog** *n. See* **component video.**

**component color** *n.* A method of representing an analog or digital color video signal where the red, green, and blue signals or the luminance and two color-difference signals are kept separate from one another in the video stream. The separation may be achieved by using separate channels for each signal, by time-division multiplexing, or by a combination of the two techniques. In general, component color delivers superior results to composite color and is the preferred form for post-production processing. *Compare* **composite color.**

**component digital** *n. See* **component video.**

**component part** *n. See* **element.**

**component video** *n.* Analog or digital video material represented using component color. This facilitates image processing and delivers a higher quality image without the encoding/decoding artifacts commonly found in composite video. Component video is used in Betacam, Digital Betacam, D1, digital computer images, etc. Common component video encoding techniques include YUV, LAB, and Y/C. Computer component video signals are typically separated into RGB primary colors with an optional sync signal. *Compare* **composite video.**

**component video cable** *n.* A set of three separate wires that carry the red, green, and blue channels of a component video signal. Consumer-grade component video cables typically have a total of five wires, including an additional pair for stereo audio. Professional-grade systems may also provide separate wires for horizontal and vertical sync signals. Component video is more expensive, but delivers superior results to either S-video or composite video. *Compare* **coaxial cable; composite video cable; fiber optics.**

**composer** *n.* One who writes the musical score for an audiovisual work, including both original and adapted music.

On average, a film composer produces two to three minutes of usable music per day. Once the score is complete, a live performance may be recorded with the conductor (who may or may not be the composer) watching the projected film to keep the music in proper time or the score may be composed and recorded electronically. Many silent films had commissioned musical scores that were performed live to accompany the film, but film composing did not hit its stride until the advent of synchronous sound motion pictures.

**composite** *v.* **1.** To combine two or more separate images to create a new image. The images may be combined in-camera, on an optical printer, or electronically and may include static matte shots, traveling mattes, superimposition, etc. ➢ *n.* **2.** A single image created by combining two or more separate images. **3.** A composite film print that contains both image and synchronized sound.

**composite analog** *n. See* **composite video.**

**composite audio** *n.* A complete audio mix, including dialogue, music, and effects. May contain one or more separate sound channels (mono or stereo mix).

**composite A/V cable** *n.* A set of three cables with color-coded RCA jacks on each end. Designed to carry composite video (on the yellow-coded wire) and component stereo audio (on the red- and white-coded wires — for mono audio, only the white wire is used). This configuration delivers improved image and sound fidelity as compared to a single composite RF (coaxial) cable while being generally less expensive to implement than component or digital video solutions. *Compare* **coaxial cable; fiber optics.**

**composite color** *n.* A method for representing an analog or digital color video signal where the red, green, and blue (RGB) signals or the luminance and two color-difference signals are combined together in the same video stream. The composite signal may be encoded using a variety of techniques including frequency-division multiplexing or quadrature modulation. *Compare* **component color.**

**composite digital** *n. See* **composite video.**

**composite dub track** *n. See* **composite track.**

**composite dupe; ~ negative** *n.* A negative that contains both picture and synchronized optical sound, and from which release prints can be made; an internegative. *Also* **combined dupe; composite negative.** *Compare* **composite master.**

**composite equalization** *n.* The overall frequency response modification produced by passing a signal through more than one equalizer.

**composite film** *n.* A work composed of two or more independent stories, usually presented as separate vignettes rather than intercut with one another. Examples include *Paisà* (1946), *Cat's Eye* (1985), and *Nine Lives* (2005).

**USAGE:** The stories in a composite film are often, but not necessarily, linked by a common theme, subject matter, location, cross-over character, etc. If there is no connection between the stories, then the work is more properly an *anthology*.

*Also* **collective story film.** *Compare* **anthology.**

**composite film print** *n. See* **composite print.**

**composite image** *n. See* **composite; composite shot; composite video.**

**composite master; ~ positive** *n.* A fine-grain positive print containing both image and synchronized optical sound, from which a composite negative can be made as part of the film duplication process; an interpositive. *Compare* **composite dupe.**

**composite mix** *n. See* **composite track.**

**composite negative** *n. See* **composite dupe.**

**composite print** *n.* A positive film print containing both picture and synchronized sound. This implies a film print with analog or digital optical sound, since magnetic sound composite prints are no longer in common use. *Also* **combined print; com-mag; com-opt; married print.** *Compare* **answer print.**

**composite shot** *n.* A shot in which the images were created by compositing two or more separate images.

**composite spliceless check print** *n. See* **check print.**

**composite sync** *n.* A video synchronization signal containing horizontal and vertical sync pulses, but no picture information.

**composite track** *n.* The final soundtrack (sound mix) combining all sound elements (dialogue, music, and effects). *Also* **comp mix; comp track; composite dub track; composite mix.**

**composite video** *n.* Analog or digital video material where color (chrominance) and brightness (luminance) are combined into one signal, often along with horizontal and vertical synchronizing, blanking, and color burst information. Older, black-and-white composite video lacked the chrominance information found in composite color video. While composite video cannot yield the high picture quality of component video, it requires less expensive equipment to produce and less bandwidth to transmit. Used in NTSC, PAL, VHS, ¾" U-matic, 1", and D2. *Compare* **component video.**

**composite video cable** *n.* A single wire that carries a composite video signal. Composite video is less expensive, but delivers inferior results compared to either S-video or component video. *Compare* **coaxial cable; component video cable; fiber optics.**

**composite work** *n.* A work that contains elements from two or more prior works, or one prior work combined with new material. *Compare* **compilation work; derivative work.**

**compositing; image ~** *n.* The process of combining two or more individual visual elements to create a single final image. Painting, rotoscoping, keying, color correction, matting, etc. may be used as tools to create the multi-layered composite image. *Also* **matting.** *Compare* **chromakey; electronic compositing.**

**composition** *n.* **1.** The arrangement of the parts with respect to the whole. **2. shot ~ ; visual ~ :** The arrangements of elements within the camera's frame or within the scene; combining shapes, colors, light, and movement to achieve a desired aesthetic or meaning; mise-en-scène. **3.** The combination of colors that comprise a beam of light or the wavelengths of light that combine to form a particular color. **4.** A work of music or the act of its creation. **5.** The portion of a program's total audience that fits within a particular target demographic, expressed as a percentage and calculated as size of the target demographic divided by size of the total audience. *Compare* **balance.**

**compound move** *n. See* **combined move.**

**compound table** *n. See* **animation stand.**

**compound time** *n. See* **time signature.**

[1]**compression; data ~ ; digital ~** *n.* **1.** A process by which digital data are reduced in size to decrease the required storage space, processing time, transmission time, or transmission bandwidth by representing redundant or less important data in such a way that an acceptable approximation of the original can be reconstructed at a later time.

Compression is often used with audio and video to reduce storage and transmission costs. By reducing the size of the data representation, compression allows more content to be transmitted in the same bandwidth or in less time.

All compression algorithms are described as being some combination of lossy or lossless and symmetrical or asymmetrical.

- **Lossy codec:** Sacrifices fidelity for compression performance; the uncompressed file is not identical to the original file.
- **Lossless codec:** Produces uncompressed files that are identical to the original source material, but take longer to run or consume more resources than lossy codecs and produce larger output files.
- **Symmetrical codec:** Takes as long to compress as it does to uncompress a particular signal. Often used for live transmissions, such as with videoconferencing.
- **Asymmetrical codec:** Takes longer on the compression end, but is faster during decompression. Since a source file is generally compressed once but decompressed and viewed many times, this is an acceptable tradeoff.

Video compression can be performed either within a single frame at a time (intra-frame) or across multiple frames over time (inter-frame). Since raw video contains a great deal of data that must be processed, most of which are not necessary for the reproduction of an acceptable image, most video compression algorithms are lossy and, with the exception of those used for live transmissions, asymmetrical.

There are four primary methods of lossy video compression:

- **Discrete Cosine Transform (DCT).** A compression algorithm that samples an image at regular intervals, mathematically transforms the image sample into frequency components, and discards those frequencies that do not affect the image as perceived by human vision. DCT is the basis of a variety of digital image compression standards, including JPEG, MPEG, H.261, and H.263.
- **Vector Quantization (VQ).** A compression algorithm that analyzes data as arrays rather than single values. VQ generalizes the data in each array, compressing redundant data while retaining the data stream's original intent.
- **Fractal.** A compression algorithm based on VQ techniques. Fractal compression is performed by locating self-similar sections within an image, then using a fractal algorithm to approximate each section.
- **Discrete Wavelet Transform (DWT).** A compression algorithm that mathematically transforms an image into frequency components before discarding those frequencies that do not affect the image as perceived by human vision. This is similar to how DCT operates, but in DWT the process is performed on the entire image at the same time rather than first dividing it into smaller pieces. The result is a hierarchical representation of an image, where each layer represents a frequency band.

Data compression techniques are designed to be lossless, since the recreated content must exactly match the original for it to be of any use, while audio and video compression techniques are often lossy since this results in much greater compression ratios at the cost of some level of distortion.

**USAGE:** *Compression* and *encryption* are often confused. Compression is used to make something smaller. Encryption is used to make content unusable for any who are not authorized to receive the content. There is no attempt to make the encrypted content smaller than the unencrypted content. Of course, the two technologies may be employed together to make content both smaller and secure at the same time.

**2.** A process by which the dynamic range of an audio signal is reduced. **3.** A dynamic-range audio artifact in loudspeakers caused by nonlinear output at high input power levels. At very high levels, the acoustic output of a loudspeaker increases more slowly, or ceases to increase altogether, as the input power increases, producing nonlinear distortion and resulting in reduced frequency response at high levels. *Also* **bit-rate reduction; vector quantization.** *Compare* **asymmetric compression; symmetric compression.**

[2]**compression** *n.* The compacting together of air molecules that raises the local air pressure during the first half of each complete cycle of a

sound wave. This corresponds to the portion of the wave that is typically presented above the x-axis on a graph. *Compare* **displacement; rarefaction.**

**compression artifact** *n.* A deterioration in a reconstituted output signal resulting from the inability to reproduce accurately the original signal after it has been compressed using lossy compression. Compression artifacts are compounded by repeated cycles of compression/decompression. Lossless compression techniques do not suffer from compression artifacts.

**compression factor; compression ratio** *n.* The difference between the original amount of data or signal dynamic range before compression and the amount of data or dynamic range after it has been reduced through compression, usually expressed as a numeric ratio such as 5:1. The opposite and complement of expansion or decompression.

A compression factor of 2:1 indicates that for every two units of size of the original, the compressed version consumes only one: it is ½ the original size, while a 100:1 compression factor indicates the compressed file is 1/100 or 1 percent the size of the original.

**compressor** *n. See* **video compressor; volume compressor.** *Compare* **volume expander.**

**compulsory license** LEGAL *n.* Permission granted on a uniform basis under statute or regulation to use a copyrighted work in a defined way without first seeking and receiving permission from the copyright holder, often by paying a stipulated fee. *Compare* **collection society.**

**computer animation** *n.* Animation performed using a computer rather than by traditional means such as cel or stop-motion animation.

In computer animation, the animator often specifies the key frames or character poses and the computer performs the necessary in-betweening. When animating groups (such as flocks of birds, herds of animals, or crowds of people), the computer animator may specify the appearance of a base character, acceptable variations from the normal appearance, and a desired set of behaviors. The computer will then create the individual members of the group and animate their action in the scene.

*Compare* **CGI; computer interpolation; flocking; stop motion.**

**computer-assisted animation** *n.* Computer animation that begins with hand-drawn figures that are digitized so that a computer can take on painting or in-betweening.

**computer enhancement** *n. See* **image processing.**

**computer file** *n. See* **file.**

**computer-generated imagery; computer-generated imaging** *n. See* **CGI.**

**computer graphics; CG** *n. See* **CGI.**

**computer interpolation; computer interpolated animation** *n.* Using a computer to fill in the images between keyframe poses provided by the animator — hand-drawn keyframes in computer-assisted animation or keyframes created using a computer in pure computer animation.

**computerized multiplane system** *n.* A variation on the multiplane animation system that adds computerized motion control to the camera and image planes, allowing for very complex and precisely repeatable animated sequences using animation cels or other physical objects. Developed by Douglas Trumbull for *Star Trek: The Motion Picture* (1979). Also used for *Blade Runner* (1982).

**computing on demand** *n. See* **utility computing.**

**concave lens** *n. See* **plano-concave lens.** *Compare* **convex lens.**

**concavo-concave lens** *n.* A lens that is concave (curving inwards towards the center) on both sides (it is thicker at the edges than in the middle). *Also* **bi-concave lens.** *Compare* **convexo-convex lens; plano-concave lens.**

**concavo-convex lens** *n.* A lens that is concave (curving inwards towards the center) on one side and convex (curving outwards away from the center) on the other, where the concave side has more curvature than the convex side (it is thicker at the edges than in the middle). *Compare* **convexo-concave lens; plano-concave lens.**

**conceit** *n.* An artificial contrivance used in storytelling. For example, the conceit that Herbie the car is alive in *The Love Bug* (1968).

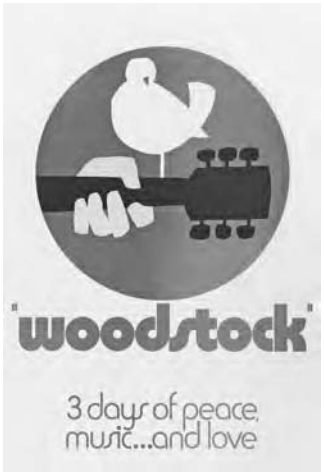
**concentrated marketing** BUSINESS *n.* A marketing strategy focused on gaining a large share of a small market.

**concentric magazine** *n. See* **coaxial magazine.**

**concept** *n.* The basic idea, theme, gimmick, or hook that underlies a creative work. *Compare* **high concept.**

**concept artist** *n.* One who translates someone else's creative vision into reference images that can then be used as a guide for physical production, especially for set/costume design and animated works.

**concert film** *n.* An audiovisual work that is essentially a feature length record of an entertainer's performance before a live audience. Concert films most often present musical performances, such as *Woodstock* (1970) or *U2: Rattle and Hum* (1988), or comedic performances, such as *Eddie Murphy Raw* (1987) or *The Search for Signs of Inteligent Life in the Universe* (1991).




**Wadleigh-Maurice's *Woodstock* (1970): The concert film was more profitable than the concert itself (courtesy Heritage Auctions, www.ha.com).**

**concession revenue** BUSINESS *n.* The gross income derived by an exhibitor from concession sales. Except in rare circumstances (such as four-wall exhibition), the concession revenue belongs to the exhibitor and is not shared with the distributor. Concession revenues often provide the majority of an exhibitor's profit.

**concessions** *n.* The food, beverages, and souvenirs sold by a theatrical exhibitor to its patrons.

**concurrency** *n.* A multi-territory release pattern where a film opens in two or more countries at the same time, making allowances for different local distribution practices. Generally, the film is released wide in each territory. *Compare* **day and date.**

**Concurrent Versions System** *n. See* **CVS.**

**condenser lens** *n.* A lens that collects light from divergent sources and redirects the light in a focused pattern. The typical projector condenser lens sits inside the projector between the light source and the film plane and consists of two plano-convex lenses with their convex sides mounted together. The first lens collects the light from the projector lamp and focuses it on the second lens, which shapes the light into a focused cone that is then sent through the film and out the projector's primary lens.

**condenser microphone** *n.* A type of microphone that converts sound to electricity using a capacitor. In general, condenser microphones are more expensive and fragile than dynamic microphones, but produce a smooth, detailed sound with a wide, flat frequency response — usually

up to 15 to 20 kHz. They are very well suited to recording the human voice and musical instruments such as cymbals, strings, and pianos. Omni-directional condenser mics can record deeper lows than cardioid condenser mics, making the former a good choice for low-pitched sounds such as those produced by pipe organs and bass drums.

A condenser microphone consists of a conductive diaphragm set very close to a metal backplate. Both are charged with static electricity to form the two plates of a capacitor. When sound waves strike the diaphragm, it vibrates, varying the gap between the plates. This varies the capacitance of the device and produces an electrical signal analogous to the incoming sound waves. Condenser mics require an electrical supply voltage to operate, either battery power from the microphone or phantom power from the connected signal wire.

*Compare* **dynamic microphone; electrostatic microphone; ribbon microphone.**

**condenser screen** *n.* A large plano-convex lens used in aerial image photography to focus the projected image on the same plane as the animation cels that have been placed atop the screen.

**condom** *n.* A latex prophylactic used in special effects work. For example, they can be relied upon to hold fake blood without leaking (when packaged with a small explosive squib they help simulate the injury caused by a bullet hit) or they can be filled with water and worked into prosthetic make-up to simulate a roll of fat (such as in a double chin).

**condor** *n.* A crane with a large telescoping boom affixed to a mobile base with a platform at the far end, often used as a lighting platform. The arm can be boomed up, down, left or right. [An eponym, after the trade name for a brand of crane.] *Also* **cherry-picker.** *Compare* **crane.**

**Each light is attached to the rails of the crane's basket with its own condor bracket, at right (courtesy Matthews Studio Equipment, www.msegrip.com).**

**condor bracket** *n.* An adapter that allows one to attach lighting fixtures or other equipment to the rails of a condor crane's bucket without using a separate stand.

**cone** *n.* **1.** An open-faced lamp with a cone-shaped reflector housing that delivers a wide, soft beam of light. **2.** The vibrating diaphragm of a dynamic or moving coil loudspeaker, usually made of compressed paper and shaped roughly like a cone.

**confession booth** *n.* The space set aside for filming personals or confessionals when producing a reality program, generally a small, out-of-the-way place where the person being filmed can speak privately.

**confessional** *n.* **1.** A segment in a reality program where a participant reflects on his experiences, thoughts, and emotions in a private setting where the other participants cannot overhear what is said. **2.** The place where a confessional is filmed; a confession booth. *See* **personals.**

**confidant** *n.* A secondary character who the central character talks to, revealing inner thoughts, feelings, and intentions. The confidant may also offer a contrast to the central character without being an antagonist.

**conflict** *n.* **1.** A confrontation between protagonist and antagonist within the plot framework of a story. **2.** A confrontation between opposing forces — man vs. man, man vs. nature, man vs. himself, man vs. god, etc. — leading to a climax. An important element and driving force of most, if not all, dramatic stories. The outcome of the story provides a resolution of the conflict.

**conflict checking** *n.* The process of verifying that an anticipated commercial exploitation of an audiovisual work will be within the limits of the applicable rights, licenses, and windows. *Compare* **clearance.**

**conform** *v.* **1.** To assemble together recorded material according to a prepared scheme such as a rough cut or edit decision list (EDL). An EDL may be used to autoconform the material by directly controlling an online edit suite. **2.** To re-edit sound track stems to match a new edit of the picture, including the final matching of all dialogue, music, and effects to the locked picture. This may involve synchronizing, editing, and re-recording one or more of the components of the final sound mix.

**conformation** *n.* Each successive combined version of an edited work on a large production involving separate editorial teams. Conformations are often identified by date, allowing the different teams assurance that they are working from the most recent version of the overall project.

**conformed negative** *n.* A negative that has been cut up and spliced together to match the edited workprint or video edit decision list.

**conformer** *n. See* **negative cutter.**

**conforming** *n.* **1.** Cutting, reorganizing, and splicing the camera-original negative to match the edited workprint or edit decision list. The negative cutter uses the matching edge numbers on the workprint and the negative to make a frame-accurate match when conforming the negative. When conforming 16mm negatives, alternating shots are normally spliced into A and B rolls with an appropriate amount of black leader in-between. **2.** Editing the master video source to match an edit decision list — originally by cutting and splicing the videotape, now by using an on-line editing system. Many non-linear editing systems perform this step automatically. **3.** Editing the sound track(s) to match an edited work. **4.** Recording a video program's final sound mix to separate media rather than integrating it directly with the picture material as in a traditional layback process. This allows for the creation of multiple dialogue tracks and foreign language dubbing. ➢ *mod.* **5.** A negative or video master that has been edited to match the workprint or edit decision list. *Also* **master-matching; negative cutting; negative matching.** *See* **negative assembly.** *Compare* **layback.**

**confrontainment** *n.* A staple of shock-talk and tabloid TV where people with opposing views are placed in close contact with the expectation that a violent argument will ensue. [A blend of *confrontation* and *entertainment*.]

**congratulatory advertising** *n.* An advertisement in an industry trade paper where one party congratulates another on a recent achievement. *See* **advertising genre.**

**Conseil International des Radios-Télévisions d'Expression Française; CIRTEF; International Council of French-Speaking Radio and Television** *n.* A trade association representing the interests of French language radio and television broadcasters, established in 1975 and based in Geneva, Switzerland. The CIRTEF Web site is www.cirtef.org.

**consent and release** LEGAL *n.* A contract between a living person (or a deceased person's estate) and a producer allowing the producer to portray the actual person in an audiovisual work. The person simultaneously consents to the depiction and releases the producer from any further legal liability. *Also* **depiction release.** *Compare* **personal release.**

***Consent Decree*; ~ *of 1948*** LEGAL *n. See* ***Paramount Decree.***

**conservation** *n.* Preserving audiovisual works to ensure that they are available for viewing by future generations. *Compare* **preservation; reconstruction; restoration.**

**consider** *n.* One of three common levels of summary recommendations in script coverage (the others being pass and recommend); the script reader's qualified recommendation that a particular property be considered for acquisition or further development work. Fewer than 10 percent of covered scripts receive a consider recommendation. *Also* **maybe.**

**console** *n.* **1.** The device used by the production sound mixer or post-production sound re-recording mixer to control the individual volumes of the tracks as they are recorded or re-recorded. Since the console mixes sounds from different sources it is also called a *sound mixing board*, or simply a *mixer*. **2.** A film editing bench.

**constancy of shape** *n.* A phenomenon of human vision that distorts true visual perspective of shape, creating what viewers interpret as a "normal" image.

Since the appearant size of objects diminishes with distance, when one views a rectangular table from one end, the near edge should seem considerably larger than the far edge, creating a trapezoid-shaped table. However, when one looks at such a table, one immediately recognizes it as a rectangle, not a trapezoid. This is because the brain interprets the actual visual perspective of the table and reports the result as a rectangle. Photography does not provide constancy of shape and human vision does not adjust for two-dimensional images. So, depending on the focal length of the lens, a photographed image may appear to have a natural or highly exaggerated sense of perspective. This is often thought of as a distorted perspective, when in fact, it may be the more accurate one.

*Compare* **constancy of size.**

**constancy of size** *n.* The phenomenon of human vision that distorts true visual perspective of size, creating what viewers interpret as a "normal" image.

Technically, an object's size diminishes in proportion to the square of the distance from the viewer. If one doubles the distance between viewer and object, the object will appear ¼ its original size. (Because of this, one can see an entire mountain from base to summit so long as it is far enough away.) However, when one views a room full of people, those twice as far away do not seem ¼ the size of those nearby. The human brain adjusts the actual perspective to create an image more in keeping with the size one expects objects to be. Similarly, if someone standing at arm's length extends a hand towards the viewer, the hand does not appear freakishly large. When one looks at a two-dimensional representation of such an image, it appears odd because photography does not enforce constancy of size. So, depending on the focal length of the lens, a photographed image may appear to have a natural or highly exaggerated sense of perspective. This is often thought of as a distorted perspective, when in fact, it may be the more accurate one.

*Compare* **constancy of shape.**

**constant bit rate; CBR** *n.* Compression, encoding, transmission, etc. at a steady rate regardless of the quantity or complexity of the source material. CBR services are generally reserved for real-time applications, or those requiring tightly constrained delay and delay variation, such as video conferencing. The constant availability of a fixed quantity of bandwidth is generally necessary to support a CBR service. *Compare* **variable bit rate.**

**constant dollars** BUSINESS *n.* Money adjusted for inflation over time.

Most box office reports are not adjusted for inflation, allowing new records to be set each year. If financial figures were reported in constant dollars, then *Cleopatra* (1963) would be the most expensive motion picture ever made (its $44 million budget balloons to well over $300 million in constant dollars) and *Gone with the Wind* (1939) would remain the all time box office champ, having earned more than $3.75 billion in constant dollars worldwide.

**constant speed motor** *n. See* **governor-controlled motor.**

**constrained image** *n.* An analog image produced from a high-definition digital master at a maximum resolution of 960 × 540 in an effort to prevent the exploitation of the analog hole to produce unauthorized high-definition copies of a protected digital source.

**construction coordinator** *n.* One who is responsible for set construction beginning with budget preparation. The construction coordinator hires and supervises the construction crew, including the construction foreman, carpenters, paint foreman, standby painters, etc. *Also* **construction manager.**

**construction foreman; construction foreperson** *n.* One who is directly in charge of a production's construction crew, reporting to the construction coordinator. On smaller productions, the construction foreman may also perform the duties of the construction coordinator and report directly to the art director. *Compare* **shop craftsman.**

**construction grip** *n.* A member of the construction crew.

**construction illustrator** *n.* One who works under the art director or production designer and makes conceptual sketches of sets to be built or locations to be dressed. This position is more common to film production than television.

**construction manager** *n. See* **construction coordinator.**

**consultation right** LEGAL *n. See* **right of consultation.**

**consulting producer** *n. See* **executive story consultant.**

**consumer advertising** *n.* Commercial advertisements aimed at a product's ultimate consumer or retail purchaser. *See* **advertising genre.**

**consumer-centric** *mod.* Viewing the world and any product and/or service offered from the point-of-view of the audience.

**consumer electronics; CE** *n.* The electronic products designed to be purchased or rented by the general public as part of the consumer market. Generally, stand-alone, electrically-powered devices dedicated to a particular set of functions.

**consumer-grade; consumer** *mod.* Relating to equipment produced for sale to individuals for their personal use, rather than to professionals for use in their business. Generally, consumer-grade equipment focuses more on ease of use, packaging, and product aesthetics and has fewer features at a lower price than professional-grade equipment of the same type. Often applied to video cameras, recorders, editing systems, and associated gear. *Compare* **professional-grade; prosumer-grade.**

**consumer profile** BUSINESS *n.* A collection of data describing the demographic and psychological characteristics of a specific type of consumer, generally the target or ideal consumer for a particular product. *Compare* **audience profile; customer profile.**

**contact enhancer** *n.* A chemical compound that, when applied to plugs, sockets, or other metallic electrical connectors, improves the electrical conductivity between the metal surfaces, making a better, less noisy contact.

**contact print** *n.* A copy of a film that was made with the original material and raw stock in direct contact rather than via an optical process, generally a positive made from a negative. *Compare* **optical print; optically print.**

**contact printer** *n.* The device used to produce a contact print. It includes two film transports: one for the original film (usually a negative)

and another for the raw film stock (usually print stock) that run in lock step (perfect synchronization) and bring the two strips of film in physical contact at the point the raw stock is exposed to light. *Compare* **continuous contact printer; intermittent contact printer; optical printer.**

**contact printing** *n.* The process of producing a contact print.

Contact printing is the most common film duplication method. It essentially consists of making a copy of a film by placing the original processed film (usually a negative) in direct contact with unexposed film (usually print stock) and shining a focused light through the original film to expose an identical image on the new film stock. The same raw film can be contact printed more than once (essentially double exposed), allowing for the introduction of simple dissolves, optical sound tracks, etc. Blow-ups, reductions, and more complex optical effects require optical printing or digital manipulation. Contact printing is usually performed emulsion-to-emulsion (with the resulting print being a mirror image of the original, flipped right for left while remaining correct top to bottom), but can also be performed base-to-emulsion. With emulsion-to-emulsion contact printing, the film wind alternates from "A" to "B" or "B" to "A" during each successive generation.

*Compare* **continuous printing; intermittent printing; optical printing.**

**contact step printer** *n. See* **intermittent contact printer.**

**contamination** *n.* Traces of chemicals that are present where they do not belong, causing loss of chemical activity, staining, or other problems during film processing.

**CONT'D** *n.* A script notation indicating that a character's dialogue continues on the next page.

**content** *n.* **1.** Audiovisual program material that can be delivered to and consumed by a user, including video, audio, subtitles, graphics, animation, games, etc. **2.** Digital material that can be received by and stored on a personal digital recorder, including audiovisual material, software applications, program guides, etc. **3.** The subject matter, meaning, or significance of a work, separate from its structure, form, or style.

**content advisory** *n. See* **parental advisory system.**

**content aggregator** *n.* One who collects content from multiple sources and makes it available in a single place or who filters the available content choices to direct consumers to content that appeals to their particular interests. *Also* **content packager.**

**content-audience disequilibrium** ACADEMIC *n.* The imbalance, or gap, between a work's content (subject, language, visual images, etc.) and a mass audience's widely held tastes or moral values.

Individual works may be in equilibrium, but a national cinema can only be kept in equilibrium by censorship, such as the U.S. industry experienced under the Motion Picture Production Code (1930–1968). More often, content in open markets pushes the boundaries of what the mass audience feels is acceptable, leading to tension between the two forces and a state of disequilibrium. The reverse tends to occur in markets controlled by an ideology-based government censor, where artificially constrained content lags behind the audience's tastes. Any deviation is driven underground where audience stratification limits exposure to those who seek it out, thus preserving the equilibrium.

**content curve** ACADEMIC *n.* The length of time that it takes an audience member to appreciate the significant information in a particular shot.

In theory, each shot should be edited at the peak of its content curve; namely the point at which the majority of the audience has registered the content of the shot and the rate at which new audience members register the content finally begins to drop. Cutting the shot shorter than this could lead to a general impression of choppy editing or leave a large portion of the audience confused. Letting the shot run longer than this could lead to a sense that the pace of the work is slow and plodding.

As with all filmic "rules," this one should be applied judiciously. There is no specific measure of the content curve as it is highly subjective and varies with the audience from work to work and shot to shot. For example, during the Silent Era (c. 1886–1930), intertitles were left on the screen for much longer than they are today, leading to a contemporary impression that they interrupt the pace of a film — an impression apparently not shared by audiences of the day.

**Content Delivery and Storage Association** *n. See* **CDSA.**

**content owner** LEGAL *n.* The entity that holds the intellectual property rights to a piece of content. Ownership rights for a piece of audiovisual content may vary by territory, distribution channel, media, language, and time period and are generally documented by the chain of title.

**content packager** *n. See* **content aggregator.**

**content pixel** *n. See* **active pixel.**

**content reference identifier; CRID** *n.* An electronic content identifier that is not directly related to the location where the content can be found (such as a television program), instead it references a third party authority that can translate the identifier into a content location (such as the date, time, and channel where the program will next appear). Developed for use in television set-top boxes and electronic program guides.

**Content Scrambling System** *n. See* **CSS.**

**content wrap** *n.* A two-minute sponsored program that is broadcast in place of a commercial break and features the sponsor's products integrated into the entertainment content of the program. Created in an attempt to combat the increasing tendency of viewers to skip over commercials.

**contiguity** *n.* **1.** Two different television programs that blend one into the other without a break. For example, the September 12, 1994 episodes of *Coach* (1989–1997) and *Blue Skies* (1994) were presented as a contiguity: the "Pros & Cons" episode of *Coach* ends with Luther (Jerry Van Dyke) calling a catalog mail-order company while the "A Partner Changes Everything" (premier) episode of *Blue Skies* begins with one of the staff answering the phone to take the sales order. The two were presented back to back without end credits for *Coach* or opening credits for *Blue Skies*. **2.** The state of being contiguous, especially two commercial time slots in chronological sequence.

**contiguity rate** *n.* A discounted price offered to an advertiser that purchases two contiguous commercial time slots or purchases commercial time during two contiguous programs.

**contiguous area** *n. See* **territory.** *Compare* **non-contiguous area.**

**continental seating** *n.* A theatrical seating arrangement with side aisles but without an aisle down the center of the auditorium.

**contingency reserve; contingent reserve; contingency** BUSINESS *n.* An amount added to a budget to cover unanticipated expenses; a line item in a budget to allow for unavoidable cost-overruns. Typically calculated as 10 percent of the total budget (excluding insurance or completion bond premiums), though the size of the contingency reserve will depend on the level of perceived risk. *Compare* **padding.**

**contingent compensation** BUSINESS *n.* Pay that is dependent on some future event. For example, a bonus paid to the screenwriter when principal photography begins, a bonus paid to the producer if the gross box office receipts exceed a certain threshold, profit participations (both net and gross), etc. *Compare* **deferred compensation.**

**contingent deferments** BUSINESS *n. See* **deferred compensation.**

**contingent participation** BUSINESS *n.* Net or gross participation that is not due until (and only if) a defined event occurs. For example, such participations may not be due until gross box office receipts exceed a certain threshold or the producer's gross exceeds three times the negative cost.

**continuing character** *n.* A character that appears in more than one episode of a television series, including the main characters who appear in each episode. This does not apply to anthology series such as *Love, American Style* (1969–1974) and *Amazing Stories* (1985–1987), where characters do not generally carry forward from one episode to the next.

**continuing zoom** *n.* A long zoom shot that goes beyond the point when the subject fills the frame to a point where the entire screen is filled with only a portion of the subject.

**continuity** *n.* **1. action ~ ; script ~ :** The consistent details and logical progression from one shot to another within a scene, and from one scene to another within a work.

Continuity ensures that a story unfolds in a logical and understandable way. At its most basic, it ensures that torn clothes do not seem to magically repair themselves; that a dirt smudge on an actor's face does not switch sides; etc. It covers all elements of consistent story, action, dialogue, direction, costumes, sets, props, lighting, sound, etc. Since most films are shot out of sequence, it is particularly important that continuity be maintained. Otherwise, there will be obvious and jarring mistakes throughout the film that will distract the audience's attention away from the unfolding story. Unless directed otherwise, it is usually expected that actors will deliver the same physical performance each time a scene is shot, particularly when filming coverage of a scene already captured from another angle. The script supervisor is responsible for ensuring that continuity is maintained throughout the shoot. After that, responsibility transfers to the editor.

**2.** The person responsible for continuity on the set; the script supervisor. **3.** A detailed outline of a work produced to help ensure proper continuity when shooting scenes out of order. **4.** A story scenario, more detailed than a treatment, with a complete description of each scene. **5.** Spoken material inserted between radio or television programs or program segments providing station identification and programming information. The continuity is not part of the program itself and is generally presented by a continuity announcer. *Compare* **poetic license.**

**continuity acceptance** *n.* A department within a local broadcaster that fulfills a similar self-censorship role as that of a network's standards and practices division.

**continuity announcer** *n.* A television or radio announcer who provides station identification and programming information.

The typical television continuity announcer appears between programs (usually as an off-screen voice, but occasionally as an on-screen talking head) to identify the station, the program just ending, the program just starting and perhaps other programs of interest about to start on another channel. (Since the BBC operates multiple television and radio stations in the U.K., such cross-channel promotions are not unusual.)

[A regionalism of the U.K.] *Compare* **bumper.**

**continuity breakdown** *n. See* **continuity synopsis.**

**continuity clerk** *n. obs. See* **script supervisor.**

**continuity cutting** *n. Also* **invisible cutting.** *See* **continuity editing.**

**continuity editing** *n.* An unobtrusive style of editing that develops sequences and structure to advance the narrative in a smooth and linear way to ensure the clarity of the work's intended meaning. *Also* **continuity cutting; cutting to continuity; invisible cutting.** *See* **invisible editing.** *Compare* **cutting on action; dynamic cutting.**

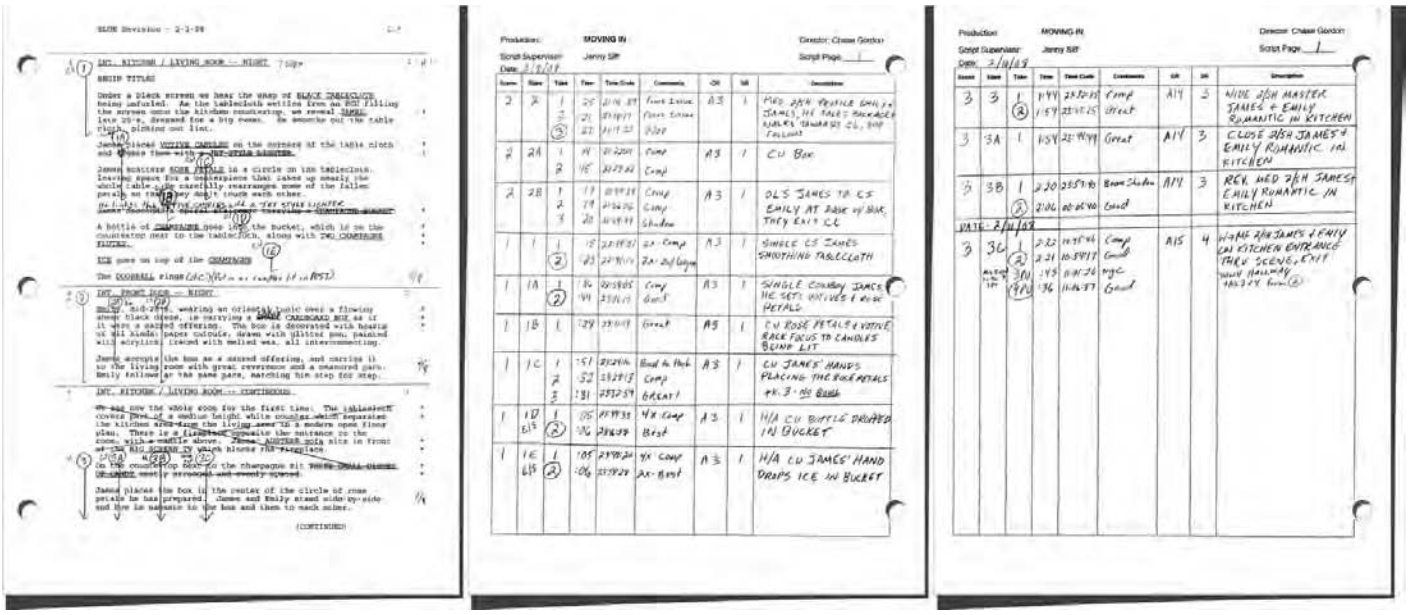
**continuity girl** *n.* [After the fact that during the Studio Era (1927–1954) this position was often filled by a woman.] *See* **script supervisor.**

**continuity report; continuity notes; notes; daily ~** *n.* The detailed notes taken by the script supervisor on each take filmed during production, rewritten and submitted as a report.

A typical daily continuity report contains:

- A list of all shots made, including the number slated and the script scene being filmed
- Exactly how much of the scene was actually shot
- A description of the shot — variations in action, dialogue, etc.
- Wardrobe worn (and its condition), props in place, etc.
- The number of cameras used (particularly important during action scenes and stunts)
- For each camera, the footage counts, angles, and lenses used
- The director's comments — in particular which shots are "circle takes" and should be printed

*Also* **script supervisor's notes; take sheets.** *See* **script notes.**




**A lined script and script supervisor's daily continuity report from the production of the short film *Moving In* (2008) (courtesy Chase Gordon).**

**continuity sketch** *n.* A preliminary drawing made to assist the production designer with set creation or the director with shot planning. *See* **storyboard.**

**continuity studio** *n. See* **announcing booth.**

**continuity synopsis** *n.* The script supervisor's detailed summary of a script breakdown. It includes at least the following information: scene numbers, locales (including interior and exterior), chronological time lapses, master scene page counts, characters involved in each scene, and brief descriptions of the action. *Also* **continuity breakdown.** *Compare* **one-liner.**

**continuity title** *n. See* **intertitles.**

**continuity writer** *n. obs.* A scriptwriter employed during the Studio Era (1927–1954) as a collaborator with the primary author to ensure that a script was technically filmable and conformed to the studio's standards.

**continuous action** *n.* The uninterrupted sequence of events, played out in real time as depicted in an edited scene constructed from a series of different shots, camera angles, etc.

**continuous contact printer; CCP** *n. See* **continuous printing.**

**continuous drive** *n.* The feed and take-up mechanisms in a camera, projector, etc. that draw film at a steady rate from the supply reel in advance of the intermittent movement and feed the film out at the same steady rate onto the take-up reel after the intermittent movement.

**continuous loop** *n.* A section of film spliced to itself to create an endless strip that can be projected continuously without reloading or rewinding the projector; an equivalent effect created electronically.

Film loops where once used in a number of situations:

- When one wished to print multiple copies of the same film without having to re-load the source material in the printer for each copy.
- When re-recording dialogue in an ADR or looping session. This allowed for multiple takes without having to re-thread or rewind the projector for each take.
- When creating rain, snow, fog, or blizzard effects that would not run out unexpectedly.

*Also* **film loop.** *See* **loop.**

**continuous-motion prism** *n. See* **prism shutter.**

**continuous movement** *n.* A design characteristic of early motion picture cameras and projectors, certain contemporary contact and optical film printers, and devices fit with a prism shutter, where the film moves continuously through the device at a steady rate. In cameras and projectors, this means that the film is moving while the shutter is open.

In cameras that do not compensate for the continuous film motion, this results in motion blur on the film. When projected with a device that does not compensate for the continuous film motion, this motion blur is multiplied. In the early Silent Era (c. 1900), even after film cameras used intermittent movement for the original exposure, some projectors continued to use continuous film motion.

Continuous movement is less of an issue in film printers, since both source and destination film strips run through at the same speed. Even so, when greater precision is required, film printers use an intermittent movement.

One technique developed to overcome the limitations of continuous motion in cameras and projectors was "a plurality of lenses." Cameras were fit with 5 to 48 identical lenses mounted on a rotating disk or belt. The lenses spun at the same speed that the film moved through the camera. This meant that as a lens passed over the film, the film and lens were stationary relative to one another (even though they were both still moving). This eliminated most motion blur in the film image. The multiple lenses were required because the lens disk could not rotate fast enough to bring the lens back around in time for the next exposure. Instead, a different lens took each successive exposure. Contemporary high speed cameras and film viewers adopt a similar rotating approach, but use a rotating prism shutter instead of multiple rotating lenses.

The technique that was finally adopted for most applications was intermittent movement. In a camera, intermittent movement was relatively easy to implement using standard clock-work gears. In a projector, it was discovered that there was less perceptible flicker if the exposure time (when the shutter was open) was longer than the film advance cycle (when the shutter was closed). This unequal motion was more difficult to achieve. Various techniques were developed to create the necessary unequal intermittent interval. The first commercial system to use such an intermittent movement was the Charles Francis Jenkins and Thomas Armat Phantoscope developed c. 1894. This process was improved in the Vitascope later developed by Armat and sold under the Edison brand name. The Geneva/Maltese cross gears used in these early projectors are essentially the same mechanism used today.

*Compare* **horizontal movement; intermittent movement; vertical movement.**

**continuous optical printer; COP** *n. See* **continuous printing.**

**continuous printing** *n.* A film printing process where the original and raw stock both move through the printer at a constant speed, often exceeding 2000 feet per minute, without an intermittent movement at the point of exposure. Used in both contact and optical printers. This is a relatively fast and inexpensive process but it is not suitable for the production of complex visual or optical effects such as traveling mattes. *Compare* **intermittent printing.**

**continuous source lighting instrument** *n.* A device that provides a steady beam of light over an extended period of time; a traditional motion picture or television electric light as opposed to the flash or strobe lights typically used in still photography. *Compare* **strobe.**

**continuous tone** *mod.* Capable of reproducing a full spectrum of colors or shades of gray without gaps in coverage. Film and analog video are continuous tone technologies, but digital video must represent a continuous tone image using discrete values (particularly when compressed).

**contour generator** *n. See* **envelope generator.**

**contract player** *n.* **1.** An actor hired under an employment contract for a specific production. **2.** *obs.* An actor under long-term exclusive contract to a studio or producer. A central feature of the studio system, originally developed c. 1908 by the French studio Pathé Frères.

**contractual breakeven** BUSINESS *n.* A contractually defined point at which revenues equal allowed expenses and after which net profit participations may become due. There is no set formula for calculating contractual breakeven, so it tends to be unique to each situation. *Compare* **actual breakeven; artificial breakeven; cash breakeven; rolling breakeven.**

**contractual disincentive** LEGAL *n.* A contractual provision that encourages full compliance with the terms of the agreement by providing penalties (usually financial penalties) for failure to comply. For example, the distributor may reduce the fee paid to the producer under a negative pickup agreement by a set amount for each week that final delivery is delayed. *Compare* **contractual incentive.**

**contractual incentive** LEGAL *n.* A contractual provision that encourages going beyond the minimum required by the terms of the agreement by providing bonuses or other valuable considerations if certain thresholds are met or exceeded. For example, one may receive a bonus for bringing a project in under budget, if the television audience share for a program exceeds a defined threshold, or if the work earns certain award nominations or wins. *Compare* **contractual disincentive.**

**contractual profit** BUSINESS *n.* The point beyond contractual breakeven when a project starts to return a profit. As with breakeven, there

is no set formula for calculating profit (or net profit, gross profit, etc.). Even within the same project, different contracts may define profit differently. *Compare* **creative accounting.**

**contractual theater overhead** BUSINESS *n. See* **house nut.**

**contrapuntal** *mod.* The setting of note against note in musical harmony.

**contrapuntal sound** *n.* Sound that provides an audio counterpoint to the visual images, giving them a connotation they would not otherwise have had.

**contrast** *n.* **1.** The range of light and dark values in a picture or the ratio between the maximum and minimum brightness values; the difference between light and shadow. Image contrast may be described as flat/soft (when there is not a great deal of variation) or contrasty/hard (when there is sharp or abrupt variation in image tones, including intense whites and blacks with few gradations in between). **2.** A television monitor control that adjusts the peak white level, as opposed to the brightness control, which adjusts the black level. *Compare* **brightness; characteristic curve; gamma; sharpness.**

**contrast filter** *n.* A camera lens filter that increases the recorded difference between two colors, generally limited to black-and-white photography. For example, a yellow filter can be used to cause clouds to stand out more clearly against a blue sky but will give an overall yellow cast if the image is in color. *Also* **pan glass.** *Compare* **contrast viewing filter.**

**contrast glass** *n. See* **contrast viewing filter.**

**contrast masking** *n. See* **masking.**

**contrast range** *n.* A relative measure of a medium's ability to reproduce gradations between light and dark, ranging from high contrast (relatively few, sharply delineated gradations) to low contrast (numerous, smooth gradations). In general, the higher the contrast range, the greater the perceived image detail.

**contrast ratio** *n.* A comparison of the illumination in the brightest lit area (the brightest white) to the least lit area (the darkest black). For set illumination, there is often a 2:1 contrast ratio between the area within the key light to the area illuminated only by the fill lights.

By convention, the ratio is expressed according to how many times brighter the brightest area is to the darkest area. All else being equal, a projection system with a 600:1 contrast ratio would be roughly three times as bright as a display with a 200:1 contrast ratio. The typical consumer television screen has a contrast ratio of approximately 50:1. Eliminating ambient light can increase that to 100:1 while excessive ambient light can drop that to 20:1 or even 10:1. The perceived contrast in a video image can generally be improved more by setting an appropriate black level than by increasing the white level since an excessive white level can lead to blooming and a loss of sharpness.

**contrast viewing filter; contrast viewing glass** *n.* A dark filter set in a frame for easy handheld use. When one looks through the filter, it gives the scene an overall color-cast and allows the viewer to accurately judge the contrast in an image without being distracted by individual colors. Particularly helpful in black-and-white photography or when judging how a color image will appear when presented in a black-and-white medium. *Also* **contrast glass; monochromatic vision filter; viewing filter.**

**contrasty** *mod.* Having great differences in brightness between light and dark areas and relatively few gradations in between. The opposite of *flat*. *Also* **high-contrast.** *Compare* **low-contrast.**

**contributory infringement** LEGAL *n.* A type of copyright infringement where legal liability arises from conduct that encourages or assists the infringing actions of others, with knowledge or reason to know that the conduct furthers that direct infringement. *Compare* **direct infringement; secondary infringement; vicarious infringement.**

**control amount; control figure** LEGAL *n. See* **holdover amount.**

**Control-L** *n.* The trade name for a video device control protocol developed by Sony for use with two-way wired connectors (remote controls, cameras, playback/record devices, edit controllers, etc.). Generally limited to consumer- and prosumer-grade equipment from Canon, Nikon, Ricoh, Sony, and Yashica. Similar to, but not compatible with Control-M. *Also* **LANC.** *Compare* **Synchro Edit.**

**Control-M** *n.* The trade name for a video device control protocol developed by Panasonic for use with two-way wired connectors (remote controls, cameras, playback/record devices, edit controllers, etc.). Generally limited to Panasonic's AG product line. Similar to, but not compatible with Control-L. *Also* **Panasonic 5-Pin.**

**control number** *n.* A unique identifier assigned to a discrete element. Used to catalog, track, and later recall specific elements of a work. *Compare* **system control number.**

**control room** *n.* The space in a video or broadcast facility where programs are assembled from a mixture of live and prerecorded video, audio, and graphics. *Compare* **engine room; news room.**

**The control room at KOIN-TV in Portland, Oregon (courtesy Thomson, www.thomsongrassvalley.com).**

**Control-S** *n.* The trade name for a video device control protocol developed by Sony for use with one-way wired connectors that replicate the functionality of an infrared remote control. Control-S has limited functionality when compared to Control-L. In particular, the controlling device cannot read information from the controlled device, such as tape position. *Also* **SIRCS.**

**control signal** *n. See* **control track.**

**control strip** *n. See* **sensitometric strip.**

**control track; CTL** *n.* **1.** An additional synchronization track recorded to multi-track magnetic tape along with the original material to facilitate proper positioning of the read heads and to help ensure that the material plays back at a steady and regulated speed, regardless of any speed fluctuations in the original recording device. Used for both sound and video.

In some video applications, the control track may be recorded in advance of the picture and sound. This helps ensures glitch-free videotape edits. Some control tracks may contain codes to trigger a recording console during an automated mixdown. Control tracks that contain only time code are more properly called *address tracks*.

**2.** An electronic signal that specifies the playback characteristics of a video stream and ensures proper image alignment. The electronic equivalent of film sprocket holes. The control track appears as part of the vertical blanking interval at the start of each video field or frame. *Also* **control signal.** *Compare* **address track; blacking; pilotone; synclock.**

**convention** *n.* A device or technique used so often it becomes accepted without question or judgment. *Compare* **formula; stereotype.**

**conventional broadcast** *n. See* **terrestrial broadcast.**

**conventional wisdom** *n.* Commonly held beliefs of the time; a justification for business practices that are not based in objective fact. According to *The Insider's Guide to Writing for Screen and Television* (pub. 1997), "In Hollywood, conventional wisdom includes things like who's hot and who's not, who's buying, who's selling, who's available and who's locked up on a project."

**convergence** *n.* **1.** When parallel lines do not appear parallel in an image, but instead seem to approach each other. **2.** When the three primary colors of an image are properly aligned and create a single, full color image. **3.** When the two separate images created for a 3-D display system (for the left and right eyes) combine to form a single image with apparent three-dimensional depth. **4.** When communication system providers deliver products and services that compete with the products and services previously delivered by other types of providers. For example, when a cable television company provides local telephone service to its subscribers, or when a telephone company provides video services. **5.** When the distinct lines that once separated technologies and the services they provided become blurred and one device takes on the roles once limited to other devices, such as watching television on a cell phone. *Compare* **plane of convergence.**

**conversion filter** *n. See* **color-conversion filter.**

**conversion filter selector** *n.* A device that accepts as inputs the actual color temperature of a light source and the desired color temperature, and returns as an output the exact color conversion filter necessary to achieve a proper color balance.

**converter** *n. See* **set-top box.**

**convertible** *n.* A drive-in movie theater, as opposed to a hardtop, or indoor, movie theater.

**convex lens** *n. See* **plano-convex lens.** *Compare* **concave lens.**

**convexo-concave lens** *n.* A lens that is convex (curving outwards away from the center) on one side and concave (curving inwards towards the center) on the other, where the convex side has more curvature than the concave side (it is thicker in the middle than at the edges). *Compare* **concavo-convex lens; plano-convex lens.**

**convexo-convex lens** *n.* A lens that is convex (curving outwards away from the center) on both sides (it is thicker in the middle than at the edges). *Also* **bi-convex lens.** *Compare* **concavo-concave lens; plano-convex lens.**

**convolution** *n.* The modulation of one audio signal by another. For example, a hand-clap echo sample could be convolved with a guitar chord sample to produce an echo effect that sounds like it was produced by the guitar. *Compare* **deconvolution.**

**Child actor Jackie Coogan in a publicity still for Paramount's *Tom Sawyer* (1930) (courtesy Heritage Auctions, www.ha.com).**

**coo-koo** *n. See* **cookie; cucoloris.**

***Coogan Act*; *Coogan Law*; *Jackie* ~** LEGAL *n.* **1.** California's *Child Actors Bill*, named for Jack "Jackie" Leslie Coogan who gained fame in the 1920s. It protects the earnings of child actors from being squandered by their parents. In its latest incarnation (as *Family Code § 6751*), it states that the child's earnings are the separate property of the child, rather than community property with the parents, and requires that the parents deposit at least 15 percent of the child's gross earnings into a separate account for when the child turns 18.

Coogan's first film was *Skinner's Baby* (1917) at the age of three. When he stared in Charlie Chaplin's first feature film, *The Kid* (1921), at six, his career took off. He amassed a $4 million fortune that was to be his when he turned 21 (then the age of majority in the U.S.), but his mother and stepfather refused to turn over the money. Coogan sued them, but by the time he recovered his money three years later only $126,000 was left.

**2. ~ Account:** The trust account that a child actor's parents or legal guardian must establish in the name of the child and into which must be paid at least 15 percent of the child's gross wages. To ensure that proper deposits are made, the producer often withholds the funds from the child's wages and deposits them directly. *Compare* ***Child Performers Education and Trust Act of 2003*; disaffirm.**

**cookaloris; cookalorise; cookoloris; cook** *n. See* **cookie; cucoloris.**

**Cooke lens** *n.* A camera lens manufactured by Cooke Optics Limited. The Cooke Web site is www.cookeoptics.com. *Compare* **Zeiss lens.**

**Cooke Optics Limited; Cooke** *n.* A camera lens manufacturer based in Leicester, England best known for its line of 35mm motion picture camera lenses. The Cooke Web site is www.cookeoptics.com.

The first Cooke photographic lens was designed in 1893 by H. Dennis Taylor, optical manager of T. Cooke & Sons (British Patent No. 1991) and manufactured under license by Taylor, Taylor & Hobson (TT&H), established in 1888. T. Cooke & Sons was a telescope manufacturer, while TT&H specialized in optical lens manufacturing. The first Cooke camera lenses from the Cooke triplet patent were so popular that TT&H used the brand name only for lenses of the highest quality designed in-house through most of the 20th century by designers including Horace W. Lee, Arthur Warmisham, and Gordon Cook, who won a Gordon E. Sawyer Award for Lifetime Technical Achievement from the Academy of Motion Pictures Arts and Sciences in 1989. Taylor, Taylor & Hobson was purchased by Bell+Howell in 1930, then sold to the Rank Organization in 1946. In 1998, the Taylor-Hobson optics division was purchased by Les Zellan and became Cooke Optics Limited. Since 1998, the Cooke S4 lenses have earned a Technical Oscar, Emmy, CINEC Award, and Queens Award.

**cookie** *n.* A flat object placed in front of a light to cast a complex, but generally non-descript, shadow pattern and break up areas of even or flat lighting; similar to a flag, but with an irregular shape or a pattern of holes.

A cookie may be fixed in position or it may be moved during filming to create a shifting light pattern, such as leaves blowing in the wind. As with any object placed in front of a light, the closer a cookie is to the light source, the larger and softer the shadow it casts. Solid cookies sold commercially are often cut from sheets of wood or metal. Custom-designed cookies are usually constructed of cardboard or thin plywood. More subtle effects can be created with

**An intricately patterned cookie, top, and a cookie in use casting a patterned shadow (top image courtesy Mole-Richardson Co., www.mole.com, bottom image courtesy Matthews Studio Equipment, www.msegrip.com).**

semi-transparent cookies since they cast variable density shadows or wire mesh cookies (*cellos*), which reduce light without blocking it entirely.
*Also* **cookaloris; coo-koo; cukaloris; cuke; dapple sheet; kookalouris; kukaloris; ulcer.** *See* **cucoloris.** *Compare* **branch-a-loris; cello; cutter; gobo.**

**cooking** *n.* Push processing (intentionally overdeveloping film, generally to compensate for underexposure during filming) by increasing the developing time or increasing the temperature of the development bath. The increased temperature causes an increase in the rate of the chemical reaction that develops the latent image on the exposed film, similar in effect to developing for a longer time at a lower temperature.
*See* **overdevelop; push processing.**

**Joe the Cook and his assistant Roo Roo the Kangaroo serve up questionable culinary tips and cartoons on *Joe's Popcorn Party* (circa 1954) (courtesy Chris Wedes, www.jppatches.com).**

**cooking show** *n.* A television program focused on cooking demonstrations and food-related news and commentary. Julia Child is perhaps the best known cooking show host, with four different cooking shows over the years on PBS, beginning with *The French Chef* (1962–1973). Cooking met high drama in the Kitchen Stadium of *Ryori no Tetsujin* (*The Iron Chef*, 1993–1999). Cooking shows even crossed over into the sitcom arena with *Moma Malone* (1984) and *Emeril* (2001).

**cool** *mod.* Relating to colors that give an impression of coolness such as shades of blue; the color associated with cool objects such as water and ice. *Compare* **warm.**

**coop** *n.* [Clipped from *chicken coop*.] *See* **overhead cluster.**

**Cooper Organization** *n. obs. See* **Motion Picture Distributors and Exhibitors of Canada.**

**cooperative advertising; co-op ads; manufacturer's ~** *n.* Advertising and promotions where the costs are shared in some way between the exhibitor and distributor, most often applied to newspaper advertising.
The formula for calculating each participant's share of the advertising cost (whether a fixed amount or a percentage of the actual expense) typically changes each week of a film's release, shifting an increasing share of the cost to the distributor as the run continues. Depending on the contract, co-op ads may be placed by the distributor, the exhibitor, or independently by both. At some point, the two reconcile the amounts spent and calculate each party's share. This reconciliation may involve co-op ads for more than one film from the same distributor. The distributor's share is then apportioned among the various films involved, leading to a potential expense allocation issue for profit participants.

**coordinating producer** *n.* One who supervises the activities of multiple, independent producers working on the same or separate projects to ensure a unified result.

**COP** ABBR. *n. See* **continuous optical printer.**

**'copter mount; helicopter mount** *n. See* **gyro-stabilized camera system.**

**copy** *n.* **1.** The new instance of a work (electronic or physical) that results from any duplication, replication, recording, storage, or capture of any signal, data, or physical essence regardless of purpose, location, or duration. **3.** The text of an advertisement, press release, product packaging, news story, etc. ➢ *phr.* **4. ~ that:** Message received. Used as a shorthand phrase in two-way radio communications. *See* **C.** *Compare* **10-4; archive; backup; clone; move.**

**copy text** *n. See* **advertising copy; news copy.**

**copy that** *phr. See* **10-4; copy.**

**copyleft** LEGAL *n.* A licensing scheme that may be employed by a copyright holder to make protected content available to the public for use, modification, or redistribution so long as any derivative works are made available under the same licensing terms. This is different than simply releasing material into the public domain, where the requirement to redistribute under similar terms cannot be enforced. Most open source material is released under some form of copyleft license. The two most common are the Creative Commons ShareAlike license and the GNU General Public License. [Word play based on *copyright*.] *Compare* **copyright; open content; public domain.**

**copyright** LEGAL *n.* The legal protection extended to a creative work's owner, granting him exclusive control of how his work is exploited in the marketplace for a set period of time. Although literally derived from the right to control how a work is copied, contemporary copyrights laws are more encompassing. Copyright laws vary by country and are governed by several international treaties, including the *Berne Convention* and the *TRIPS Agreement*. It should be noted that while a work can be copyrighted, its title cannot.
The first copyright laws were inspired by the introduction of the Gutenberg printing press in 1440. By 1476, the city of Venice had laws limiting who could publish certain books to those who had been granted "privileges." Modern copyright laws first appeared in England in 1710 with the *Statute of Anne* in which printers who registered their works with the Crown were given the exclusive right to produce copies for 28 years, after which the work entered the public domain. This same 28-year monopoly was incorporated into the first U.S. copyright act, passed in 1790.
Contemporary copyright protection laws vary, but are generally the author's life plus 50 years or 75 years from creation or first commercial exploitation when the author of record is a company.
The first U.S. copyright for a motion picture was issued on January 7, 1894 for *Edison Kinetoscopic Record of a Sneeze* featuring Fred Ott. Copyright legislation has not remained static, and exhibits a constantly

**The *Edison Kinetoscopic Record of a Sneeze* (1894) was the first motion picture to receive a U.S. copyright (Library of Congress American Memory collection).**

shifting balance between protecting an author's right to control the exploitation of his work and the public's right to free and open access.

U.S. copyright laws fall under *Title 17 of the United States Code*, which includes five Classes:

- **PA:** Works of the performing arts, such as motion pictures, screenplays, musical scores, songs, etc.
- **SE:** Serial works, including newspapers, magazines, etc.
- **SR:** Sound recordings, the actual performances of musical scores, songs, spoken word, etc.
- **TX:** Nondramatic literary works, including books, advertising copy, catalogs, etc.
- **VA:** Works of the visual arts, including photographs, posters, advertisements, etc.

A full copyright notice includes the word "copyright," a copyright symbol "©," the year of first publication or copyright registration, and the name of the copyright owner: *Copyright © 2009 Hollywords, LLC All Rights Reserved.* An abbreviated notice can include just the symbol and the year: *© 2009.* In systems that cannot reproduce the copyright symbol, such as a standard typewriter, (c) is used instead.

*Compare* **fair use; first sale; innocent infringement; public domain; work-for-hire.**

***Copyright Act of 1976*** LEGAL *n.* U.S. federal legislation that represented the first major change in U.S. copyright law in 67 years.

Among other things, the 1976 Act:

- Changed copyright durations from 28 years (renewable once for an additional 28 years) to the author's life plus 50 years or 75 years in total for works created by a company.
- Provided for compulsory cable television licenses.
- Clarified the concept of fair use.
- Replaced state and local laws that cover the same rights.

**Copyright Arbitration Royalty Panel** *n. See* **CARP.**

**copyright assignment** LEGAL *n.* The complete transfer of copyright ownership from one entity to another, or the paperwork that documents the transfer. An assignment is a more complete transfer than a license, which transfers rights without also transferring ownership. *Also* **copyright transfer.** *See* **assignment.**

**copyright certificate** LEGAL *n.* The document issued by a government agency acknowledging a work's copyright and documenting the copyright owner's proprietary interest in that work.

**copyright collective** BUSINESS *n. See* **collection society.**

**copyright deposit** LEGAL *n.* A physical copy of a work provided to the copyright issuing agency when registering a copyright for that work. One need not deposit a copy of a work in order to secure a copyright, but may wish to do so in order to document the exact nature of the work in case there is a future dispute of authorship. *Compare* **WGAW Registry.**

**copyright license** LEGAL *n.* Permission to use or commercially exploit a copyrighted work according to the terms of the license granted by the copyright holder. A copyright license does not transfer ownership of the copyright as does a copyright assignment.

**copyright notice** LEGAL *n.* A statement affixed to a creative work asserting copyright ownership, such as *Copyright © 2009 Hollywords, LLC All Rights Reserved.*

Just because a work does not have a copyright notice does not mean that it is not protected by copyright laws. Countries that are signatories to the *Berne Convention* (155 in all) recognize copyright ownership and protection even without a formal notice. However, if there is a notice, then a copyright infringer cannot claim "innocent infringement," and any legal penalties imposed would be stronger. The *Universal Copyright Convention* (UCC) requires a full and proper copyright notice on all protected works. All UCC signatory countries (62 in all) are now also Berne signatories (the last to sign was Saudi Arabia on March 11, 2004), but the status of older works, and works in countries that have not signed one of the international copyright treaties, may be in question.

**copyright report** LEGAL *n.* A written report summarizing the copyright — and possibly trademark — history of an intellectual property, based on public records. This does not represent a legal opinion on a work's current copyright status. *Also* **copyright search report.**

**copyright search** LEGAL *n.* A review of the public records related to the copyright — and possibly trademark — history of an intellectual property, such as the research conducted when preparing a copyright report.

**copyright search report** LEGAL *n. See* **copyright report.**

**copyright transfer** LEGAL *n. See* **copyright assignment.**

**copyright trap** LEGAL *n.* A fictional entry inserted into a reference work to help identify later instances of plagiarism.

The best known copyright trap was the fictional entry for *Lillian Virginia Mountweazel*, noted American fountain designer and mailbox photographer who supposedly died in an explosion while on assignment for *Combustibles* magazine, found on page 1,850 of the 1975 edition of the *New Columbia Encyclopedia*. More recently, the *New Oxford American Dictionary* (2nd Edition, pub. 2005), contained an entry for the made up word *esquivalience*, defined as "the willful avoidance of one's official responsibilities."

*Also* **Mountweazel.**

**copyright treaty** LEGAL *n.* An international agreement governing the rights of authors and copyright owners to control the exploitation of their works and the rights of the public to enjoy such works.

Treaties related to copyright or intellectual property rights include:

- *Berne Convention for the Protection of Literary and Artistic Works*
- *Buenos Aires Convention*
- *Convention for the Protection of Producers of Phonograms Against Unauthorized Duplication of Their Phonograms*
- *Convention Relating to the Distribution of Programme-Carrying Signals Transmitted by Satellite*
- *TRIPS Agreement*
- *Universal Copyright Convention, Geneva*
- *Universal Copyright Convention, Paris*

**copywriter** *n.* One who composes advertising copy.

**Coral Consortium; ~ Corporation** *n.* A collection of content providers, service providers, IT companies, and consumer electronics manufacturers working together to develop and promote an open technology framework that supports interoperability between different digital rights management systems and to ensure interoperability between different digital formats, devices, and content distribution services. The Consortium Web site is www.coral-interop.org. *Compare* **transparent DRM.**

**cordless sync** *n. See* **cableless sync.**

**core; camera ~ ; film ~** *n.* A plastic spool upon which film is wound. Cores do not have the side supports typical of a projector reel. 35mm cores typically come in large (3" diameter) and small (2" diameter) sizes. *See* **hub.**

**core fantasy** ACADEMIC *n.* The unconscious thought patterns permeating a society or culture. Core fantasy is responsible for the coincidental writing and submission of screenplays with similar concepts, themes, premises, etc., along with the accompanying accusations of plagiarism by screenwriters after seeing a film or television show that had traces of their own rejected idea. [First appeared in print in 1997 in *The Insider's Guide to Writing for Screen and Television.*] *See* **archetype.**

**corner frequency** *n. See* **rolloff frequency.**

**corner plate** *n.* A triangular piece of plywood used to reinforce the corners of flats.

**corporate advertising** *n.* Commercial advertisements that promote a company, rather than one of its products. Generally used as a public relations tool to build a positive public image. *Also* **image advertising; institutional advertising; public relations institutional advertising.** *See* **advertising genre.**

**corporate investment** BUSINESS *n.* Production financing provided by a business other than the producer or distributor, generally in return for a promotional consideration. *Compare* **advertising tie-in; branded entertainment; product placement.**

**Corporation for Public Broadcasting** *n. See* **CPB.**

**corrected print** *n. See* **timed print.**

**corrections** *n.* Color timing adjustments made after the production of the first grading or approval print.

**corrective advertising** *n.* Governmentally mandated advertising that retracts or clarifies false or misleading statements in previous advertisements. *See* **advertising genre.**

**correlated noise** *n. See* **distortion.**

**corridor** *n. See* **revenue corridor.**

**Cosine 4th Power Law; Cosine Fourth Law** *n.* A rule of optical physics that states that the amount of light registered through a lens diminishes as the angle of view (AV) moves away from the optical axis in proportion to the cosine of the angle to the fourth power. *Also* **natural vignetting; light falloff.** *Compare* **relative light distribution.**

**Cosine Law** *n.* A rule of optical physics that states that the reflected brightness of a light decreases proportionally to the cosine of the angle of incidence (AI).

**cosine microphone** *n. See* **bi-directional microphone; figure-eight microphone.**

**cosmetician** *n. See* **makeup artist.**

**cost disease; Baumol's ~** ACADEMIC *n.* An economic phenomenon first identified by William J. Baumol and William G. Bowen where the cost of a particular good or service increases faster than the general rate of inflation because of wage pressures from other industries that have experienced increases in labor productivity over time (generally through specialization or automation).

For example, the price of a Model T Ford went from $850 to less than $300 over 20 years due to manufacturing efficiencies. Automation allowed Ford to drop the price of each car sold while increasing salaries for its workers. Throughout the economy, labor efficiencies drive down (or hold down) the price of goods and services even while labor rates rise. This allows labor rates to increase faster than inflation in general, leading to an overall increase in the standard of living over time. A Haydn sting quartet, on the other hand, still takes four people to perform and still takes the same amount of time to play. This was true when Haydn wrote them in 1769 and remains true today. Labor productivity cannot be improved by playing the quartet with only three musicians or by trying to play it in only half the time. This means that the labor cost to perform the quartet naturally increases faster than the general rate of inflation, causing the performing arts to become progressively more expensive relative to other leisure goods. This cost disease also affects those portions of the audiovisual industries that cannot benefit from labor optimization, driving up costs of production relative to other goods and services.

*Compare* **production cost spiral.**

**cost of opening** BUSINESS *n.* The distribution expenses (prints and advertising) through the first week of theatrical release.

**cost per thousand** *n. See* **CPM.**

**cost report** BUSINESS *n.* A summary of a project's finances, including how much has been spent to date in each budget category, how much was spent in the last accounting period (during production, this is often a weekly report), and a projection of how much it will cost to complete the project.

**cost spiral** BUSINESS *n. See* **production cost spiral.**

**cost to complete** BUSINESS *n.* A projection of how much it will cost to complete a project in each budget category. The total cost to complete may be reduced by an estimate of the income that may be derived from selling off the project assets once the project is complete. *Compare* **cost report.**

**costume** *n.* The clothing worn by actors such as pants, hats, dresses, belts, etc. The line between costume and prop is sometimes indistinct. In a police drama, a shoulder holster may be a costume element but the gun is a prop. Conversely, a shirt that is used to wipe up a spill but never worn by an actor may be a prop, not a costume. *See* **wardrobe.** *Compare* **prop.**

**costume change** *n.* When an actor must change outfits during a production. If a shooting schedule calls for a costume change, then time must be allowed for the actor to retire from the set, change clothes, and possibly have hair and makeup retouched. In addition, the wardrobe department must arrange to have the new costume (and any spare duplicate costumes) on hand. One generally tries to minimize costume changes in a single shooting day.

**costume department** *n. See* **wardrobe department.**

**costume designer** *n.* One who researches, designs, creates, and selects the costumes and accessories worn by the actors during filming, generally under the direction of the production designer. The costume designer will purchase or rent any "off the shelf" costume elements and will oversee the creation of any custom costume elements. The actual manufacture of custom costumes is generally subcontracted to a third party. *Also* **wardrobe designer.** *Compare* **costumer; wardrobe supervisor.**

**costume drama** *n.* A dramatic work that is set sufficiently far in the past that the characters wear archaic costumes, commonly the period from the Renaissance through the Victorian Era.

Television costume dramas (excluding westerns) have enjoyed mixed success over the years while theatrical dramas have generally faired much better. The producer/director team of Ismail Merchant and James Ivory are responsible for a number of very well received costume dramas including *Howards End* (1992) and *The Remains of the Day* (1993). During the late 1930s, Twentieth Century–Fox produced so many costume dramas that it was nicknamed "Sixteenth Century–Fox."

**Warner Bros.' *Captain Blood* (1935), a costume drama set in the 17th century (courtesy Heritage Auctions, www.ha.com).**

**costume house** *n.* A company that sells or rents costumes.

**costume plot** *n. See* **wardrobe plot.**

**costume supervisor** *n.* One who administers the costume department including budget preparation, hiring staff, inventory control, and costume maintenance. *Compare* **costume designer; costumer.**

**costume test** *n.* A screen test used to judge how costumes look on film when worn by a particular actor. *Also* **test.** *Compare* **makeup test; production test.**

**costumer** *n.* One who is responsible for the costumes once they have been acquired or created by the costume designer. The costumer keeps track of the costumes, ensures they remain in good repair, and outfits the actors. *Also* **wardrobe supervisor.** *See* **wardrobe master; wardrobe mistress.** *Compare* **key costumer; stylist.**

**One of Errol Flynn's costume tests for Warner Bros.' *Adventures of Don Juan* (1948) (courtesy Heritage Auctions, www.ha.com).**

**cottage loaf microphone** *n.* [A regionalism of the U.K.] *See* **hyper-cardioid microphone; super-cardioid microphone.**

**cotton cord** *n. See* **sash cord.**

**countdown; ~ leader** *n. Also* **SMPTE leader.** *See* **Academy leader; universal leader.**

**counter** *n.* A device that measures how much film has passed a fixed point (its length) and displays the result as a number of frames or feet. When measuring in frames, the counter must be adjusted for the film's gauge and the number of perforations per frame. *Compare* **footage counter; Veeder counter.**

**counter advertising; counteradvertising** *n.* **1.** Advertisements intended to persuade consumers not to purchase a product or service that is believed harmful, often presented in the public interest. **2.** A short televised presentation, similar in form to a public service announcement, that refutes or rebuts the claims made in a paid television commercial, such as the anti-smoking commercials that were created in the U.S. as a result of the 1966 *Banzhaf Case* and the *Public Health Cigarette Smoking Act of 1969*. *See* **advertising genre.**

**counter-factual** *mod.* A type of story, often classified as a sub-genre of science fiction, that presents reality as it would be (or would have been) if some fact was changed. If the story takes place in the past, rather than the present or the future, it is often called an *alternate history*.

**counter mattes** *n. See* **complementary mattes.**

**counter-programming** *n.* **1.** Arranging a television broadcast schedule so the programs specifically appeal to potential audience members not attracted to the programs airing at the same time on competing stations. For example, scheduling a drama while competitors are airing sitcoms. **2.** A motion picture release schedule that is adjusted to avoid head-to-head competition for the same audience at the box office. *Compare* **audience flow; blunting; [1]bridging.**

**counterfeit** LEGAL *n.* An unauthorized copy or an attempted duplicate of a trademarked or similarly protected item. Content is not trademarked and thus cannot be counterfeited. (Content can be copyrighted, so it can be pirated.) However, logos, trade dress, and other distinctive marks, patterns, or styles are protected by trademark laws, so a direct copy or a confusingly similar likeness made without proper permission is a counterfeit.

**counterkey** *n.* A light set opposite the key light.

**counterpoint** *n.* Images or sounds that are juxtaposed and, while possibly suggesting different meanings, work together to create a common meaning. The opposite of *parallelism*. *See* **contrapuntal; contrapuntal sound.**

**countertrade** BUSINESS *n. See* **barter.**

**country** *n. See* **territory.**

**country of origin** LEGAL *n.* The nationality assigned to an audiovisual work according to rules established by government regulation or industry practice.

In the early days of cinema, determining the country of origin was a simple matter since works were financed by and under the artistic control of a single entity with an identifiable nationality. (Even when a work was shot in a foreign country, it was generally returned to its home country for post-production and distribution.) Contemporary works are not so clearly defined. Most major studios are part of multi-national conglomerates. Works are often co-financed and co-produced by entities from different countries and may be shot in one country while they are depicted as taking place in another. This can lead to confusion and conflict when determining a work's country of origin. In some cases, the same work may be determined to have entirely different countries of origin depending on the context.

*Compare* **certificate of origin.**

**counts; footage ~** *n.* The footage numbers or other cues used during editing and post-production to mark specific points in an audiovisual work.

**coupled films** *n.* Two or more motion pictures that are sold or rented as a single unit, including theatrical distribution, broadcast, and home entertainment. As with flat rate deals, it is difficult to accurately track and allocate revenue from coupled films. *Compare* **block booking; co-feature.**

**coupler; dye ~** *n.* A chemical in color film emulsion that binds with the developed silver to create a color image. Contemporary tri-pack color film has three different layers, each with a different dye coupler that together form the full color image (either positive or negative).

**courtesy flag** *n.* A flag set to give shade for someone's comfort. All flags that affect lighting on the set are part of the lighting plan and generally are not set for physical comfort.

**courtroom drama** *n.* A work that follows a legal proceeding. Courtroom dramas are often vehicles for moral, political, and social commentary, though they may spend differing amounts of time in court. *Twelve Angry Men* (1957) took place entirely in a jury deliberation room. *Inherit the Wind* (1960) centered on the court proceedings but also ventured into other locals while *Counselor-at-Law* (1933) and *The Life*

**Opposing counsels Henry Drummond (Spencer Tracy, left) and Matthew Harrison Brady (Fredric March) in Stanley Kramer Productions' courtroom drama *Inherit the Wind* (1960) (courtesy Heritage Auctions, www.ha.com).**

*of Emile Zola* (1937) spent relatively little time in court. *Compare* **crime; detective.**

**cove** *n.* **1.** A tent placed outside a door or window to block the incoming light when shooting day-for-night. **2.** A baseboard footing a piece of scenery, generally one that contains lights; a groundrow.

**cover** *v.* To shoot coverage; to film the additional shots necessary to provide coverage for a work.

**cover matte** *n. See* **foreground matte.**

**cover-mount** *v.* To attach a DVD to the front of a newspaper or magazine. The DVD is included for free as a sales promotion.

**cover set** *n.* An additional location held in reserve as an alternative shooting location should the primary location be unusable. Often, the cover set is for a different scene than the one being filmed at the primary out-of-doors location and is indoors in case inclement weather prevents outdoor shooting that day. *Compare* **backup schedule.**

**cover shot** *n.* **1.** Material filmed for a scene that is separate from the master shot. These types of shots are usually filmed from different angles for artistic purposes and to assist during editing by acting as a transition between other shots that might not edit together well. **2.** An additional shot that may be used to replace a dubious piece of film or a mismatch in continuity; an insurance shot. **3.** An alternate shot (or scene) filmed in anticipation of the primary shot containing material that will be objectionable in some context. For example, two versions of a sex scene may be filmed — a more graphic one for theatrical release and a more chaste one for television. *Also* **alternative scenes; insurance shot.** *See* **protection shot; television cover shot.**

**coverage** *n.* **1.** The additional shots beyond the master taken to ensure that the editor has sufficient material to craft the final scene. This can include alternate angles or points-of-view.

Careful prior planning can reduce the need for coverage. Improvisational directors, on the other hand, will generally require increased coverage to ensure that their scenes can be edited together. Multiple takes of the same shot are not coverage, though they may be used for insurance or safety. Shooting coverage helps avoid the expense of returning to a location, which may have to be rebuilt, and reassembling the original cast if there is a problem in editing that cannot be resolved with the available footage. Filming proper coverage helps ensure that a scene will cut together smoothly, but will not necessarily achieve larger aesthetic goals.

**2.** The individual camera angles shot for a single scene taken as a collective whole: *The coverage of this scene lacks the needed close ups.* **3.** A script report prepared by a reader.

Coverage generally consists of a log line (a one-sentence plot summary), a one-page story synopsis, script notes (an analysis of the script pointing out strengths, weaknesses, and potential in the areas of story, character development, plot development, dialogue, etc.), box scores, and a summary recommendation — generally limited to pass, consider, or recommend.

Coverage generally breaks down into *good coverage* (ranked consider or recommend) and *bad coverage* (ranked pass). Studio executives often base their production decisions on the coverage without ever bothering to read the script itself. Rumor has it that some executives do not even read the coverage and rely on the box scores alone.

**5.** The reach of a broadcast medium.

Coverage can be calculated in several ways, including:

- The physical area where the signal can be received;
- The portion of the available audience that views the programming, expressed as a percentage; or
- The portion of a target demographic that views the programming, expressed as a percentage.

**6.** The number of households or individual persons exposed to an advertisement within a given area. *Also* **alternative scenes; insurance shot; story analysis.** *Compare* **composition; reach.**

**coverage contour** *n.* The geographic coverage area of a broadcast signal.

In the U.S., there are three principal types of coverage contours, defined by the FCC according to decreasing signal quality from the broadcast source:

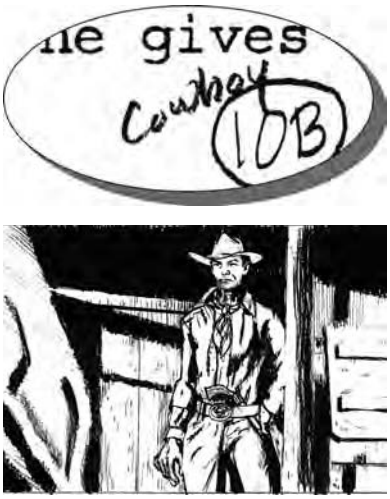
- **Principal City Service:** The area in which at least 90 percent of the potential audience will receive a signal deemed satisfactory by the median viewer at least 90 percent of the time, excluding co-or adjacent-channel interference from other broadcast signals.
- **Grade A Service:** The area in which at least 70 percent of the potential audience will receive a satisfactory signal at least 90 percent of the time.
- **Grade B Service:** The area in which at least 50 percent of the potential audience will receive a signal deemed satisfactory by the median viewer at least 90 percent of the time.

**covering** *n.* When an actor obscures another actor from the camera's view or comes between the actor and a light, casting an unwanted shadow: *You're covering Alan — take half a step to camera left. Compare* **upstage.**

**cowboy; ~ shot** *n.* A shot framed from the knees up. [After their common use in westerns, since they show the actor from the head to the bottom of the gun holster.] *See* **medium long shot.**

**cowboy close-up** *n.* [After the common use of this type of shot in westerns during the Studio Era (1927–1954).] *See* **warner brothers.**

**cowcatcher** *n.* A brief announcement at the start of a program promoting a product that is not featured in any of the commercials that appear during the program. *Compare* **hitchhiker.**




***Top:*** **A script supervisor's notation indicating the use of a cowboy shot (courtesy Chase Gordon).** ***Above:*** **A cowboy shot (illustration by William Mitchell, www.largedarkshape.com).**

**CP** ABBR. *n. See* **circular polarization.**

**CP filter** ABBR. *n.* A filter used to adjust the precise color of light used in a color film printer. Available in carefully calibrated densities of the primary colors. [An initialism of *Color Printing filter.*]

**CP-340, Type 1** *n. See* **AES/EBU.**

**CP-340, Type II** *n. See* **S/PDIF.**

**CPB** ABBR. *n.* A private, not-for-profit U.S. corporation created by the *Public Broadcasting Act of 1967* to support non-commercial radio and television broadcasting in the U.S. CPB provides the single largest source of program funding for both National Public Radio (NPR) and the Public Broadcasting Service (PBS). The CPB Web site is www.cpb.org. [An initialism of *Corporation for Public Broadcasting.*] *Compare* **²ETV; ²NET.**

**CPD** ABBR. *n. See* **common path distortion.**

**CPE** ABBR. *n. See* **customer premises equipment.**

**CPM** ABBR. *n.* The cost of advertising apportioned over each block of 1,000 potential consumers reached; a comparison factor used when

evaluating the relative cost effectiveness of different media or advertising campaigns. CPM is calculated by dividing the cost of a print or broadcast advertisement or advertising campaign by the estimated audience measured in thousands). [An initialism of *Cost Per Thousand*, using *M* (the Roman numeral for thousand) instead of *T*.]

**cps** ABBR. *n. See* **centimeters per second; cycles per second.**

**CPU** ABBR. *n.* The electronic device in a computer or computer-controlled device that performs the main calculations and functions. The performance of a computer graphics workstation or a video game console is often linked to the type and performance of its CPU. Contemporary CPUs often include an integrated FPU.

**An Intel Pentium 4 CPU (© Intel Corporation, www.intel.com).**

The most common type of CPU is the single chip microprocessor, originally developed by Intel in 1971. Intel CPUs were at the core of the first IBM PC in 1981 and have remained closely linked to the Windows operating system since its introduction in 1985. Since 2007, Intel CPUs have also been used in Apple Macintosh computers.

[An initialism of *Central Processing Unit*.] *Compare* **FPU; GPU.**

**CR** ABBR. *n. See* **camera roll.**

**crab dolly; crab** *n.* A dolly whose wheels can turn in any direction, allowing the dolly to move forwards, backwards, and at an angle (including sideways), in addition to turning corners. This special feature is mostly used when moving the dolly between shots rather than while filming in tight places. *Compare* **spider dolly.**

**crab shot; crab** *n.* A dolly or pedestal shot where the camera moves in some direction other than directly forwards or backwards, often sideways or at an angle.

**cradle** *n.* An external support used when attaching a particularly long or heavy lens to a camera so the entire weight of the lens is not supported by the lens mount. *Also* **lens support; support mount.**

**cradle to grave** *mod.* A television program that appeals to all age groups from the very young through the very old. *Compare* **bi-modal.**

**craft service** *n.* **1.** The production crew members or contracted company that provide refreshments and snacks for the cast and crew. The craft services team can be responsible for catering as well, but generally these are two separate groups. **2. craft services:** The food and beverages provided to a production cast and crew in addition to regular meals. *Compare* **catering.**

**craft table** *n.* One or more tables located near the set where light snacks and a selection of beverages are made available to the cast and crew. If there are a large number of extras on the set, there will usually be one craft table for the principal cast and crew and a second one for the extras.

**crane** *n.* A device used to lift a camera off the ground while filming, generally mounted atop a wheeled platform. There are several different types of cranes. The traditional camera crane consists of a horizontal platform (the "tongue") for the camera, camera operator, and assistant camera operator (focus puller) atop a counter-balanced, extendable arm that can be raised up and down. A crane may be moved by human power, thanks to a team of grips, or by hydraulic or electric power. A more modern design consists of a long arm with a remote control mechanism at the end. The camera is attached to the end of the crane arm and controlled by the camera operator from the ground. This type of crane is often called a *camera boom*. *Compare* **boom track; [1]boom; cherry-picker; condor; elevator.**

**crane operator; crane grip** *n.* One who assembles or operates a crane. *Compare* **dolly grip.**

**crane shot** *n.* A shot taken with the camera on a crane. The shot can be static — when the crane is simply used to put the camera into position — or dynamic — when the crane is moved while film rolls. *See* **boom shot.** *Compare* **elevator shot.**

**crane track** *n. See* **boom track.**

**craning** *n.* Moving the camera with a crane during a shot.

**Crank-O-Vator** *n. See* **crank-up stand.**

**crank-up stand** *n.* A heavy duty junior light stand with a hand-operated crank so one can extend the stand's risers with a heavy load in place — up to 220 lbs. with some models. The telescoping risers may be cable-, chain-, or screw-driven, depending on the model or manufacturer. Each design incorporates a clutch mechanism so the crank will not spin out of control when the stand carries a heavy weight. *Compare* **motorized stand.**

**A Super Crank-O-Vator II with Big Boy wheels, capable of lifting 175 pounds from 56 inches to 132 inches off the ground (courtesy Matthews Studio Equipment, www.msegrip.com).**

**crash camera; crash cam** *n.* A small, ruggedized camera designed for use in situations that would destroy a traditional camera, such as close shots of explosions, being run over or crashed into (from which the name derives), etc. Crash cameras are not designed for sync sound recording, but do support a variety of operating speeds from slow motion to time lapse.

**crash zoom** *n.* An accelerated close-up zoom used to direct immediate attention to the subject. Considered a cliché in contemporary usage. *Also* **smash zoom.**

**crate cart** *n.* A rolling cart with pneumatic tires, designed to hold milk crates containing miscellaneous gear (expendables, stingers, practical light bulbs, etc.) along with light stands and gel rolls. *Compare* **cable cart; distro cart; head cart; taco cart.**

**crawl; credit ~ ; title ~ ; ~ ing title** *n.* **1.** Text that appears from the bottom of the screen and moves up until it disappears off the top. It rarely runs the other direction. **2.** Text that appears from the right and moves to the left until it disappears, generally running along the bottom of the screen. Used quite often in television — especially for news or informational messages — but rarely in film. *Also* **credit roll; creeping title; roller title; rolling credit; roll-up title.** *See* **roll; rolling titles.** *Compare* **ribbon.**

**CRC** ABBR. *n.* A basic algorithm used to detect, and in some cases, correct, data corruption in a digital signal by recording a checksum number along with the data. [An initialism of *Cyclic Redundancy Check*.] *Compare* **ECC; error correction.**

**created by** *phr.* Television screenwriting credit given to the person who wrote the pilot (first) episode of a series, thus creating the characters and situations. *Compare* **dramatized by; screenplay by; story by; teleplay by; written by.**

**creative** *n.* The people who apply their artistic talents to a work, including director, actors, writers, etc.: *Collectively, creative gets 37 percent of the producer's gross. Compare* **money.**

**creative accounting** BUSINESS *n.* A pejorative reference to the accounting practices employed when calculating the profits for audiovisual works. The negative implication arises from the tendency for popular works to be deemed unprofitable once the accounts have been tallied.

Although the term is pejorative, the accounting practices themselves are legal. In most cases, what is deemed to be creative accounting is simply the result of contractual terms and financial formulae that heavily favor one party at the expense of another. Still, when studio records provided to profit participants show that all-time top grossing films have actually lost millions of dollars in theatrical release, the belief that studio accounting practices are somewhat suspect is reinforced. (Some claim that as few as 5 percent of theatrically-released motion pictures pay out net profit participations.) These accounting practices also create a sharp divide between those who can command gross participation (typically limited to the top A-list stars) and others who must rely on net participations (which are rarely paid out).

*Also* **Hollywood accounting; studio accounting; voodoo accounting.** *Compare* ***Buchwald Case*****; *SOP 00-2*.**

**creative affairs department** *n.* The people who acquire or develop projects and oversee their production for a studio or production company. *Compare* **business affairs department; marketing department; physical production department; production department; story department.**

**Creative Artists Agency** *n. See* **CAA.**

**creative control** *n.* The authority or ability to manage and direct the artistic aspects of a project, such as the look of a work, the actors cast, the shots used, the final cut, etc. Creative control is not absolute — it extends only as far as those with financial control allow it to go. The most common struggles for creative control exist between actor and director; director and producer; and producer and distributor. *See* **artistic control.** *Compare* **droit moral.**

**creative department** *n. See* **story department.**

**creative differences** *n.* **1.** Conflicting artistic visions of how a work should be executed. **2.** A euphemism for not getting along: *The project fell apart over creative differences between the director and lead actor. Also* **artistic differences.**

**creative elements** *n.* **1.** The various artistic components that go into an audiovisual work. **2.** The people who provide artistic contributions during the creation of an audiovisual work. *See* **creative talent.**

**creative executive** *n.* A studio or network employee in the creative department. Duties may include script development or oversight of projects currently in production, from a creative standpoint. *See* **current executive; development executive.**

**creative expenses** *n. See* **above-the-line costs.**

**creative financing** BUSINESS *n.* Unusual sources or combinations of financing, usually applied to production financing employed by low-budget and independent producers.

**creative flashing** *n.* Using film flashing for artistic effect rather than for technical reasons such as reducing noise in highlight areas or matching the characteristic curve of different film stocks. *Compare* **post-flashing; pre-flashing.**

**creative geography** *n.* Poetic license applied to the physical representation of an actual location. Commonly seen in chase scenes where the participants move directly between locations that are not adjacent in reality. *Compare* **filmic space; roadrunner physics.**

**creative industry; creative economy** *n.* Those businesses engaged in commercial pursuits that rely on individual creativity, skill, or talent, such as literature, motion pictures, performing arts, fine arts, etc. *Compare* **audiovisual industry; communications industry; entertainment industry.**

**creative license** *n. See* **poetic license.**

**creative producer** *n.* A producer who participates in the creative process, as opposed to one who is primarily focused on business or logistical matters. For example, John Thomas Lenox (a producer who worked in both television and feature films) regularly contributed creative elements, ranging from selecting key props to composing music. *Compare* **executive producer; line producer; showrunner.**

***Creative Screenwriting*** *n.* A magazine that provides "inspiration, information, and instruction" for screenwriters. The *Creative Screenwriting* Web site is www.creativescreenwriting.com.

**creative talent** *n.* The individuals who provide artistic or creative contributions to a work; all above-the-line personnel plus those below-the-line personnel who apply significant imagination and artistry to their craft. *See* **creative elements.**

**creature effects** *n.* Creating a non-human character (such as a monster, a beached whale, a dinosaur, etc.) via practical means (an actor in a rubber suit, puppets, etc.) using mechanical effects. The term is not usually extended to include characters created digitally.

**creature feature** *n.* A monster movie. [Coined through rhyming reduplication.]

**creature of contract** LEGAL *n.* A term or concept that does not have an independent, universally accepted meaning and therefore only has meaning within the bounds of the contract that defines it. Thus, in Hollywood, *net profit* is a creature of contract. *Compare* **commonly understood.**

**creature of the plot** *n.* A character that exists only to move the plot forward, without the depth and development of a fully-formed character. This includes characters that do little more than trigger plot points, deliver expository dialogue, etc. *Also* **plot creature.**

**Universal's *Curucu, Beast of the Amazon* (1956), a typical creature feature (Chad Plambeck collection).**

**creature shop** *n.* An independent business or studio department that specializes in the creation of models, puppets, or special makeup effects for non-human characters — particularly the creatures that inhabit monster movies. *Compare* **effects house.**

**credit arbitration** *n.* A service of the Writers Guild of America that resolves writing credit disputes. All drafts of a given work are provided to three panel members who work independent of one another. The panel reads the various drafts and determines who was first responsible for each element in the final screenplay and then recommends the specific credit given and the order of appearance. *Compare* **writing credit.**

**credit block** *n. See* **billing block.**

**credit bonus** *n.* Additional money optionally paid to the screenwriter if a work is produced based on his screenplay. *Compare* **sole-credit bonus.**

**credit cookie** *n.* A special scene or outtake that appears during or after a film's end credits. Examples include the principal cast of *The Sweetest Thing* (2002) telling their audience to go home, the kite made from a blow-up woman that finally lands in Japan at the end of *The Adventures of Priscilla, Queen of the Desert* (1994), and the "outtakes" that appear in the end credits of *Monsters, Inc.* (2001) and *Finding Nemo* (2003). *Compare* **button; Easter egg; tag.**

**credit inflation** *n.* **1.** The tendency to list ever-increasing numbers of individuals and companies in a work's credits, particularly prominent in theatrical motion pictures.

Originally, motion pictures included few screen credits beyond identifying the name of the work and the company that produced or distributed it. When the Independent Motion Picture Company of America's Carl Laemmle began promoting actress Florence Lawrence by name he created the star system and set the process of credit inflation in motion.

For many years, motion pictures included expanded front credits but rarely included end credits beyond a simple recapitulation of the principal cast. Now motion picture end credits run longer than many early silent films. Using Civil War epics as an example, *The Birth of a Nation* (1915) credited 14 people and companies, including repetitions, but none of them actors; *Gone with the Wind* (1939) credited 78 entities between the opening and closing credits, including 47 actors; *Gods and Generals* (2003) credited 935 entities, 53 of them in the opening credits alone. Special and visual effects-laden films tend to have even longer credits: the end credits for *The Matrix Reloaded* (2003) included 1,943 names and ran for over 9 minutes.

**2.** Crediting someone with a title higher than, or unrelated to their actual position or duties performed, often in lieu of pay. This has become especially common with producer credits, such as crediting a star's manager as an associate producer even though he performed no actual producing duties on the project.

**credit roll** *n. Also* **rolling credit.** *See* **crawl; rolling titles.**

**credit sequence** *n. See* **title sequence.**

**credits; credit titles** *n.* The written acknowledgement of the names and job titles or contributions of the cast, crew, production staff, and other people and companies involved in the production of an audiovisual work. The form and placement of one's credit is an important point in contract negotiations and is now included in most union contracts. Everyone involved in a production is not necessarily listed, although credits are more inclusive than they once were due to credit inflation. *See* **billing; film credits; screen credits.** *Compare* **end credits; front credits.**

**creepie peepie** *n.* A handheld camera, especially when used without a Steadicam. [Coined through rhyming reduplication.] *Also* **peepie creepie.**

**creeping title; creeper title** *n. See* **crawl.**

**crescendo** *n.* A gradual increase in loudness of a musical sound. *Compare* **decrescendo.**

**crest factor** *n.* The ratio between the average amplitude as shown on a VU meter and the instantaneous amplitude as shown on a peak meter. The human ear is very sensitive to this difference.

**crew; ~ members** *n.* The people involved in the physical creation of an audiovisual work, excluding "creative" personnel or the "talent." *Also* **operational staff.** *Compare* **cast; production staff.**

**crew call** *n.* The call sheet for the crew, specifying who is required each day and when and where they should report.

**CRI** ABBR. *n. See* **color rendering index; color reversal intermediate.**

**cribbing** *n.* Short pieces of lumber used for various purposes on set, such as leveling dolly track, elevating equipment, blocking wheels, etc. Cribbing is typically cut from 1" × 3" or 2" × 4" lumber. It may be of any length, but is often found in 10" lengths since these can be stored easily in a milk crate.

**crick** *n.* [Industry trade paper jargon.] *See* **critic.**

**Cricket; ~ dolly** *n.* The trade name for an improved Elemack Spyder dolly, now incorporating an electric-powered elevation system in addition to the traditional foot pedal-powered hydraulic system found on the Spyder dolly. *Compare* **Spyder.**

**An Elemack Cricket dolly (courtesy Elemack System S.R.L., www.elemack.com).**

**crime** *n.* A genre focused on the illegal actions of criminals and the lives they lead.

During the era of the Hays Code in the U.S., criminals portrayed in motion pictures had to receive some sort of punishment by the work's end (thus achieving sufficient compensating moral value to offset the depiction of their illegal acts), but that is no longer the case and criminals may now evade the law and profit from their crimes. *Compare* **courtroom drama; detective.**

**crisis** *n.* The plot point in the final act where all seems lost and things cannot possibly get worse. This drives the main character to the final showdown (the climax) and through the last series of actions that resolve the story. In the three-act structure, the bridge between Acts II and III. *See* **anagnorisis; Plot Point II.**

**crispening** *n.* An optical illusion that affects the perception of contrast and brightness in an image based on the actual contrast with the background. In this case, the greater the contrast between foreground and background colors, the darker the foreground color appears to be. *Compare* **assimilation.**

**The center gray square is the same shade in all three examples but seems darker when it appears in contrast to the white background than when it appears with the black background.**

**critic; film ~ ; television ~** *n.* One skilled in judging the merits of artistic works and employed by a media outlet to enlighten potential consumers to the relative qualities of an audiovisual work, an artist, or a body of work. Generally through a prepared presentation.

James Agee, writing for *The Nation* and *Time* in the 1940s, elevated film criticism above the level of the simple review. Other critics soon began examining film from sociological, psychological, and aesthetic points of view. French film critics writing for *Les Cahiers du Cinema* developed the auteur theory, though U.S. film critic Andrew Sarris gave it that name. Favorable critical review is often an important element in a promotional campaign, particularly for films that target smaller audiences and have limited advertising budgets.

*Compare* **film scholar; review.**

**critical distance** *n.* The distance from a loudspeaker where the direct sound is equal in intensity to its echoes. *Compare* **free-field.**

**critical end** *n.* A notice to the film lab that the film ran out during an important shot and a request that they preserve and print every possible frame.

**critical focus** *n.* **1.** The state in which a lens focuses the rays of light originating at a single point in the subject before the lens into a single point behind the lens (the focal point). The collection of focal points generated by a lens defines the *focal plane* or the *plane of critical focus*. **2.** The range over which objects appear in acceptably sharp focus; depth of field.

**critical frequency** *n. See* **rolloff frequency.**

**critical fusion frequency** *n.* The minimum rate at which still images must change to achieve the illusion of motion; when individual images fuse together in the viewer's perception to create fluid movement. The critical fusion frequency depends in part on the flicker frequency and the level of image illumination in relation to the surrounding area. *Compare* **persistence of vision; phi phenomenon.**

**criticism** *n.* The serious and detailed analysis of a creative work that goes beyond simply advising the public if the work is worth seeing (a review). Critical praise does not determine a work's worth, it can only draw attention to it. According to A. Clutton Brock, writing in *Socialism and the Arts of Use* (pub. 1915), "It is the general taste that makes art good or bad. It does not produce artists of genius, but it uses them or wastes them." *Compare* **review.**

**critic's movie** *n.* A work that is popular with critics, but not with the general public. Such works will generally receive favorable reviews from critics but perform poorly at the box office. *Compare* **audience movie.**

**crix** *n.* [Industry trade paper jargon.] *See* **critic.**

**crop** *v.* To trim the edges of an image, often to improve the composition, to change the aspect ratio, or to fit the available space. Images may be cropped by moving the camera or adjusting the lens, using a post-production optical or digital effect, or by changing the projection aperture plate. Most motion pictures shown on standard definition television have had their sides cropped off to better fit the shape of a standard 4:3 television screen.

**cross** *v.* To move from one side to the other in front of the camera.

**cross backlight** *n. See* **kicker.**

**cross-collateralization** BUSINESS *n.* **1.** Offsetting the profits in one area (territory, market, medium, project, etc.) against losses in another to arrive at an overall profit or loss statement. For example, counting the losses for a work in one distribution territory against the profits for that same work in another territory when calculating the cumulative profit upon which participations are based. Some multi-picture deals are also cross-collateralized so that profits from one film offset losses from another. Most studio deals are cross-collateralized to some extent. This practice benefits the distributor at the expense of the profit participants, but may encourage the distributor to release a work in markets that may be individually too risky. **2. ~ of markets:** Cross-collateralization of a single film across multiple markets. **3. ~ of movie slates:** Cross-collateralization of multiple works produced by the same company. *Also* **set-off.**

**cross color** *n. See* **color crosstalk.**

**cross-conversion** *n.* The change of a signal from one format to another without significant alterations in resolution. For instance to convert video material from one standard definition format to another (such as NTSC to PAL) or from one high definition format to another (such as 16:9 interlaced to 16:9 progressive video). *Compare* **down-conversion; format converter; up-conversion.**

**cross cutting** *n. See* **crosscutting.**

**cross dissolve; X-dissolve** *n. See* **dissolve.**

**cross-fade; crossfade** *n.* **1.** An audio dissolve. The gradual transition between two audio signals; one fades out while another simultaneously fades in. May appear along with a matching image dissolve or independent of the accompanying picture. **2.** An optical image dissolve. *Also* **audio dissolve; sound dissolve.**

**cross-hair** *n. See* **center cross.**

**cross in** *v.* To enter the frame, especially from one side. *Compare* **cross out.**

**cross-interleaving** *n. See* **interleaving.**

**cross light** *n.* A light directed at the side of a subject, generally at right angles to the camera lens; a side light. *Compare* **back light; front light; kicker; rim light; side light.**

**cross-luminance** *n.* Color information in a composite video signal that is misinterpreted by the decoder as luminance. Appears as a series of crawling dots along the edge of a block of highly saturated color. *Also* **chroma crawl; dot crawl.**

**cross modulation** *n.* **1.** An undesirable audio artifact common to variable area analog optical sound tracks, generally the result of overexposure in the printing process causing the longer (low frequency) sound waves to bleed into one another. **2.** A form of broadcast signal distortion where carrier wave modulation from one channel is imposed on another channel.

**cross-modulation test; cross mod** *n.* A test conducted to determine the amount of exposure for a negative optical sound track to ensure correct sound reproduction with minimum distortion from a positive print produced from the negative. Generally performed by the sound mixer in cooperation with the film laboratory.

**cross out** *v.* To exit the frame, especially to one side. *Compare* **cross in.**

**cross over** *n. See* **crossover.**

**cross-plot** *n.* A one-page breakdown summary sheet, generally covering one day's shooting.

**cross-plug; crossplug** *n.* **1.** An announcement for a station's or network's other programs, or an advertiser's other products, made during a program or advertisement. Often these cross-plugs are spoken by announcers or appear in the form of graphics in the corner of the screen. **2.** A trailer for a film being shown at a different theater. **3.** Using one product to promote another. *See* **trailer crossplug.** *Compare* **advertising tie-in; billboard.**

**cross-processing** *n.* Exposing color reversal film stock and processing it as a negative rather than using standard processing to produce a positive. The resulting positive prints made from this negative will have unusual, saturated colors and strong contrast.

**cross the proscenium** *phr. See* **break the fourth wall.**

**crossarm** *n.* An extension arm that can be added to the end of a jib arm, providing an additional axis of rotation for the camera.

**A J.L. Fisher CRA4 crossarm (black, horizontal bar) mounted on the end of a dolly jib arm (courtesy J.L Fisher, www.jlfisher.com).**

**crosscutting** *n.* An editing technique that interweaves segments of two or more sequences, usually to show simultaneous action or to illuminate related themes.

Crosscutting's early development is often associated with D.W. Griffith and his cameraman G.W. "Billy" Bitzer, but can also be seen in the films of England's Brighton School, such as James Williamson's *Attack on a Chinese Mission Station* (1900). More recently, in *Witness* (1985), the Amish barn-raising is crosscut with a policeman's murder in Philadelphia. In *Possession* (2002), the present day and Victorian–era story lines are crosscut throughout the film.

**USAGE:** Some use *crosscutting* synonymously with *parallel editing* (and *parallel cutting*), while others make the distinction that crosscutting intermixes scenes that take place at the same time while parallel cutting intermixes scenes that take place at different times.

*See* **parallel montage.** *Compare* **intercutting.**

**crossed pairs** *n. See* **coincident pair.**

**crossing** *phr.* Called out as a courtesy as one crosses in front of the camera when filming is not taking place but the camera operator is (or might be) looking through the camera lens. *Compare* **upstage.**

**crossing the line; crossing the imaginary line; crossing the proscenium** *n.* Breaking the 180° rule when shooting or in editing.

Since the image on the screen now shows the action from the opposite point of view as before, this may result in a continuity jump where actors seem to suddenly switch positions on screen or cars seem to change their direction of travel without warning. In certain situations crossing the line will not cause visual confusion. For example, the final chase scene in *Stagecoach* (1939) famously crosses and re-crosses the line seemingly at random, but actually with great care in editing. One way to cross the line without causing undue confusion is to cut to a shot from directly on the line and then move to a shot on the far side of the line, establishing a new side of the line from which to work.

*Also* **breaking the line.**

**crossover; X/O** *n.* **1.** When characters from one television series appear in an episode of another. **2.** A creative work is intended to appeal to one demographic or a limited audience, then appeals to another demographic or a much wider audience. **3.** The point in film processing when the film moves from one solution tank to the next, or from the final rinse tank to the drying area. **4.** The undesired overlap of two elements in a composite image, generally the result of poorly fitting mattes. **5.** The electronic component in a sound system that routes sounds to the different speakers or parts of a speaker based on the sound's pitch. **6.** The point of zero amplitude in a waveform where it crosses from positive to negative amplitude or from negative to positive.

**crossover distortion** *n.* An undesirable artifact introduced by some amplifiers into a waveform at the point of zero amplitude. Most noticeable in low-level signals.

In some amplifiers, the output devices are connected so that one of them is active during the positive half of the waveform and a different one is active during the negative half. There is a region near zero where the signal is transferred from one device to the other. If this is not done smoothly, there will be a small discontinuity in the shape of the output waveform centered on the point of zero signal amplitude. This discontinuity causes harmonic distortion, and is more noticeable with low-level signals than with stronger ones, since the lower the level, the greater the portion of the total signal affected by the discontinuity.

**crossover episode** *n.* An episode of a television series featuring characters from a different series.

**crossover frequency** *n.* The sound frequency threshold at which an audio crossover operates, dividing the input signal into two or more bands routed to separate components in a speaker system.

**crossover hit** *n.* A work that is successful outside its target market. *Compare* **break out.**

**crossover network** *n.* An electronic device that splits a full-spectrum signal into two or more frequency bands and routes them to separate components in a speaker system.

A passive crossover is used when multiple speakers are housed in a single enclosure to separate the sound frequencies and send them to the appropriate speaker. A two-way biamp system has a high-frequency speaker (tweeter) and a low-frequency speaker (woofer). A three-way triamp system has a third speaker to reproduce midrange frequencies.

An active crossover divides the line-level output signal from a mixer or other sound source and routes the resulting signals to individual amplifiers optimized for the different speaker components.

*Also* **active crossover; passive crossover.**

**crossover potential** BUSINESS *n.* The likelihood that a work will be a crossover hit. *Compare* **breakout potential.**

**crosspoint; XPT** *n.* An electrical connection that allows a selected input signal to be routed to a selected output channel. A key component of a switcher.

**crosstalk; XTALK** *n.* When one communications channel, track, cable, or device in a multichannel system inadvertently receives information being sent by a neighboring communications channel, track, etc. The separate channels of a multichannel sound mix can also bleed into one another due to crosstalk. The amount of crosstalk is measured as the signal strength difference between the desired signal on one channel, and the undesired signal carried over from the second channel. For example, the amount of audio crosstalk is expressed as the differences in relative volumes measured in decibels. *Also* **bleeding.** *Compare* **bleed through; channel separation; interference; print-through.**

**crowd-funding** *n.* A fundraising technique for independent projects where a large number of people each invest a small amount, often as little as $1 each.

**crowd scene; crowd shot** *n.* A shot or scene showing a large number of people.

Crowd shots can be expensive, particularly if the crowd must be in special costumes (as for a historical drama), leading to the popularity of creating artificial crowds using optical composites (to multiply smaller groups until they appear large) or computer generated effects (to simulate the members of the crowd).

**Crowder hanger** *n.* The trade name for a brand of no-nail hanger produced by Matthews Studio Equipment. The hanger can slip over the top of a door or thin set wall, providing an anchor point for a piece of equipment with a 1⅛" (junior) male mounting pin.

**Crowder hanger adapter** *n.* A metal bar with a 90° bend equipped with a standard ⅝" (baby) male mounting pin on either end and a 1⅛" flange on the main shaft designed to fit in a Crowder hanger. When in

***Left:*** **A Crowder hanger.** ***Right:*** **A Crowder hanger adapter, designed to fit inside a crowder hanger and convert it from a 1⅛-inch (junior) fixture to a double ⅝-inch (baby) fixture (courtesy Matthews Studio Equipment, www.msegrip.com).**

place, the adapter provides both a vertical and a horizontal equipment mounting point.

**CRT** ABBR. *n.* The basic television vacuum tube, developed in 1897 by Carl Ferdinand Braun of the University of Strasbourg. An electron gun mounted at the back of the tube emits a stream of particles that strikes the fluorescent-coated interior at the front tube, producing a glowing picture on the outside of the tube. The exposed face of a CRT makes up a traditional television's screen. (Electronic television was invented in the 1920s by Philo T. Farnsworth and Vladimir K. Zworykin, working independently.) [An initialism of *Cathode-Ray Tube*.] *See* **picture tube.** *Compare* **Trinitron.**

**crushed blacks** *n.* A common video artifact that results when the video signal level drops below 7.5 (NTSC) or 0 (PAL) IRE units and picture details are lost (dark areas become too dark). This can be partially compensated for by boosting the overall signal level, but it is better to avoid it in the first place, for once the blacks are crushed, they cannot be fully restored. *Compare* **clipped whites.**

**crushed whites** *n. See* **clipped whites.**

**crutch tips** *n.* The replaceable rubber tips used on the bottom of crutches. Also used on the bottom of equipment stands to protect the floor from accidental scratches. Available in ¾" and 1¼" diameters.

**crystal control; crystal cordless sync; crystal drive; crystal sync** *n.* **1.** A quartz crystal timing element.

By using independent crystal sync motors or pilotone generators, multiple devices can be kept in perfect synchronization without using a common sync reference delivered via connecting cables or wireless transmissions. Motion picture cameras with crystal-regulated motors run at an exact and steady speed (within 0.001 percent of the stated speed), usually set to 24 frames per second for sync sound filming. Audio tape recorders can use crystal sync motors to ensure that they run at the same steady speed as the camera — an essential element in double-system sound synchronization. Pilotone generators use a quartz crystal to generate a steady tone that can be recorded on to tape and used to calibrate playback so that it matches the original recording speed, even if the recording drive motor did not run at a steady rate.

*Also* **crystal control.** *Compare* **cable sync; cableless sync.**

**CS** ABBR. *n. See* **CinemaScope perforation; Circle Surround; close shot.** *Compare* **script abbreviation.**

**CSA** ABBR. *n. See* **Casting Society of America.**

**CSC** ABBR. *n. See* **Canadian Society of Cinematographers.**

**CSS** ABBR. *n.* The digital encryption and authentication system used to protect the audiovisual content stored on pre-recorded DVDs and to prevent unauthorized copying, sharing, or viewing, including the enforcement of DVD regional encoding. [An initialism of *Content Scrambling System*.] *Compare* **Region # DVD.**

**CT filter** ABBR. *n.* A filter that adjusts the color balance of light. CT filters come in a base color, or fractional values (½, ¼, etc.) that provide varying shades within the base color. The CT filters, the type of light present, and the type of film used work in concert to produce the particular color pallet of a filmed work.

- CTB (Color Temperature Blue) filters move light up the color spectrum, generally to convert tungsten light to a daylight temperature.
- CTO (Color Temperature Orange) filters move light down the color spectrum, generally to convert daylight to a tungsten temperature.
- Magenta filters correct the effect of fluorescent light on tungsten film.

[An initialism of *Color Temperature filter*.]

**CTA** ABBR. *n. See* ***Children's Television Act of 1990.***

**CTB** ABBR. *n.* A color correction gel that converts tungsten light to daylight balance, used when the lighting conditions are mixed or do not match the film's emulsion. CTB comes in three primary gradients: full, half, and quarter. [An initialism of *Color Temperature Blue*.] *Also* **tungsten conversion filter.**

**CTL** ABBR. *n. See* **control track.**

**CTO** ABBR. *n.* A color correction gel that converts daylight to tungsten balance, used when the lighting conditions are mixed or do not match the film's emulsion type. CTO comes in three primary gradients: full, half, and quarter. [An initialism of *Color Temperature Orange*.] *Also* **daylight conversion filter.**

**CU** ABBR. *n. See* **close-up.** *Compare* **script abbreviation.**

**cube tap** *n.* A molded electrical line adapter with one male plug and two or more female plugs, allowing several low-amperage devices to be connected to one extension cord or electrical outlet.

**USAGE:** The *cube tap* takes its name from a common version that is molded in the shape of a cube, but the name applies to any adapter that serves a similar function, regardless of shape.

*See* **threefer; twofer.** *Compare* **spider box.**

**cucoloris; cucaloris; cucolorise; cucolorus** *n.* The original, and most correct, name for a *cookie*. The term "cookie," however, has the advantage of only one accepted spelling. [There are a number of unsubstantiated claims that cucoloris originally derived from *kukaloris*, the Greek word for "breaking of light" or "shadow play." An alternate theory holds that the device was originally developed by a Mr. Cucoloris. The actual derivation of this term remains uncertain.] *Also* **cookaloris; coo-koo; cukaloris; cuke; dapple sheet; kookalouris; kukaloris; ulcer.** *See* **cookie.** *Compare* **branch-a-loris; cello; cutter; gobo.**

**A cucoloris casting a patterned shadow (courtesy Matthews Studio Equipment, www.msegrip.com).**

**cue** *n.* **1.** A bit of dialogue or stage business that acts as a signal for another actor to begin a new bit of dialogue or stage business, often the last words of one actor's speech that indicate another actor speaks next. **2.** A signal given by one person indicating that another person should begin work, such as the stage director's cue to the on-camera talent in a live television broadcast. **3.** An element embedded in a film print (tab, sticker, barcode, etc.) that triggers some event in an automated theater (raising or lowering the house lights, opening or closing the curtain, etc.). **4. music ~ :** A musical segment within an audiovisual work, such as a musical bridge. **5. ~ point:** A musical cue linked to a specific visual event in an audiovisual work. *Compare* **catchword; cue up; hand cue; voice cue.**

**cue box** *n.* A device that receives one or more monitor mixes from a recording console and provides jacks to plug in several sets of headphones for use by singers, musicians, voice-over artists, or other studio talent. *Also* **headphone box.**

**cue breakdown** *n. See* **cue sheet.**

**cue card; cue-card** *n.* Something upon which one's lines have been written so that they can be read during a performance, often a large piece of white cardstock. Cue cards are generally held next to the camera to

prompt actors who cannot remember their lines, though they may also be placed in other locations so that they appear within the actor's natural eye line. A Teleprompter is essentially an electronic cue card, often used during news programs, awards program presentations, and political speeches.

Cue cards are common during live television performances such as comedic monologues and talk shows, and in sketch comedy shows such as *Saturday Night Live* (1975–). In fact, *Saturday Night Live* performers are notorious for constantly looking at the cue cards to read their lines rather than maintaining a natural eye line with their fellow actors.

Credit for developing the cue card is generally given to John Barrymore, who had them tucked in out-of-the-way places during stage performances in the 1930s. Ed Wynn placed cue cards in the orchestra pit when he worked in vaudeville, then brought the practice to national television for the first time with *The Ed Wynn Show* (1949–1950). Ed Wynn's cue cards were prepared by Barny McNulty, known as "The King of Cue Cards." McNulty went on to form Ad-Libs, a cue card company whose clients included Fred Astaire, Lucille Ball, Jack Benny, Milton Berle, Bob Hope, and Orson Wells.

*Also* **flip card; idiot card.** *Compare* **Lens Line Prompting System; SpeechVue.**

**cue dot** *n.* [A regionalism of the U.K.] *See* **changeover mark; motor cue.**

**CUE file; .cue** *n.* A computer file that contains the track layout information from a computer or video CD. (Essentially, the roadmap that details where each file should be placed on the disc.) The actual data from the disc is stored in a BIN file. *Compare* **BIN file.**

**cue light** *n.* A small light used to cue an actor or newscaster.

Cue lights are placed out of the camera's view and are small enough that they do not cast any light or create any shadows that the camera can register. Cue lights can be placed anywhere within the performer's field of view, thought in multi-camera television the cue light is usually placed directly on the camera itself.

**cue line** *n.* A line drawn on a film workprint, meant to be seen during projection in post-dubbing or scoring, which gives the actor or conductor a visual cue to begin.

**cue list** *n. See* **EDL.**

**cue mark** *n.* **1.** A circle or similar shape in the upper right corner of the film frame used to alert the projectionist to a pending reel change; a changeover cue. They usually appear in a set of two, separated by several seconds. The first mark cues the projectionist to start the second projector; the second mark cues the projectionist to switch projectors. The large film platters commonly in use today at multiplex cinemas have all but eliminated the need for cue marks and projector switching. **2.** A mark made on a workprint, generally to assist in sound synchronization. **3.** The item placed on a release print to trigger an event in an automated theater control system. *See* **sync mark.**

**cue mix** *n.* The sound mix sent to the headphones of performers in a studio. *Also* **headphone mix.**

**cue patch** *n.* A small piece of self-adhesive metallic or magnetic material affixed to the edge of the film to activate a printer light change or an automatic projector stop.

**cue point** *n. Also* **hit point.** *See* **cue.**

**cue print** *n.* A film print marked with sound re-recording cues.

**cue sheet** *n.* **1.** The written color timing instructions for an audiovisual work. **2.** A detailed presentation of music or sound effect spotting (or timing) notes, generally also including a transcription of all accompanying dialogue to ensure that the music and sound effects do not conflict.

Cue sheets are often laid out as a grid where each track is a column and time is measured in rows. By convention, film footage timing is expressed in 35mm footage, even when the work is in a different gauge.

**3.** A list of instructions for the composer that identifies the point in time within an audiovisual work when each musical piece (or "cue") should begin and end (generally to the nearest ⅓ second) along with additional notes on the specific nature (tempo, thematic purpose, etc.) of each musical cue. **4.** Sheet music arranged for a live performance during the theatrical presentation of a silent film. **5.** A document that details all of the music contained in an audiovisual work, including title, duration, composer, publisher, etc. Used for calculation and payment of broadcast music royalties. Generally prepared by the licensor (or prepared by the producer and provided to the licensor) and provided to the broadcaster who may be responsible for paying the royalties directly. *Also* **breakdown notes; cue breakdown.** *See* **mixing cue sheet; music cue breakdown; timing notes.**

**cue-to-cue** *n.* A rehearsal technique where the actors deliver only the first and last lines of each scene or key lines within a scene (the spoken cues), allowing the crew an opportunity to practice any lighting changes, scenery changes, etc.

**cue track** *n.* A sound recording that is used as a guide during filming or post-production sound recording (looping or overdubbing). *Compare* **click track.**

**cue up; cue** *v.* To align a film, videotape, or other material in preparation for playback: *As soon as you cue up the film, we can begin.*

**cukaloris; cukalorise; cuke** *n. See* **cookie; cucoloris.**

**cult movie** *n.* A work that fails to reach a mass audience, but instead develops a smaller, dedicated and often underground following. A cult movie's following can be built by audience word-of-mouth or by critical review and recommendation.

Frank Capra's *It's a Wonderful Life* (1946) was not a success upon its original release. It survived for years on the revival and college campus circuit until it found a wide audience on television as a Christmas holiday staple. Relatively few cult movies make it back to commercial success in the mainstream, but films such as Alex Cox's *Repo Man* (1984) and David Lynch's *Eraserhead* (1977) have still achieved moderate financial success playing to the fringe. Low budget horror films often live on as cult favorites, including George Romero's *Night of the Living Dead* (1968) and Sam Raimi's Evil Dead trilogy. Perhaps the most successful cult movie that has retained its cult status is Jim Sharman's *The Rocky Horror Picture Show* (1975). Midnight showings complete with audience participation have kept it in release for decades.

**Edge City's *Repo Man* (1984), a cult movie favorite (courtesy Heritage Auctions, www.ha.com).**

**cultural diplomacy** ACADEMIC *n.* The use of cultural exports to influence foreign public opinion and therefore gain political advantage. *See* **cultural imperialism.**

**cultural discount** BUSINESS *n.* The diminished value a film has as an imported product due to differences in language, style, cultural references and preferences, etc. For example, the cultural discount on U.S. movies imported into other English-speaking countries is small when compared to the cultural discount of a non–English film imported into the U.S. This can be expressed mathematically as the value of the domestic equivalent less the value of an import, all divided by the value of the domestic equivalent. *Also* **culturally biased; overseas receptivity.**

**cultural environment** ACADEMIC *n.* A society's collective behaviors, perceptions, preferences, and values.

**cultural hegemony** ACADEMIC *n.* **1.** Originally: the control of a nation's popular culture as exercised by the politically and economically elite. This Marxist theory was developed by Antonio Gramsci to explain why the inevitable socialist revolution predicted by *Das Manifest der Kommunistischen Partei* (*The Communist Manifesto*, pub. 1848) never materialized in the industrialized West. **2.** Commonly: the dominance of American culture over local and traditional culture in countries around the world, chiefly through the export of U.S. creative goods (movies, television programs, etc.) and brands (celebrities, fast food restaurants, apparel, etc.). *See* **cultural imperialism.**

**cultural imperialism** ACADEMIC *n.* Intentional dominance of world culture through media exports. The Hollywood studios are often charged with promoting cultural imperialism, beginning c. 1924 when articles started to appear in international newspapers criticizing the cultural effects of the U.S. domination of the worldwide cinema market. *See* **cultural diplomacy; cultural hegemony.** *Compare* **culture promotion; exporting culture.**

**cultural studies** ACADEMIC *n.* An interdisciplinary approach to media studies that combines anthropology, history, literary theory and criticism, philosophy, and sociology to examine the origin and impact of popular culture phenomenon. [Coined in 1964 by British sociologist Richard Hoggart.]

**culturally biased** *n. See* **cultural discount.**

**culture promotion** *n.* Presenting a particular culture in a positive light through audiovisual works. *Compare* **cultural imperialism.**

**cumulative; cume** *n.* **1.** The sum of all like items. **2. ~ audience:** The total number of unique households that watched some portion of a given television program or tuned to a particular channel at least once during a specified period of time. **3. ~ admissions:** The total number of people who were granted access to view a theatrical motion picture showing, summed over a specified period of time (a day, a weekend, a week, etc.). Cumulative admissions include both paid and unpaid admissions and those who were admitted to a showing but did not watch the entire program. Individuals who were admitted to multiple showings are counted multiple times. **4. ~ box office:** The total amount collected for paid admissions to a theatrical exhibition, summed over a period of time (a day, a weekend, the entire run of a film, etc.). Cumulative box office does not include unpaid admissions. Flat rate admissions, where a patron pays one fee and is grated access to more than one motion picture showing over some period of time (including double features), complicate the calculation of cumulative box office.

**cumulative audience; cume** *n. See* **unduplicated audience.**

**cumulative reach** *n.* The total unique households exposed to a broadcast program or advertisement over some period of time. The cumulative reach is generally lower than the total reach, which includes duplication due to repeated exposures, and the unduplicated (or cumulative) audience, which counts each household member individually. *See* **unduplicated audience.**

**cup block** *n.* A block of wood with a concave indentation in the face. Used to keep wheeled objects (light stands, parallels, etc.) in place or to raise the leg of a table or chair. The typical cup block is constructed of 1½" thick wood cut into a 5½" square with a ½" deep indentation cut into one face. They resemble, and are occasionally (and inappropriately) used as, an ashtray. Cup blocks were in more common use before the introduction of light stands with locking wheels. *Compare* **donut; stair blocks.**

**curling** *n.* When film does not lie flat, caused by dimensional differences between the emulsion and the base.

**USAGE:** Often used to mean *buckling.*

While film remains the most certain long-term archival medium for audiovisual works, it is susceptible to various forms of physical defect or damage. The most common include:

- Abrasions
- Buckling (Cockling)
- Channeling
- Cinch Marks (Rain)
- Curling
- Embossing
- Fluting (Edgewaving)
- Frilling
- Microspots (Redox Blemishes)
- Reticulation
- Roping (Run-Off)
- Scratches
- Shrinkage
- Sparkle
- Spoking
- Spotting
- Twisting
- Water Spots

**current executive** *n.* A studio or network employee in the creative department who provides creative oversight for projects currently in production. *See* **creative executive; development executive.**

**curtain raiser** *n. obs.* A short subject or cartoon presented at the beginning of a longer program containing one or more feature films.

**curvature of field** *n.* A lens aberration where the rays of light coming from a single plane (such as from a flat object) do not focus in a single plane. In fact, the focused image is more in the shape of a bowl, so that if one focuses on the center, the edges become blurry and if one focuses on the edges, the center becomes blurry. The effect may be diminished by using a higher *f*-stop so that less of the lens edges are used (where the effect is generally more pronounced). *Compare* **monochromatic aberration.**

**curvilinear distortion** *n.* Visual distortions where normally straight lines appear curved, or where curved lines are exaggerated; barrel distortion and pincushion distortion. *Compare* **linear distortion.**

**custom distressing** *n.* Shipping damage.

**Custom Electronic Design & Installation Association** *n. See* **CEDIA.**

**custom pit art; custom face pit art** *n.* DVD pit art supplied by the customer as an electronic file and converted into a glass master and pit art stamper. *Compare* **generic pit art; pit art.**

**customer premises equipment; CPE** *n.* Cable television equipment at the end user's location. CPE may be provided by the customer or the service provider.

**customer profile** *n.* A collection of data describing the demographic, psychological, and behavioral characteristics of a product's anticipated or actual customers, such as age, sex, and income. *Compare* **audience profile; consumer profile.**

**customer value** BUSINESS *n.* The positive difference between what a consumer pays to acquire a product and the benefits the customer receives from its use or ownership. For example, the difference between the cost of attending a theatrical exhibition of a motion picture (admission price, travel, parking, time spent, etc.) and the value of the enjoyment received from the experience. *Compare* **opportunity cost.**

**cut** *n.* **1.** A transition from one shot to the next one. Cuts are often used to switch from one camera angle to another or to convey a change of place, time, or mood.

Physical cuts include:

- **Straight cut:** An immediate switch form one shot to the next. The tail of the first shot is spliced directly to the head of the next. The most common type of cut.
- **Dissolve:** Now rather unfashionable except when used between sequences or in an extended montage.
- **Fade in/out:** Now mainly used to indicate the passage of time.
- **Wipe** and **Iris:** Now used mainly for archaic effect — to give the feel of an earlier time when these types of cuts were much more common.
- **Special purpose:** Video editing (including digital editing of film) allows for very sophisticated shot transitions including simulated 3-D page turns, among others. These are mainly used in television and rarely appear in film.

The physical cuts can be used to advance the narrative in several ways, including:

- **Continuity cut:** Moving from one shot to another (avoiding visual monotony) or one scene to another (carrying the story to different times and places).
- **Crosscut/Parallel cut:** Showing two separate actions in alternating shots.
- **Cutaways/Inserts:** Brief shots related to, but not directly a part of, the action.
- **Jump cuts:** Jarring changes in the visual image.
- **Match cut:** Linking different shots with similar visual compositions.
- **Montage:** A series of shots that set a mood, make a point, or establish a sense of time or place.

**2.** A particular edited version of a work; each different edit is a different cut (rough cut, director's cut, final cut, etc.). **3.** A strip of film containing a single shot. **4.** Equivalent to a *scene* in Japanese animation. **5.** A musical selection or cue. ➢ *v.* **6.** To edit. **7.** To decrease, or attenuate, the amplitude of a signal or particular frequency band. The opposite of *boost*. Equalizers boost or cut selected frequency ranges. **8.** To use a flag to block part of the light cast by a lamp. The shadow cast by the flag may range from hard or sharp to soft, depending on how focused the light is and how close the flag is to the light source. **9.** To attenuate the amplitude of a signal or particular frequency band. The opposite of *boost*. Equalizers boost or attenuate selected frequency ranges. ➢ *phr.* **10.** Called out by the director to end a take: the actors stop and the camera and sound recorder are shut off. Even if the actors stop in the middle of a take, or something else goes wrong, the camera and sound should continue to roll until the director or AD calls for "cut."

In normal circumstances, only two people call "cut": the director and the AD. The most important exception being that anyone on a set can call "cut" if there is a pending safety issue. For the most part:

- The director can call "cut" for any reason or no reason.
- The assistant director will only rarely call "cut," and then usually for technical or safety reasons — and occasionally because the director forgot to or could not be heard by everyone on the set.
- The camera operator will usually wait until after a shot is over to draw attention to technical problems that came up during shooting (such as mechanical difficulties, framing mishaps that may have ruined the shot — including actors not hitting their marks — or the presence of a boom mic in the frame). The camera should never simply run out of film in the middle of a shot unless the director was warned in advance that this was likely to happen.
- The sound mixer can call attention to mechanical sound problems or audio disturbances (such as an airplane flying overhead, a poorly placed microphone, etc.) that occurred during a shot, but will usually wait until after the shot is over under the theory that if there is an audio problem, it can be corrected during post-production. The exception being sound problems that are identified after the roll has started, but before action has been called. Audio recording tape should never run out during a shot for any reason. Tape is so inexpensive compared to film that if there is any chance it may run out, it should be replaced. (The same applies to videotape when shooting on video.)
- An actor may request an end to the take, but camera and sound should continue to roll until the director says otherwise.

*Compare* **hard cut; soft cut; transitional effect.**

**cut and hold** *phr.* Called out by the director to end the take (stop camera and sound), but keep everyone in their current positions (particularly the actors) in case the action needs to be picked up again in a new shot, the shot must be redone ("let's go again" or "back to one"), a continuity issue must be resolved, the lighting must be checked, etc. May be called out to hold the cast and crew while the camera gate is checked, before moving on to a new camera setup or location.

**cut away** *phr. See* **cut to.**

**cut back** *phr.* A script notation that the story returns to a prior scene with a direct cut (without a transition such as a fade). *Compare* **cut to.**

**cut effects** *n.* Sound effects taken from a sound library as opposed to those recorded or created specifically for the production in which they are used. *Compare* **Foley; pull.**

**cut-in** *n.* **1. ~ shot:** A brief cutaway to a close-up, such as a POV of a clock showing the current time. **2.** A commercial advertisement inserted by a local broadcaster in place of an advertisement carried in the network feed. *Compare* **drop-in.**

**cut in the camera** *phr. See* **cutting in the camera.**

**cut-off frequency** *n.* A frequency beyond which no appreciable energy is transmitted. It may refer to either an upper or lower limit of a frequency band. *See* **Nyquist frequency; rolloff frequency.**

**cut-out** *n. See* **cutout.**

**cut pix** *n. See* **workprint.**

**cut switch** *n.* A control used to mute a signal on a sound mixer. *Also* **defeat switch.**

**cut-through** *n.* A technique for examining incoming packets on a computer network switch or bridge whereby forwarding or filtering takes place as soon as the destination address has been decoded. Cut-through is a faster process than store and forward, but it may allow bad or misaligned packets to pass through the switching device. *Compare* **store and forward.**

**cut-through endorsement** BUSINESS *n.* A provision of a completion bond contract that allows a lender or financier to go directly to the financial backers of the completion bond company to satisfy a claim if the completion bond company itself is unable to do so (generally, if the bond company is insolvent and no longer able to meet its financial obligations).

**cut to** *phr.* A script notation that indicates a change in location; changing to a new scene with a direct cut (without a transition such as a fade). Some writers consider "cut to" to be superfluous in screenplays and instead rely on the shot headings to introduce scene or location changes, limiting "cut to" to treatments and outlines. *Also* **cut away.**

**cut track** *n.* An edited sound track or stem that is ready to be used either as a track in a premix (music or effects) or as a track in the final mix (dialog, music, or effects).

**cutaway** *n.* **1.** A brief shot that is related to, but not part of, the primary action in the scene where it appears.

Cutaways are often used to draw attention to a pertinent detail, to show the passage of time, to foreshadow a future event, or for symbolic or comedic comment upon a scene. For example, the passage of time can be shown by cutting to the hands of a clock, or cutting to clouds moving

across the sky or the changing of the seasons in time-lapse photography. Comedic comment could include showing a train entering a tunnel, or a ship entering a harbor, as a metaphor for a sex act. Although this sort of cutaway was not originally supposed to be funny, it has since become so cliché that it cannot be used seriously. Cutaways can also help an editor build a scene when the individual shots do not edit together smoothly, for instance cutting to an audience reaction shot to hide the cut between two takes of a stage or dance act.

**USAGE:** A cutaway should not be confused with an insert shot, though the two terms are often used interchangeably.

**2.** A shot taken with the intention of using it as a cutaway during editing.

**cutback; cut back** *n.* A return to the prior action. For example, when switching between two intercut scenes or when returning to the primary action following a cutaway. *See* **switchback.** *Compare* **flashback.**

**cute meet** *n.* The sweet (and often amusing or ironic) circumstances under which two characters are introduced to one another, typical of the leads in a romantic comedy. *Also* **meet cute.**

**cutline** *n.* A print advertising caption.

**cutoff point** *n.* The furthest possible distance that a camera lens can maintain a sharply focused image while shooting exterior backgrounds.

**cutout; cut-out** *n.* **1.** The material removed from a shot or scene during editing. **2.** A poor quality matte. The image looks as if it was "cut out" of one picture and placed in another rather than appearing to be one seamless composite picture. *Compare* **center cut-out; trims.**

**cutout animation; cut-out animation** *n.* An animation technique where flat shapes, generally cut from paper, cardboard, plastic, etc., are photographed in a series of poses against a flat background. For example, the original short film featuring the characters from *South Park* (1997–), *The Spirit of Christmas* (1992), was produced using paper cutout animation. The *South Park* series episodes are produced using computer animation that has been designed to replicate the look of the original paper cutout animation. *Also* **flat-figure animation.** *Compare* **silhouette animation.**

**cuts** *n. See* **trims.**

**cuts-only editing** *n.* A videotape editing configuration that allows only straight cuts. More complex transitions such as dissolves, wipes, etc. are not possible. A cuts-only editing setup usually consists of a playback deck, a recording deck, and an edit controller. As each new shot is recorded during editing, it replaces any material that may have been previously recorded at that point (video, audio, and control track). *Also* **assemble edit.** *Compare* **A/B roll editing.**

**cutter** *n.* **1.** *obs.* A film or sound editor.

In the early days of film, particularly when actualities were the norm, the editor's job consisted mainly of trimming off the unusable bits at the beginning and end of each shot and splicing the resulting film together. At this point, they were not really editors since they did not have a significant creative contribution. They were simply cutters. As films increased in complexity, adding narrative flow, multiple story lines, new techniques such as crosscutting, and expanded to multiple reels, the job of the cutter became more complex and required creative editing to make a movie out of all the individual bits. Recognition of the editor's art was slow in coming. For example, not until the 7th Academy Awards in 1934 was there a category for film editing.

**USAGE:** In the early days of cinema, *cutter* was a perfectly acceptable name for an editor, but it is now considered pejorative as it fails to recognize the creative contribution of the editor.

**2.** One who physically cuts and splices film, most often an assistant editor. **3.** A large flag or gobo used to "cut" (or block) the light from certain areas of the set, generally larger than 30" × 36" or long and narrow in shape, such as 12" × 42", 18" × 48", and 24" × 72".

**USAGE:** For all practical purposes, flags and cutters are the same thing, though in practice flags tend to be squarer while cutters tend to be larger than flags and more rectangular in shape.

*Compare* **conformer; negative cutter; negative matcher.**

**cutter print** *n. See* **workprint.**

**cutting** *n.* Editing (each individual edit is a cut); physically cutting film into shorter segments and then splicing them together to create an edited sequence; the electronic equivalent of film cutting performed with videotape or digital video equipment.

**cutting bench** *n. See* **edit bench.**

**cutting copy** *n.* **1.** The workprint at its various stages of development. **2.** The final edit of the workprint, locked and ready for use as a reference when conforming the negative. [A regionalism of the U.K.]

**cutting in the camera** *n.* **1.** Filming a sufficient variety of shots, generally in continuity order, so that little or no editing is required to complete the work. **2.** Filming only the shots the director wishes to use; providing little or no coverage.

This limits choice during editing, but ensures that only the director's vision may be realized in the final film. Of course, this could also lead to expensive re-shoots if it is later discovered that the scenes or sequences do not edit together well.

*Also* **cut in the camera; editing in the camera.**

**cutting on action; cutting on motion; cutting on movement** *n.* An editing technique that flows with the action on screen and results in unobtrusive edits.

One generally cuts from one shot that shows the beginning of an action to a different shot that shows the continuation of the same action, possibly with a slight amount of overlap in the action between the two shots. Cutting on action helps hide the edit point since the audience's attention is drawn to the on-screen motion, not the edit. Cutting from one static shot to another tends to create a plodding visual pace. Cutting on action gives a more dynamic visual pace to the work.

The action itself could be something as large as a collapsing building or as small as the turn of an actor's head. To be effective, the action must be filmed from two different angles with different composition lest the edit point appear to be a jump cut. In film, this is generally accomplished by using one camera and multiple takes. Stunt sequences are the exception and are generally filmed with multiple cameras that then provide the multiple angles from a single take. In television, the action is routinely filmed by multiple cameras — traditionally three for a situation comedy.

*Also* **action cutting.** *Compare* **continuity editing; invisible editing; match cut; matching action; overlapping action.**

**cutting rights** *n. See* **editing rights.** *Compare* **final cut.**

**cutting room** *n. See* **edit bay.**

**cutting room floor** *phr. See* **on the cutting room floor.**

**cutting sync** *n.* Editing a work recorded with double system sound (sound and picture recorded separately) where the sound and picture are still physically separate and are kept running in time by a synchronizer; traditional double system film editing. *Also* **editing sync; parallel sync.**

**cutting the negative** *n. Also* **negative cutting.**

**cutting to continuity** *n. See* **continuity editing.**

**CVBS** ABBR. *n.* [An initialism of *Composite Video Baseband Signal.*] *See* **composite video.**

**CVD** ABBR. *n.* A variation on the SVCD format for recording MPEG-2 video to a standard CD. CVD uses lower video resolution than SVCD (though still higher than a VCD), allowing more data to be stored on

a singe CD. The format was developed in 1997 as part of a Chinese government-sponsored program to produce an improved standard for CD-based video as compared to the earlier VCD format without relying on foreign-controlled patents as does the DVD format and thereby eliminating the need for local Chinese manufacturers and replicators to pay patent-related fees to foreign companies.

Material can be encoded with a constant or variable bit-rate and supports 44.1 kHz audio sample rates. CVD discs are compatible with most DVD players (the 44.1 kHz audio must be converted to the 48 kHz DVD sample standard, but the MPEG-2 compressed video is at a compatible resolution).

[An initialism of *China Video Disc*.] *Compare* **SVCD.**

**CVS** ABBR. *n.* An open source content management or version control system that allows one to record a history of changes to one or more documents or other electronic files over time, generally applied to large or complex projects, such as tracking all of the source code files in a software development project or all of the engineering drawings associated with set construction. [An initialism of *Concurrent Versions System*.]

**CW** *n.* A U.S. television network formed by the 2006 merger of CBS's UPN (United Paramount Network) and Warner Bros.'s WB network. The CW Web site is www.cwtv.com. [A blend of *CBS* and *Warner Bros.*]

**CWDM** ABBR. *n.* A method for combining up to 16 separate channels of data on a single optical cable by using different wavelengths for each channel. Typically, the channels are separated at 20 nanometer wavelength intervals. CWDM supports fewer simultaneous channels than dense wavelength division multiplexing, but more than standard wavelength division multiplexing. [An initialism of *Coarse Wave(length) Division Multiplexing*.] *Compare* **DWDM; WDM.**

**CX** *n.* The trade name for an analog audio noise reduction system originally developed by CBS for use with vinyl LP records and later applied to analog laserdiscs to combat signal interference between the audio and video carrier waves.

**cyan** *n.* A greenish blue color; one of the three subtractive primary colors — the other two being magenta and yellow; the complement of red. *Compare* **additive color.**

**The 2007 twenty-fifth anniversary re-edited version of the Ladd Company's *Blade Runner* (1982) (courtesy Heritage Auctions, www.ha.com).**

**cyberpunk** *n.* A science fiction movement offering a bleak, gritty, dystopian view of the future, often featuring societies where high technology (especially computers) and drugs are ingrained into daily life. The earliest works identified with cyberpunk include the novel *Software* (pub. 1982) and the movie *Blade Runner* (1982). The most cited example is the novel *Neuromancer* (pub. 1984), while the most commercially successful has been the movie *The Matrix* (1999). [A blend of *cybernetics* (the study of communication and control processes in biological and artificial systems) and *punk* (after the counterculture musical movement of the 1980s).]

**cyc** *n. See* **cyclorama.**

**cyc lights** *n.* A bank of lights that evenly illuminates a cyclorama or other large background or backdrop. *Also* **cyc strip.** *Compare* **broad.**

**A 1,000-watt 10-Light Cyc-Strip and a 3-Light Molepar Super Quartz Cyc-Strip (courtesy Mole-Richardson Co., www.mole.com).**

**cyc strip; cyclorama strip; cyclorama light** *n. See* **cyc lights.**

**cycle** *n. See* **animation cycle; distribution cycle; film cycle.**

**cycles per second; cps** *n.* A measure of signal frequency. *See* **Hz.**

**cyclic redundancy check; CRC** *n. See* **CRC.**

**cyclorama; cyc** *n.* **1.** A special coved wall that curves at all corners shown in the camera frame — from one wall to the next or between the wall and the floor — so that it blends evenly from one surface to another; a cycloramic wall. When properly painted and lit, it creates a shadowless, seemingly unending background. **2.** A stage that contains a cycloramic wall. **3.** A large, curved backdrop, often painted to represent the sky.

**D** ABBR. *n.* **1.** Digital. **2.** Director. **3.** Dialogue with sexual content; Some Suggestive Dialogue as in TV-PG-D, or Intensely Suggestive Dialogue as in TV-14-D.

**D for Dialogue, a U.S. television classification system rating icon (definition 3).**

**D/A; DAC** ABBR. *n. See* **digital-to-analog converter.** *Compare* **A/D.**

**D/A/D** ABBR. *mod.* Digital-to-analog-to-digital conversion. *Compare* **analog hole.**

**D-beta** *n.* [Clipped from *Digital Betacam*.] *See* **Digital Betacam.**

**D-boy** SLANG *n.* A male D-girl, unusual in this largely female-dominated segment of the entertainment industry.

**USAGE:** Potentially offensive.

[Clipped from *development boy*.] *See* **D-person.**

**D/C** ABBR. *n. See* **down-converter.**

**d-cinema; dCinema** *n. See* **digital cinema.**

**D-connector** *n. See* **D-sub.**

**"D" county; D-county** BUSINESS *n.* One of the most sparsely populated U.S. counties (or local equivalent), generally covering rural areas; a U.S. county with a population less than 40,000 or that does not include any part of a Metropolitan Statistical Area (MSA) with a population over 40,000, excluding the designated "A," "B," and "C" counties as determined by Nielsen Media Research. Used in the calculation and presentation of marketing statistics and demographics.

**D/D** ABBR. *n. See* **day-for-day.**

**d-film** *n.* Digital material recorded on film for presentation.

**D-girl** SLANG *n.* A low-level female staff person working in story development, mainly literary acquisitions and early script revisions. Generally used as a pejorative. D-girls have little actual clout within an organization but are relied upon to track potential properties so that their employers are in position to option the best of the new material as soon as it comes on the market.

Roger Kumble, author of the play *Pay or Play* (1993) and director of the film *Cruel Intentions* (1999), also wrote a play called *d girl* (1997) that looked at the darker side of success in Hollywood and the impact it has on a young and aspiring D-girl who must learn to swim with the sharks. The play is often mean-spirited in its satire, but it was a resounding success in Los Angeles playing to Hollywood insiders who saw much truth in what was portrayed.

[Clipped from *development girl.*] *See* **D-person.** *Compare* **D-boy.**

**D-ILA** ABBR. *n.* The trade name for a digital projection display technology developed by JVC that uses a reflective-mode active matrix liquid crystal display to control light output. D-ILA technology has been used to produced theatrical digital projectors with high resolution, brightness, and contrast. [An initialism of *Digital Image Light Amplifier.*] *Compare* **DLP; SXRD.**

**D log E curve** ABBR. *n.* A film emulsion characteristic curve that shows the relationship between image density (D) and exposure (E) where the exposure axis displays the logarithm of E (log E) rather than the direct value of E.

A logarithm is the power to which ten must be raised to equal the stated number. Thus since 10 must be raised to the power of 2 (or $10^2$) to equal 100. Similarly, since $10^{1.623249} = 42$.

Logs can use bases other than 10, but if they do, they are specifically identified as such. For example, $\log_2 100$ is the power to which 2 must be raised to equal 100 (or 6.643856).

If no base is specified, then one assumes the base is 10. Thus, and $\log_{10}$ E mean the same thing. Logarithmic scales are often used when one is dealing with numbers that increase quickly, since the logarithm produces a flatter curve (and an easier to read graph) than the original number without altering the fundamental numeric relationships.

[An initialism of *Density log Exposure curve.*] *See* **characteristic curve.**

**D-max** *n.* That portion of a film emulsion's characteristic curve where continued increases in exposure have no visible impact on the film image — the film image has reached maximum density and any further exposure will have no affect. D-max is reached within the curve's shoulder area.

For reversal film, the above is reversed. D-max is achieved at the minimum exposure end of the curve, rather than at the maximum exposure end as is the case for negative film. This is because, in reversal film, minimum light exposure results in maximum image density after the film is processed.

[Clipped from *density-maximum.*] *Also* **maximum density.** *Compare* **characteristic curve.**

**D-min** *n.* That portion of a color film emulsion's characteristic curve where continued reductions in exposure have no visible impact on the film image — light at this low level is simply not enough to register in the emulsion and therefore has no impact on the resulting image density when the film is finally processed. The same phenomenon in black-and-white film is called *base plus fog density.*

For reversal film, the above is reversed. D-min is achieved at the maximum exposure end of the curve, rather than at the minimum exposure end as is the case for negative film. This is because, in reversal film, maximum light exposure results in minimum image density after the film is processed.

[Clipped from *density-minimum.*] *Also* **minimum density.** *Compare* **base density; characteristic curve.**

**D/N** ABBR. *n. See* **day-for-night.**

**D-person** *n.* A gender neutral D-girl, applies equally to male or female staff. [Clipped from *development person.*] *See* **D-boy; D-girl.**

**D/S; DS** ABBR. *n. See* **downstage; downstream.**

**D-sub; DSUB** *n.* A type of electronic connector commonly found on computers and data transmission devices with a D-shaped angled housing and 9 interior pins. [Clipped from *D-subminiature connector.*] *Also* **D-connector; D-type connector.**

**D-Theater** *n.* [Clipped from *digital theater.*] *Also* **dCinema.** *See* **Digital-S.**

**D-type connector** *n. See* **D-sub.**

**D-VHS** ABBR. *n. See* **Digital-S.**

**D1; D-1** *n.* A component digital video recording format introduced by Sony in 1987. The first professional digital video format.

D1 features uncompressed ITU-R 601 component digital video and 4:2:2 8-bit sampling recorded on a 19mm (roughly ¾") cassette tape. A single D1 device can support both 525/60 (NTSC) and 625/50 (PAL) video capture rates. D1 also supports 4, 16-bit audio channels sampled at 48 kHz. Longer recording times are achieved by using thinner tape stock.

**USAGE:** Often used incorrectly to refer generically to all component digital recording formats.

**D2; D-2** *n.* A composite digital video recording format introduced by Ampex in 1989 as a lower-cost alternative to D1. The first professional digital video recording format to use composite, rather than component, video. Delivers improved video and audio quality versus 1" or Betacam SP formats.

D2 features uncompressed 4fSC/SMPTE 244M composite digital video and 8-bit data sampling recorded on a 19mm (roughly ¾") cassette tape. A single D2 device can support either 525/60 (NTSC) or 625/50 (PAL), but generally not both. D2 supports 4, 20-bit audio channels sampled at 48 kHz. Ampex won an Emmy for developing the D2 format in 1989.

**USAGE:** Often used incorrectly to refer generically to all composite digital recording formats.

**D3; D-3** *n.* A professional digital video recording format introduced by Panasonic in 1991.

D3 features uncompressed 4fSC composite digital video and 8-bit data sampling recorded on a ½" tape. A single D3 device can support either 525/60 or 625/50, but generally not both. D3 supports 4, 16-bit audio channels sampled at 48 kHz.

*Compare* **D5; HD D5.**

**D4** *n.* There is no D4 digital video standard — the standards jump from D3 to D5. The most common reason given is that the number four is considered unlucky in Japan (it is pronounced the same as the Japanese word for death).

**D5; D-5** *n.* A professional digital video recording format introduced by Panasonic in 1994.

D5 features uncompressed ITU-R 601 component digital video and 4:2:2 10-bit sampling (for 4:3 aspect ratio images) or SMPTE 267M component digital video and 4:2:2 8-bit sampling (for 16:9 aspect ratio images) recorded on a ½" tape. A single D5 device can support either 525/60 or 625/50, but generally not both. D5 also supports 4, 20-bit audio channels sampled at 48 kHz. Most D5 machines can play back (but not record) D3 format tapes.

*Compare* **HD D5.**

**D5-HD; D-5HD** *n. See* **HD D5.**

**D6; D-6** *n.* A high-end professional digital video recording format developed by BTS and Toshiba c. 2000.

D6 features uncompressed SMPTE 240/260M component digital video

and 8-bit data sampling recorded on a 19mm (roughly ¾") cassette tape. A single D6 device can support multiple image capture modes including 1125/60, 1250/50, and 1080i/60. D6 supports 10 audio channels in 60 fields-per-second mode and 12 audio channels in 50 fields-per-second mode. In either case, they are sampled at 48 kHz at a maximum of 24-bits per sample.

**D7; D-7** *n. See* **DVCPro.**

**D8; D-8** *n. See* **Digital8.**

**D9; D-9** *n. See* **Digital-S.**

**D10** *n. Also* **422P@ML.** *See* **MPEG IMX.**

**D65** *n.* The most neutral shade of white that can be generated using a color monitor or television; the color temperature of 6500° K. *Compare* **white point.**

**DA** ABBR. *n. See* **distribution amplifier.**

**DA88** ABBR. *n.* A high capacity digital audio tape format — essentially a Hi8 metal particle analog video tape formatted to record digital audio. DA88 tapes can record nearly 1,000 minutes of up to 8 channels of digital audio sampled at either 44.1 or 48 kHz. May be used to record production sound or as a recording format in post-production. *Compare* **DAR; DAT; Nagra.**

**da Vinci** *n.* The trade name for a group of digital color enhancement and image restoration machines used for digital finishing and during the DI process, including the Resolve digital mastering suite, 2K Plus color corrector and enhancer, Splice virtual telecine, and Revival for film repair and restoration. The da Vinci Web site is www.davsys.com.

**DAB** ABBR. *n. See* **digital audio broadcasting.**

**DAC** ABBR. *n. See* **digital addressable controller; digital-to-analog converter.** *Compare* **ADC.**

**Dadaism; DaDaism; Dada** *n.* The artistic movement that began in Zürich in 1916, variously attributed to Hans "Jean" Arp and Tristan Tzara.

The movement became particularly strong in Germany, France, and Switzerland where it evolved as a reaction to the effects of World War I. It rejected established institutions and forms, abandoned artistic clichés (such as poems that rhymed — or even made sense) and emphasized "nothingness." It became known by some as the anti-art. Dadaists also experimented in new art forms, developing the first multi-media performance art pieces. Dadaists such as George Grosz, Johannes Baader, Hannah Höch, Raoul Hausmann and Hans Richter became particularly known for their multi-media works. The Dada movement paved the way for, and later evolved into, surrealism. Notable films during the transition between Dadaism and surrealism include *Le Retour* à *la Raison* (*Return to Reason*, 1923), *Entr'acte* (1924), and *Anémic cinéma* (1925).

[Coined in 1916. Attributed to Tristan Tzara. From the French *dada*, meaning hobbyhorse.] *Compare* **Aestheticism; expressionism; formalism; impressionism; magical realism; modernism; naturalism; realism.**

**Daddy Long Legs** *n.* The trade name for an overhead stand with an extra-wide base. *See* **overhead stand.**

**Daedaleum** *n. obs.* The trade name for a mechanical persistence of vision device that later became better known as the Zoetrope.

The Daedaleum was developed in 1834 by William George Horner. It used the same basic principal as the Phenakistiscope except that the device was based on a rotating drum rather than two interlocked disks. The drum had aperture slits along its upper half. Along the lower half were images arranged around the interior of the drum. When the drum was spun and one looked through the slits and down towards the images, the drawings inside the drum appeared to move. The Daedaleum was also called the "Wheel of the Devil" because the original scenes depicted a devil waiving a pitchfork. The drawings could be changed by replacing the 2½-foot image strip that lined the inside of the drum. When later scenes depicted everyday events such as a child jumping rope or a man operating a water pump, the device became known as the "Wheel of Life."

*Compare* **Phenakistiscope; Praxinoscope; ²Stroboscope; Tachyscope; Zoetrope.**

**DAHDSR** ABBR. *n.* [An initialism of *Delay, Attack, Hold, Decay, Sustain, and Release*.] *See* **ADSR.**

**dailies** *n.* Film clips or video segments of the circle takes from the prior day's work viewed each day of production.

When shooting wraps each day, the film is sent off to the lab for processing. Circle takes are printed and returned the next morning while the negative is held in the lab's vault. If dailies are delivered on film, then the editor — or more likely, an assistant editor — transfers the audio to magnetic film and synchronizes the audio with the film print. If dailies are delivered on video — as they often are, especially if the work is to be edited electronically on a nonlinear editing system — then the lab will synchronize image and sound and return the video dailies ready to view.

Film dailies are generally screened for the director and producer along with the cinematographer, editor, and script supervisor. Occasionally, dailies may be screened for the principal actors. Video dailies tend to be seen by a larger audience, often including production company executives and financiers, because they are so easily copied and viewed while film dailies require a special double-system film projector to view them with sync sound. Low budget productions may not screen dailies, particularly if they are shooting on a very tight schedule or at a location where screening cannot be conveniently performed.

The main purpose of dailies is to make adjustments to the next day's shooting if a problem with the prior day's work is discovered. The particular downside of video dailies is that it is much harder to judge the quality of the cinematography or the subtlety of the performances. If the final product is destined for video, then this is not a particular concern. However, if the target is theatrical distribution, then there may be subtle imperfections in the work that only show up when it is projected onto a large screen.

*Also* **rushes.** *Compare* **selects; video assist; workprint.**

**daily** *n. See* **on a daily.**

**daily continuity log** *n.* The sheet used by the script supervisor to chronicle the day's activities on a production set. The details listed include filmed setups, camera roll numbers, sound roll numbers, printed takes, recorded picture-time credits, and recorded page-count credits. This information is used to complete the Daily Editor's Log and Daily Progress Report.

**daily continuity report; daily continuity notes** *n. See* **continuity report.**

**daily editor's log** *n.* The sheet prepared by the continuity supervisor during production and used by the assistant film editor to prepare dailies. It contains the following information: set and shot descriptions, scene numbers, slate numbers, printed takes, and recorded picture-time credit. *Compare* **dailies; daily continuity log.**

**daily electronic feed** *n. See* **DEF.**

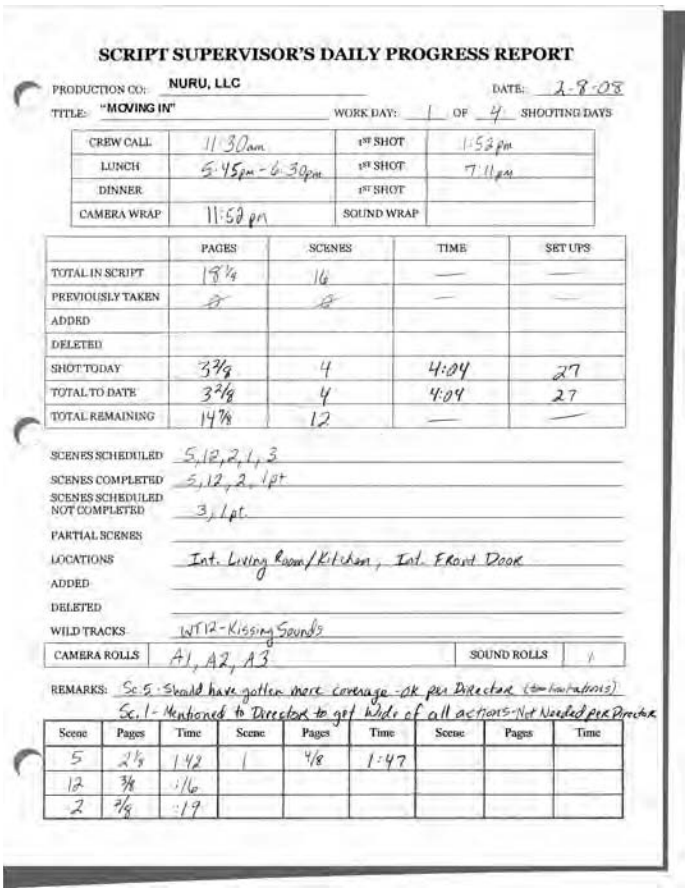
**daily production report** *n. See* **production report.**

**daily progress report; script supervisor's ~** *n.* A record of the day's on-set production activities, as chronicled by the script supervisor. The report lists the page count, scene count, setup count, and picture-running. After its completion, this sheet is given to the 2nd A.D., who in turn submits it to the production office. *Compare* **daily continuity log; production report.**

**daily sound report** *n. See* **sound report.**

**One day's activity from the short film *Moving In* (2008) (courtesy Chase Gordon).**

**daily strip; strip** *n.* A television program scheduling practice where a horizontal strip in the schedule grid (same time on consecutive days, generally Monday through Friday) is filled with different episodes of the same program series. Programs scheduled across the board in a daily strip are usually daytime programs such as soap operas and game shows aired during the week (when viewing habits tend to be most fixed), live news programs, and off-network syndicated reruns, generally sitcoms. *Also* **across the board.** *Compare* **checkerboarding; stripping.**




**Script supervisor's daily progress report from the short film *Moving In* (2008) (courtesy Chase Gordon).**

***Daily Variety*** *n.* A daily motion picture industry trade paper focusing on the U.S. market. *Daily Variety* debuted in 1933. The *Variety* Web site is www.variety.com. *See* ***Variety.*** *Compare* ***Hollywood Reporter.***

**daisy chain** *n. See* **serial.**

**Dalsa Origin** *n.* The trade name for a high resolution digital motion picture camera developed by the DALSA Corporation of Ontario, Canada The Origin uses a single sensor design to capture motion picture data at up to 4k (4046 × 2048) resolution, features a traditional optical viewfinder, and can use existing 35mm PL mount motion picture camera lenses. The DALSA Web site is www.dalsa.com. *Compare* **Grass Valley Viper FilmStream; Panasonic VariCam; Panavision Genesis; Sony CineAlta.**

**DAM** ABBR. *n. Also* **digital asset management.** *See* **media asset management.**

**damping** *n.* **1.** Applying friction to remove energy and reduce vibrations in a mechanical system. For example, the reduction of movement of a speaker cone, due either to the electromechanical characteristics of the speaker driver and suspension or the effects of pressure inside the speaker enclosure. **2.** Fiberglass material used as acoustic insulation inside speaker enclosures.

**damping factor** *n.* The extent to which an amplifier can control the motion of a loudspeaker cone after the signal has stopped. Speaker cones have a natural tendency to continue vibrating after the power has been shut off, especially at low frequencies, so special amplifier circuitry is required to dampen unwanted speaker cone vibrations. The damping factor of an amplifier generally varies with frequency. *Compare* **hangover; impulse response; ringing.**

**dance belt** *n.* A thong-type undergarment occasionally worn by male dancers to keep their fiddly bits in place when physically active without leaving a visible undergarment line that may be seen through a costume.

**dance director** *n. See* **choreographer.**

**dance floor** *n.* A smooth, flat, temporary floor constructed to allow free dolly movement without a track. Generally constructed of ¾" plywood topped with Masonite. The dance floor may sit directly on top of an existing floor or be raised above ground level on a low platform.

**dapple** *n.* A shadow that seems to have been cast by a branch with leaves on it, such as from a branch-a-loris. [After the mottled (or dappled) pattern of the shadow.] *Compare* **cucoloris.**

**dapple sheet** *n. See* **cookie; cucoloris.**

**DAR** ABBR. *n.* A electronic device that records sound to digital media, such as DAT, solid state memory, or a hard disk. [An initialism of *Digital Audio Recorder*.] *Compare* **DAT.**

**dark comedy; dark humor** *n. See* **black comedy.**

**dark fiber** *n.* **1.** Fiber optic cable that is available, but not in use. Generally installed in anticipation of some future need without the electronic and optical equipment necessary to carry a signal. **2.** Fiber optic wire that was installed and is owned by one party, but that has been lit up (activated and used) by a third party, generally a business consumer that is leasing the fiber from the owner but who is not paying for any of the fiber owner's communications services. *Also* **unlit fiber.**

**dark lighting** *n.* A type of lighting that uses more shadows and less light for a specific effect. Used extensively in film noir. Also seen in *The X-Files* (1993–2002) and *Blade Runner* (1982). *See* **low-key lighting.**

**darkness** *n.* The amount of low-frequency detail present in a sound signal or the corresponding lack of high-frequency detail. Since high frequencies diminish with distance, darker sounds seem to be farther from the listener. *Compare* **brightness.**

**DARS** ABBR. *n.* A reference signal used for synchronizing equipment in digital audio studio applications. The signal conforms to the AES3 standard, but often with only the preamble component active. Described as a recommended practice in AES11-1997. [An initialism of *Digital Audio Reference Signal*.]

**DASE** ABBR. *n.* An interactive television standard developed in 2003 by the ATSC. DASE provides a vendor-neutral software specification that enables interactive and enhanced content to run on a variety of devices, regardless of manufacturer. Similar to the Multi-Media Home Platform (MHP) standard developed by the DVB. The ATSC Web site is www.atsc.org. [An initialism of *DTV Application Software Environment*.] *Also* **A/100.**

**DAT** ABBR. *n.* A digital audio format developed by Sony that records up to 2 hours of 4-channel, 16-bit audio on a 3.8mm magnetic tape (or 2 audio channels with a separate time code control track). DAT can provide sound quality superior to a CD. (The DAT format supports 32 kHz, 44.1 kHz, and 48 kHz sound sampling, while audio CDs only support 44.1 kHz sound.) Two-channel digital audio tape is increasingly popular for production sound recording, though some purists prefer the audio qualities of analog recording.

**USAGE:** There are two principal variants of DAT: *R-DAT*, where the *R* indicates a system that uses a rotating tape head, and *S-DAT*, where the *S* indicates a system that uses a stationary tape head and a higher linear tape speed. R-DAT is by far the most common, so unless one specifies S-DAT, R-DAT is assumed.

[An acronym of *Digital Audio Tape*.] *Compare* **DAR; DLT; Nagra.**

**data aggregator** *n.* An entity that collects descriptive information about a work from a variety of sources and makes these data available to third parties, generally for a fee. *Compare* **schedule provider; usage data provider.**

**data-cine** *n.* A device that converts motion picture film into either video (similar in function to a telecine) or high-resolution digital data (similar in function to a film scanner). Datacine machines include the Cintel C-Reality/DSX or Millennium II and the Philips/Thomson Spirit line. *Compare* **film scanner; telecine.**

**Cintel C-Reality/DSX (left) and Thomson Spirit 4K data-cines (left image courtesy Cintel International Ltd., www.cintel.co.uk, right image courtesy Thomson, www.thomsongrassvalley.com).**

**data compression** *n. See* **[1]compression.**

**Data Over Cable Service Interface Specification** *n. See* **DOCSIS.**

**data rate** *n.* The amount of data presented or transmitted each second, often expressed in Kbps (kilobits per second) or KBps (kilobytes per second). A movie intended for playback on a single speed CD-ROM may be encoded at a data rate of 100 KBps, a double speed CD-ROM movie at about 200 KBps, etc. The data rate of uncompressed NTSC (standard definition) video is equivalent to 27 megabits per second. *See* **bit rate.** *Compare* **data transfer rate.**

**data rate limiting** *n.* The ability of a program or codec to control the final size of a compressed movie so that it meets the specified data rate requirements. *Compare* **variable bit-rate encoding.**

**data rate spikes** *n.* Short sections of a digital work that have significantly higher data rates than the rest of the work. If not properly managed, spikes may cause dropped frames or other problems. *Compare* **variable bit-rate encoding.**

**data transfer rate; DTR** *n.* The speed at which data are transferred between a host and a data recording device. Usually expressed in Kbps (kilobits per second) or Mbps (megabits per second), and sometimes in Mb/minute (megabits per minute). Often the peak rate rather than the sustained transfer rate. *Compare* **data rate.**

**datacast** *v.* **1.** To transmit secondary data (other than audiovisual programming) in a digital audio or audiovisual broadcast signal. ➢ *n.* **2.** The content of a datacast (the secondary data only, not the primary audiovisual program). The types of data that can be included in a datacast include games, secondary programming (such as interviews with the stars of the associated program), descriptive data about the music included in a program, information on how to purchase products featured in a program, etc. To receive the datacast, the consumer must have a specially-equipped computer, set-top box, or other digital receiver. *Compare* **cablecast; podcast; telecast.**

**date of first exploitation** LEGAL *n. See* **first exploitation date.**

**date of first publication** LEGAL *n. See* **publication date.**

**DAW** ABBR. *n.* A computer-based system for digital sound editing, recording, and synthesizing (sequencing, effects processing, mixing, equalizing, and otherwise manipulating digital sound). Basic digital sound editing features are also built into most non-linear video editing systems. [An initialism of *Digital Audio Workstation*.]

**Dawn process** *n.* An in-camera composite photography process developed for still photography by Norman Dawn in 1905, then adapted for motion picture use in 1907. The process used a locked-off camera to film live action or models and composite them with additional visual elements painted on a sheet of glass placed in front of or behind

the action (depending on the staging). Dawn later developed a matte box that could hold the painted glass plate securely in front of the camera lens. The process was commonly used well into the 1930s, when font- and rear-screen projection process shots became more common. Since then, digital compositing has largely replaced the Dawn process, though it is still used on occasion to achieve in-camera effects, as in *Dances with Wolves* (1990).

**day and date; ~ release** *n.* **1.** A release pattern where a film is opened on the same day at more than one theater and/or in more than one territory.

Traditionally, day and date releases occurred at multiple theaters within a single market or in multiple markets within a single territory (for example, multiple cities within a country). More recently, day and date releases have involved a simultaneous worldwide release in multiple major markets. In these cases, the film may not open on exactly the same date in every territory since different territories have different theatrical weekends. For example, the French film weekend begins on Wednesdays (when most new films are released in France) while the U.S. film weekend begins on Friday. A day and date release covering the U.S. and France may actually begin two days earlier in France than in the U.S.

With the prominence of the wide release (beginning in the late–1970s), the traditional division of first- and second-run theaters no longer holds, so most releases in a single territory are day and date. (The occasional limited or platform release being the exception.) This practice allows distributors to capitalize on the strong public awareness created by a concentrated marketing and publicity campaign while also reducing the impact of video piracy on theatrical ticket sales. Only the largest distributors can afford the financial investment in prints and advertising required for a worldwide day and date release. For example, the day and date release of *The Matrix Revolutions* (2003) required 18,013 prints and covered theaters in 107 different countries.

**2.** A release pattern where a work is available via more than one distribution channel or in more than one media at exactly the same time. For example, pay-per-view could be day and date with the home entertainment release. *Compare* **concurrency; wide release.**

**day-for-day; D/D** *mod.* Relating to an exterior daytime scene that is filmed during the day. This is the most common type of exterior shooting. The only reason to specifically identify day-for-day shooting would be to distinguish it from any day-for-night or night-for-day shooting that may also take place during the same production. [After the pattern of *day-for-night*.] *Compare* **day-for-night; night-for-day; night-for-night.**

**day-for-night; D/N** *mod.* Relating to a nighttime scene that is filmed during the day. Generally only applied to exterior shots.

Shooting day-for-night is often logistically easier than actually shooting at night but requires special filters, controlled underexposure, or special processing to pull off effectively.

*Also* **nuit Américaine.** *Compare* **day-for-day; night-for-day; night-for-night.**

**day-out-of-days; ~ report; ~ schedule** *n.* The report that shows on which production days each actor will work, including non-working days for which she will be paid (holidays, hold days, etc.); the top-sheet of the shooting schedule.

**day part; daypart** *n.* A major division of the broadcast day; a block of time with different television audience sizes and demographics. Different day parts lend themselves to different types of programming and command different advertising rates.

The traditional day parts for U.S. television networks include:

- **Early Morning:** 5:30 AM–9:00 AM
- **Morning:** 7:00 AM–9:00 AM (if preceded by late night) or 9:00 AM–12:00 noon (if preceded by early morning)
- **Daytime:** 9:00 AM–4:30 or 5:00 PM (depending on the start time for early fringe)
- **Afternoon:** 12:00 noon–5:00 PM
- **Late Afternoon:** 5:00 PM–6:00 PM
- **Early Fringe:** 4:30 PM or 6:00 PM–7:30 PM (depending on if preceded by daytime or late afternoon)
- **Access** or **Prime Access:** 7:30 PM–8:00 PM
- **Prime Time:** 8:00 PM–11:00 PM Monday–Saturday or 7:00 PM–11:00 PM Sunday
- **Late News:** 11:00 PM–11:30 PM
- **Late Fringe:** 11:00 PM or 11:30 PM–1:00 AM (depending on if preceded by prime time or the late news)
- **Late Night** or **Overnight:** 1:00 AM–5:30 AM (if followed by early morning) or 7:00 AM (if followed by morning)

Broadcasters use different sets of day parts, including:

- Morning, daytime, early fringe, access, prime time, late news, late fringe, and late night; or
- Early morning, morning, afternoon, late afternoon, early fringe, access, prime time, late fringe, and overnight.

**day player** *n.* An actor who is hired and paid by the day, usually for only a few scenes or lines within a larger work. *See* **bit player.** *Compare* **featured player.**

**daylight** *n.* The light of the sun and sky, or something that shares the same color qualities. Daylight usually looks white, but it is actually a mixture of all of the colors of the visible spectrum. The exact mixture varies throughout the day and depends on the amount of cloud cover, atmospheric pollution, and the height of the sun in the sky. *See* **5,400°K.** *Compare* **fluorescent light; quartz light; sunlight; tungsten light.**

**daylight-balanced** *mod.* Able to create, or intended for use with, lighting conditions that approximate sunlight at noon, with a color temperature of roughly 5,400°K. (The actual color temperature of sunlight varies throughout the day, being cooler in the morning and evening.) When shooting on film, it is important to match daylight-balanced light with daylight-balanced film, since tungsten film will have a blue cast if used in unfiltered daylight. *See* **5,400°K.** *Compare* **color-compensating filter.**

**daylight conversion filter** *n. See* **CTO.**

**daylight developing** *n.* Processing film for same-day rush delivery rather than processing it over night for next-day delivery as is the norm.

**daylight film** *n.* Color film that is designed to reproduce accurate color when the light source has a color temperature of about 5,400°K, such as the midday sun or daylight-balanced lamps. If daylight-balanced film is used under tungsten light without proper filtration, the resulting images will have an orange cast. *Compare* **tungsten film.**

**daylight loading spool** *n. See* **daylight spool.**

**daylight projection** *n.* Film projection in a fully lit, rather than darkened, room. This generally requires rear-projection. *Compare* **process shot.**

**daylight spool** *n.* A film spool that can be loaded into a camera magazine without a changing bag or darkroom (but not in strong, direct light). These are generally 100–400' 16mm film spools or 100' 35mm film spools with solid side supports, traditionally made of aluminum and painted flat black. The solid sides prevent light from exposing the film edge-on. The outer few layers of film on the spool will be exposed — and therefore unusable — but the film deeper into the roll is generally unaffected. Daylight spools are not 100 percent effective and should be used in the least amount of light possible given the current situation.

**USAGE:** Technically, this should be called a *reel* because it has side supports and *spools* do not, but it is still called a spool because it is loaded into a camera, and all film going into a camera is assumed to be on a spool.

*Also* **loading spool.** *Compare* **spool down.**

**daylight-to-tungsten** *n.* Using filters or gels to convert daylight to tungsten-balanced light. *Compare* **tungsten-to-daylight.**

**daytime; ~ television** *n.* **1.** A division of the television broadcast day that overlaps the traditional working day, typically from 9:00 AM to 4:30 or 5:00 PM Monday through Friday. Preceded by morning and followed by early fringe. The viewing audience is smaller during the day than it is during prime time, so advertising rates and revenues are lower. As a result, the budgets for daytime programs are much lower than for prime time programs. U.S. broadcast television daytime schedules typically include soap operas, game shows, and talk shows. ➢ *mod.* **2.** The programs that air during the daytime. *Compare* **day part.**

**daytime drama** *n. See* **soap opera.**

**Daytime Emmy** *n. See* **Emmy Awards.**

**daytime serial** *n. See* **soap opera.**

**daytime soap** *n.* A dramatic serial that plays during the daylight hours rather than during the evening prime time, typically between 11:00 AM and 4:30 PM Monday through Friday.

**dB** ABBR. *n. See* **decibel.** *Compare* **VU.**

**dB-** *aff.* A prefix indicating that a measurement is presented using a logarithmic scale similar to that of the familiar decibel system. In such cases, the *dB* symbol is followed by a second symbol identifying the specific measurement being presented.

A logarithm is the power to which ten must be raised to equal the stated number. Thus since 10 must be raised to the power of 2 (or $10^2$) to equal 100. Similarly, since $10^{1.623249} = 42$.

Logs can use bases other than 10, but if they do, they are specifically identified as such. For example, $\log_2 100$ is the power to which 2 must be raised to equal 100 (or 6.643856).

If no base is specified, then one assumes the base is 10. Thus, and $\log_{10}$ E mean the same thing. Logarithmic scales are often used when one is dealing with numbers that increase quickly, since the logarithm produces a flatter curve (and an easier to read graph) than the original number without altering the fundamental numeric relationships.

**USAGE:** Often, the two symbols used in *dB-* notation are run together, as in "dBFS," but the Audio Engineering Society recommends that they be separated by a space, as in "dB FS."

**dB FS; dBFS** ABBR. *n.* A measurement of the power output of a digital device, presented on a logarithmic scale. Digital measurements have a maximum possible value *M*, which depends on the number of bits available in the digital system. If the actual power output is represented as *p*, then the dB FS value is equal to 20 $\log_{10}$ times the quantity *p* divided by *M*, where $p \leq M$ (since the signal power cannot be greater than the maximum). As a consequence, dB FS is either zero (at full power) or negative. Since dB FS is based on a logarithmic scale, a difference of 10 dB FS represents a 10-fold change. Often used in satellite and broadcast television. [An initialism of *deciBels Full Scale*.]

**dB/km** *n.* The number of decibels of signal loss for each kilometer the signal travels along a wire. *Compare* **absorption loss.**

**dB m; dBm** ABBR. *n.* A measurement of power used in electronics, presented on a logarithmic scale using 1 milliwatt as a reference point. If the actual power used is represented as *p* milliwatts, then the dB m value is equal to 10 $\log_{10}$ p. Since dB m is based on a logarithmic scale, a difference of 10 dB m represents a 10-fold change. Larger power levels are measured using a dB W scale, using a full watt as the reference point rather than a milliwatt. Since 1 watt is equal to 1,000 milliwatts, 1 dB W = 30 dB m. [An initialism of *deciBel milliwatts*.] *Compare* **dB W; dB u.**

**dB u; dBu** ABBR. *n.* A measurement of power used in electronics, presented on a logarithmic scale using 0.775 volts as a reference point. If the actual power used is represented as *p* volts, then the dB u value is equal to 20 times the log (base 10) of the quantity p divided by 0.775. Since dB u is based on a logarithmic scale, a difference of 10 dB u represents a 10-fold change.

**dB VU** *n. See* **VU.**

**dB W; dBW** ABBR. *n.* A measurement of power used in electronics, presented on a logarithmic scale using 1 watt as a reference point. If the actual power used is represented as *p* watts, then the dB W value is equal to 10 $\log_{10}$ p. Since dB W is based on a logarithmic scale, a difference of 10 dB W represents a 10-fold change. Smaller power levels are measured using a dB m scale, using a milliwatt as the reference point rather than a full watt. Since 1 watt is equal to 1,000 milliwatts, 1 dB W = 30 dB m. [An initialism of *deciBel Watts*.] *Compare* **dB m; dB u.**

**DBC** ABBR. *n. See* **Digital Betacam.**

**DBS** ABBR. *n. See* **direct broadcast satellite.** *Compare* **C-band; Ka-band; Ku-band; L-band.**

**dbx; ~ noise reduction** *n. obs.* The trade name for a family of analog audio noise reduction systems including dbx Type I and dbx Type II, developed for analog tape recording, and dbx-TV, adopted as part of the MTS stereo television sound standard selected by the BTSC for use in the U.S. in 1984.

At its core, dbx is a broadband compander system that provides up to 30dB of noise reduction. Unlike Dolby B noise reduction, its main competitor, the dbx system works over the entire audio frequency range, using a 2:1/1:2 compression/expansion ratio. This delivers superior results when compared with Dolby B, though it is susceptible to breathing or noise pumping audio artifacts. Since Dolby B used such mild companding, it can be played back on a non–Dolby device with acceptable results — unlike dbx, which sounds harsh when played back without dbx processing. Dolby and dbx are incompatible, with the exception of dbx Type B, which includes both a dbx and a Dolby B decoder, and dbx is generally more expensive.

**DC** ABBR. *n. See* **director's cut.**

**DC restoration** *n.* The process that maintains a consistent black level in a television monitor, ideally at 0 volts DC.

Consumer televisions often dynamically vary the black level, increasing it as the overall picture content dims and decreasing it back towards zero as the picture brightens. This is done to ensure viewable detail in darker images when there is significant ambient light in the viewing environment (as is often the case during home viewing). However, this comes at the cost of reduced image contrast and an overall loss in image quality. When one views such an image in a controlled ambient light environment, the constant contrast adjustments can become noticeable.

**DCDM** ABBR. *n.* A completed audiovisual work ready for presentation in digital form; the digital equivalent of the film answer print, complete with audio. This is the full, uncompressed work that acts as the source material for the compressed, encrypted, and otherwise packaged form that is eventually delivered to a theater for digital projection.

A single DCDM file is generally composed of several synchronized layers, allowing one layer to be manipulated or replaced without affecting the others. The typical layers include:

- **Image DCDM**: The primary visual component of the program.
- **Subtitle DCDM:** The optional subtitle material for the work.
- **Audio DCDM:** The multi-track audio portion of the program.
- **Captions DCDM:** The optional multi-track captions that accompany the work.
- **Auxiliary DCDM:** The optional multi-track secondary data that accompanies the program, such as theater presentation control codes (lights up/down, curtains open/close, etc.).

[An initialism of *Digital Cinema Distribution Master*.] *Compare* **DSM.**

**DCDM XYZ** *n.* A gamma-corrected version of the CIE XYZ color space specified for use in digital cinema applications.

**DCI** ABBR. *n. See* **Digital Cinema Initiatives, LLC.**

**dCinema; d-cinema** *n.* [Clipped from *digital cinema*.] *See* **digital cinema.**

**[1]DCT** ABBR. *n.* The coding methodology used to reduce the number of bits for data compression in the JPEG and MPEG I-frame image compression algorithms.

DCT converts a block of pixel intensities into a block of frequency transform coefficients. The transform is then applied to new blocks until the entire image is transformed. The first frequencies in the set are the most meaningful; the latter, the least. For compression, latter frequencies are stripped away based on allowable resolution loss.

[An initialism of *Discrete Cosine Transform*.] *Compare* **[1]compression.**

**[2]DCT** ABBR. *n.* The trade name for a professional digital video tape format developed by Ampex that features 2:1 intra-field compressed ITU-R 601 component digital video and 4:2:2 8-bit sampling recorded on a 19mm tape. A single DCT device can support 525/60, 625/50, and 625/24. DCT also supports 4, 20-bit audio channels sampled at 48 kHz. DCT was introduced by Ampex in 1992. [An initialism of *Digital Component Technology*.]

**DDL** ABBR. *n.* The component of the MPEG-7 standard that allows for the creation of custom metadata schemas, such as those developed by MPEG working groups for audio and video metadata. DDL is an extension of XML Schema Language with new structures added to accommodate the unique needs of audiovisual metadata. [An initialism of *Descriptive Definition Language*.] *Compare* **DMS; [2]MDS.**

**DDP; ~ 2.0 DLT master** ABBR. *n.* A standard computer file format for specifying how data are to be mastered on an optical disc. Generally recorded to DLT media for submission to a replication facility. [An initialism of *Disc Description Protocol*.]

**DDR** ABBR. *n. See* **digital disk recorder.**

**de-anamorphosing** *mod.* Relating to the optical reversal of the anamorphic image squeeze process. For example, many film cameras have an optional de-anamorphosing setting in their viewfinders that un-squeezes the anamorphic image so that it appears with normal dimensions in the viewfinder. This does not affect the image being recorded on film.

**de-embedding** *n.* The process of extracting an embedded signal from an input data stream to generate two separate signals, such as extracting AES audio that has been embedded within a serial digital video signal. *Compare* **deMUX; embedding.**

**de-emphasis; post ~** *n.* The process that reverses the pre-emphasis added to FM radio signals and magnetic tape recordings to reduce the apparent noise level. *Compare* **pre-emphasis.**

**de-emphasis curve** *n.* A standardized equalization effect applied to an audio signal during tape-based playback. The exact complement of a matching pre-emphasis curve. These paired pre- and post-equalization curves are different for each standard tape speed. *Also* **post-emphasis curve; post-equalization curve.** *Compare* **equalization curve; pre-emphasis curve.**

**de-esser** *n.* A special type of audio compressor that operates only at high frequencies, usually above 3 kHz–4 kHz. May be applied to vocal music to reduce the effect of vocal sibilant sounds. *Compare* **pop filter.**

**de facto cross-collateralization** BUSINESS *n.* Cross-collateralization carried out without the specific consent of the profit participants, generally stemming from the practice of selling packages of works as a single unit.

Distributors often sell or rent several works for a single negotiated price for television broadcast and foreign theatrical distribution (a perfectly legal form of block booking). Since this results in a single revenue figure for multiple works, the income must be apportioned among the works before including it in the individual profit participant calculations. The formula used for the apportionment is generally at the discretion of the distributor and results in an effective cross-collateralization of the works, even though they were most likely produced by different interests and subject to different participation agreements.

*Also* **unauthorized cross-collateralization.** *Compare* **discretionary cross-collateralization.**

**de facto strike** *n. See* **production slowdown.**

***de Havilland Decision*** LEGAL *n.* A California State Supreme Court ruling handed down on February 3, 1945, that prohibited extending a labor contract beyond seven years, thus limiting the control motion picture studios exercised over their contract actors, writers, directors, etc. Now section 2855 of the California Labor Code.

While under contract to Warner Bros., Olivia de Havilland objected to the quality of the roles she was being given and took a voluntary six-month suspension without pay. When her seven year contract expired in 1942, Warner Bros. unilaterally extended it to account for her time on suspension. This was a common practice, but de Havilland felt it violated California contract law, which limited contracts to a term of no more than seven years. Bette Davis had previously sued Warner Bros. over this same issue and lost, but when de Havilland asked the courts for injunctive relief, it was granted and she was released from her contract. Warner Bros. appealed the decision and obtained an injunction in August 1943 that prevented de Havilland from working as an actress. Eventually, the California Supreme Court ruled in de Havilland's favor and she was free to work again.

When Jimmy Stewart returned from serving in World War II, he, like all others under studio contract, had been on suspension for the duration of his military service. MGM attempted to extend his contract for the term of his suspension (claiming that the *de Havilland Decision* did not apply), but the courts released Stewart from his contract as they had done de Havilland and the legal precedent was firmly established.

*Also* **seven year statute.**

**de-interlace** *v.* To convert interlaced video with two fields per frame to non-interlaced (progressive) scan video or to film. Simple de-interlacing combines the scan lines from the odd and even fields into a single frame. However, if there is motion in the frame, then the image will change between the odd and even fields. When the two are combined, they will not line up, leading to visual artifacts in the de-interlaced image. More sophisticated de-interlacing examines the changes between frames over time and interpolates what a progressive scan image would have looked like, thus avoiding most de-interlacing artifacts. *Compare* **format converter; linear converter; motion-adaptive converter; motion-compensated converter.**

**dead** *mod.* Acoustically absorptive; sound with little or no echo (reverberation), such as may be found in an insulated sound booth, a large outdoor space, etc. *Compare* **live.**

**dead air** *n.* A period of unintended silence during a broadcast such as when a microphone fails during a live broadcast or some other technical problem interrupts regular programming.

**dead celebrity** LEGAL *n. See* **deceased personality.**

**dead-head sync** *n. See* **editorial sync.**

**dead pixel** *n.* A pixel in an electronic display device that is either always off or always a given color. CTR (cathode ray tube) monitors are not susceptible to dead pixels, but these can be found in flat panel

displays (such as LCD and plasma displays) and certain types of projectors (such as DLPs). Manufacturers will often allow a certain maximum number of dead pixels in a device before it is considered defective.

**dead spot** *n.* **1.** A space where reflected sound waves arrive out of phase, thus canceling each other out. This muffles the sound — in extreme situations to total silence — and makes for poor recording. **2.** An area where no action takes place — either visual action within the frame or narrative action within the script. **3.** A space on the set that is not visible to the camera.

**dead sync** *n. See* **editorial sync.**

**Deagan Electric Bells** *n. See* **Allefex.**

**deal memo; deal memorandum; deal letter** LEGAL *n.* **1.** A short document that sets forth the key expectations from all sides that are party to a venture, and may either serve as a written agreement by itself or as the basis for a longer, more formal contract to follow.

Deal memos do not include all of the terms and conditions of a more formal and complete written agreement. For example, the terms and conditions stipulated in any applicable union contract between an employer and a labor union are in addition to those memorialized in the deal memo between an employer and a union-represented employee. Generally, one cannot negotiate away a union requirement even if all parties agree to do so. For example, an actor working under a SAG contract cannot agree to give up meal penalty payments.

**2.** Originally: an internal memo from the negotiator (often someone in a studio's business affairs department) to a contract lawyer (often someone in a studio's legal department) giving the details of the deal that was just negotiated and that must now be memorialized in a written contract.

The other parties to the contract may also receive a copy of the deal memo. If it is merely informative and they do not sign it, then it is the equivalent of a reliance letter. If the other parties sign the deal memo, acknowledging their acceptance of the terms it contains, then it is the equivalent of a short form agreement.

*Also* **memorandum agreement.** *See* **letter agreement.** *Compare* **letter of intent; long form agreement.**

**deal points** BUSINESS *n.* The key expectations or requirements of the parties to an agreement, often relating to performance, compensation, working conditions, or other material elements.

**deal term sheet** LEGAL *n.* A written summary of the major points in a contractual agreement.

**dealer tag** *n.* An announcement at the end of a national television commercial identifying a local dealer that sells the advertised product.

**debloop; bloop** *v.* To silence the unwanted noise caused by a splice running through an optical sound reader. If the bloop is in a positive print, it is generally removed by covering the spot with blooping tape or ink. If the bloop is in a negative, the most expedient way to remove it is to simply punch a hole out of the soundtrack area where the splice occurs. Any bloops on a magnetic soundtrack can be removed with a magnet. *Also* **blooping.**

**decamired; DM** *n.* One tenth of a mired; a unit of measurement used to quantify color temperature, particularly in relation to filters.

Filters calibrated using the decamired scale are generally either red (R, CR, KR) or blue (B, CB, KB), such as an R 6 or a CB 3. Decamireds are additive, so if one combines two CR 3 filters they have the same effect as a single CR 6.

*Compare* **Kelvin temperature; mired; Wratten numbers.**

**decay** *n.* **1.** The time it takes for a sound to reach minimum loudness after all the echoes have died away. **2.** The second of the four segments of a typical ADSR envelope in an audio synthesizer. The decay control determines the amount of time it takes for the envelope to fall from the peak reached at the end of the attack segment to the sustain level. If no additional energy is put into the sound source, as with the sound created when a cymbal has been struck, then the decay is the time during which the sound falls from the loudest point back to silence.

**decay curve** BUSINESS *n.* A motion picture's box office or admissions viewed over time, typically resulting in a curve that drops over time similar to a ¼ curve.

Different films exhibit different decay curves, with the curves influenced by release pattern and popularity. Often a major award nomination will cause a spike in the curve. A film that opens with a platform release will jump as it goes wide before starting to fall off. Contemporary films tend to have much faster falloff than was experienced before the wide release became the dominant distribution pattern in the late 1970s and early 1980s, and before the popularity of other media, such as home entertainment and pay television, resulted in shorter theatrical distribution windows.

**decay rate** *n.* The number of decibels per second by which a sound's echoes or reverberation diminish once the sound has stopped. Depending on the sound source and environment, the decay rate may be linear (a constantly decreasing number of dB per second) or exponential (starting slow and then falling off rapidly or vice versa). Individual frequencies in a complex sound may decay at different rates.

**decay time** *n. See* **reverberation time.**

**Decca tree** *n.* A spaced microphone arrangement that uses three microphones in a triangular array with the central microphone closer to the subject to produce a multichannel recording. Decca trees generally use omni-directional microphones, yielding a very stable central sound image that is distributed equally left and right and avoids the hole-in-the-middle artifact that effects many space-pair arrangements. The width of the tree array is typically one-half to one-third the sound field width. *Compare* **AB recording.**

**deceased personality** LEGAL *n.* According to California Civil Code § 3344.1(h), "any natural person whose name, voice, signature, photograph, or likeness has commercial value at the time of his or her death, whether or not during the lifetime of that natural person the person used his or her name, voice, signature, photograph, or likeness on or in products, merchandise or goods, or for purposes of advertising or selling, or solicitation of purchase of, products, merchandise, goods, or services."

Under § 3344.1, the estate or heirs of a deceased personality has the right to control the advertising or promotional use of that personality for a period of 70 years following the personality's death. According to § 3344.1(a)(1), "Any person who uses a deceased personality's name, voice, signature, photograph, or likeness, in any manner, on or in products, merchandise, or goods, or for purposes of advertising or selling, or soliciting purchases of, products, merchandise, goods, or services, without prior consent ... shall be liable for any damages sustained by the person or persons injured as a result thereof."

*Also* **dead celebrity.**

**decibel; dB; db** *n.* A unit of measure used to express the ratio of one power level to another, including transmission levels, gains, and losses, presented on a logarithmic scale. A decibel is equal to ⅒ of a bel and an increase of 3 dB represents a doubling of signal amplitude. The decibel scale is often used as a measurement of sound volume.

Technically, a decibel is a logarithmic ratio of two power measurements, which means that there is no such thing as a dB measurement in isolation. When sound is measured in decibels, the perceived loudness of the sound is being compared to the power of the sound signal, typically measured in electrical watts or volts. The general formula for calculating decibels is dB equals 10 times the log (base 10) of the quantity $P_1$ divided by $P_2$, where

$P_1$ and $P_2$ are the two types of power being compared and where the log is base-10.

| *Power Ratio* | *Decibel Value* |
|---|---|
| 1 | 0 dB |
| 2 | 3 dB |
| 4 | 6 dB |
| 10 | 10 dB |
| 100 | 20 dB |
| 1,000 | 30 dB |
| 10,000 | 40 dB |
| 100,000 | 50 dB |
| 1,000,000 | 60 dB |
| 10,000,000 | 80 dB |
| 100,000,000 | 100 dB |

Human hearing does not operate on a linear scale — a sound that is perceived to be twice as loud as another actually contains ten times as much power, so the bel is based on a logarithmic scale where a difference of 1 bel represents a 10-fold change in sound signal power, or a 10:1 power ratio. This is a rather large unit of measure for most applications, so the decibel is used instead. Roughly speaking, one dB is the smallest increment in loudness detectable by a careful listener. An increase of about 3 dB represents a doubling of signal power, while an increase of 10 dB represents a doubling of perceived loudness and 10 times more signal power (an increase of 1 bel).

The base of the decibel scale (0 dB) can be adjusted depending on the particular application. If the softest audible sound (near total silence) is set at 0 dB, then the following are the approximate decibel ratings for some common sounds. (Prolonged exposure to sound greater than 85 dB can cause hearing loss, a concern for those working in a noisy environment.)

| *Type of Sound* | *Decibel Level* |
|---|---|
| The threshold of audibility (near total silence) | 0 dB |
| The rustling of leaves | 10 dB |
| A whisper | 15 dB |
| Panaflex Platinum 35mm camera | 19 dB |
| Aaton Xterà Super-16 camera | 20 dB |
| The ticking of a watch (when held to the ear) | 20 dB |
| Aaton Penelope 35mm camera | 24 dB |
| Arricam ST-Studio 35mm camera | 24 dB |
| A quiet garden | 30 dB |
| A typical office environment/residential area with no traffic | 40 dB |
| A typewriter or a dog's bark | 50 dB |
| Normal conversation or a car engine at 10 meters | 60 dB |
| Busy city traffic at 30 meters | 70 dB |
| Shouting | 75 dB |
| A subway train | 80 dB |
| A lawnmower or shop tools at 1 meter | 90 dB |
| A chainsaw, snowmobile, or full orchestra at fortissimo | 100 dB |
| A boilermaker's shop | 110 dB |
| Sandblasting or a rock concert | 115 dB |
| A jet engine | 140 dB |

Sound volume drops as the distance between listener and source increases, so the actual decibel level is highly dependent on where the sound is measured. Echoes can have the effect of amplifying the apparent sound since one is hearing it more than once. The time lag between the incident sound and its echoes is dependent on the size of the surrounding space. Hence, a sound in a small space will appear louder than the same sound in an open space.

For those working in noisy environments, ear protection can be invaluable. According to a study conducted by the University of Iowa, one can expect the following levels of sound volume reduction:

| *Type of Ear Protection* | *Decibel Reduction* |
|---|---|
| Standard in-ear foam plugs | 35–45 dB |
| Premolded ear plugs | 35–45 dB |
| Circumaural (surrounding the ears) ear muffs | 35–45 dB |
| Electronic noise cancelling ear muffs | 20–35 dB |
| Ear muffs with foam plugs | 35–55 dB |

*Compare* **bel; VU.**

**decibel meter** *n.* An electronic device that measures sound volume in decibels.

**decimation** *n.* A form of digital filtering where audio is oversampled, processed, and then re-sampled at the final output rate. For example, sound with a final sample frequency of 44.1 kHz may be sampled initially at 64 or 128 times 44.1kHz. Next, a low-pass filter removes all data above the Nyquist frequency. Finally, the data are re-sampled to produce a 44.1 kHz output stream. *Compare* **anti-aliasing filter; reconstruction filter.**

**deck** *n. See* **greenbed.**

**deckle** *n.* A gobo, particularly one with a random pattern of holes. Often used to produce a dappled pattern of light and shadow. [A regionalism of Australia.] *Also* **[2]breakup.**

**decode** *v.* **1.** To apply a complementary process to a recorded signal to restore it to its original state. For example, most noise reduction systems require that the signal be decoded to reverse the changes imposed when the signal was encoded before it can be played back. **2.** To convert a composite video signal into a component signal with separate red, green, and blue channels. **3.** To convert video from the YUV color space to an equivalent RGB representation. **4.** To decompress a previously compressed media file. Playing MPEG video, for example, first requires decompression to restore an acceptable approximation of the original content. If the material is then played back on an analog television or monitor, a digital-to-analog conversion also takes place, but most people ignore the fact that a format conversion has taken place and concentrate on the fact that decompression has been performed. **5.** To extract electronic technical data that were previously embedded within a video signal. *Compare* **encode.**

**Rack-mount MPEG-2 encoder and decoder (courtesy Thomson, www.thomsongrassvalley.com).**

**decoder** *n.* An electronic device or software program that converts a signal from one form that is more suitable for storage, processing, or transmission into another form more suitable for viewing or other direct use, such as from composite to component video, from MPEG compressed format into a viewable image, from dual channel audio to multichannel audio, etc. *Compare* **closed-caption decoder; encoder.**

**decompression** *n.* The process that restores compressed data to its original size and state (when using a lossless codec) or an acceptable approximation of its original state (when using a lossy codec). *Compare* **asymmetric compression; symmetric compression.**

**deconvolution** *n.* A mathematical process for separating two signals that have been convolved. *Compare* **convolution.**

**décor** *n. See* **mise-en-scène.**

**découpage** *n.* The particular style of editing employed in a work. [French. From *découper*, meaning to cut up.]

**découpage classique** *n.* The traditional style of Hollywood editing established during the Studio Era (1927–1954), including invisible editing (such as cutting on action), using the establishing shot to set the scene, the angle/reverse-angle pattern for dialogue scenes (often using alternating over-the-shoulder shots), etc. Découpage classique contrasted sharply with the avant-garde styles of the 1950s and beyond, including the various New Wave movements. [French for *traditional editing*.] *Compare* **American montage; invisible editing.**

**decrescendo** *n.* A gradual decrease in loudness of a musical sound. *Also* **diminuendo.** *Compare* **crescendo.**

**Dedolight** *n.* The trade name for a type of light fixture developed by Dedo Weigert of Munich, Germany.

The light features a system of two lenses, one fixed and one movable, rather than the single fixed plano-convex or Fresnel lens found in a traditional light. The movable lens travels along with the lamp and reflector as the light is adjusted from flood to spot. This gives a remarkably sharp, focused light with even illumination and no appreciable hot spot. Dedolights are smaller, lighter, and consume less power than a traditional light while still giving off the same amount of illumination. For example, at 46° flood, a 100-watt Dedolight is comparable to a 300-watt Fresnel; at 4.5° spot, a 100-watt Dedolight is comparable to an 800- or 1,000-watt Fresnel.

**deep focus** *n.* The technique of having everything in a shot from the foreground to the background in sharp focus, letting the viewer examine the entire shot rather than directing the viewer's attention to the plane of action by leaving everything else out of focus. This usually requires a shorter lens, higher *f*-stop, and more light than would be used traditionally.

**On screen, the men standing at either end of the table and everyone in-between are in focus in this scene from RKO's *Citizen Kane* (1941) (courtesy Heritage Auctions, www.ha.com).**

Deep focus was employed during the Silent Era (c. 1886–1930) by using fast orthochromatic film stock, but was not possible with the slower, but more realistic, panchromatic film stock introduced in the mid–1920s. Improvements in film emulsion, lighting, and camera lenses made deep focus photography with panchromatic film stock possible once again c. 1940. Gregg Toland is often cited for his deep focus work in Orson Welles' *Citizen Kane* (1941), though Toland had previously used the technique in *The Long Voyage Home* (1940). The technique can also be seen in the early work of directors Jean Renoir and Erich von Stroheim.

One of the criticisms of digital video, particularly when shot with camcorders with fixed lenses, is that it tends to produce sharp images with very deep focus whether the filmmaker wishes to or not. More contemporary digital video cameras adapted to use film camera lenses correct this deficiency, once again making image sharpness and depth of focus a creative choice.

*Compare* **shallow focus.**

**DEF** ABBR. *n.* A news service featuring national, international, and other prepared television news segments provided by a network to its affiliates for possible use in the affiliate's local news broadcasts. The DEF is typically sent each morning or afternoon and recorded by the local affiliate for later use. [An initialism of either *Daily Electronic Feed* or *Delayed Electronic Feed*.]

**defamation; ~ of character** LEGAL *n.* Injuring another's reputation by oral or written communication (libel or slander, respectively). Defamation is limited to the living: one cannot defame the dead. *Compare* **actual malice; libel; slander.**

**defamatory** LEGAL *mod.* Containing statements that are injurious to one's reputation. According *Restatement (Second) of Torts* §558 (1977), "A communication is defamatory if it tends so to harm the reputation of another as to lower him in the estimation of the community or to deter third persons from associating or dealing with him."

**defeat switch** *n. See* **cut switch.**

**deferment** BUSINESS *n.* An agreement in which a participant on a project accepts a lower salary (or perhaps no salary) in exchange for a promise of payment in the future, usually once the project turns a profit. The total amount owed under a deferment agreement is often greater than what might have been owed were the salaries paid up front, or may be accompanied by a higher percentage of net profits, effectively encouraging the recipient of the deferral to share the risk of those financing the project by accepting a higher payment at a later date, contingent upon the success of the project. *Also* **deferral.** *Compare* **above-the-line deferrals; net points; [1]points.**

**deferment schedule** BUSINESS *n.* A document that lists those parties to a project who are due deferred payments and summarizes the terms of the individual deferments (amounts, conditions, formulae, etc.). *Compare* **compensation schedule.**

**deferral** BUSINESS *n. See* **deferment.**

**deferred compensation; deferred payment** BUSINESS *n.* Money that has is owed, but which will not be paid until some later date. *Compare* **contingent compensation.**

**deficit financing** BUSINESS *n.* A business arrangement where the fees paid by a television network for the first-run broadcast rights cover most of a program's production costs, leaving the show's production company responsible for covering the balance through later syndication fees.

**definition** *n.* **1.** The combination of clarity and detail in an image. With film recording, definition is mostly a factor of lens and film stock (emulsion and gauge), but film processing, the size of the projected image, and the number of generations from the camera-original negative also play a part. **2.** A qualitative term that denotes the clarity of a sound. In recording, the apparent definition of a sound can be increased by boosting the frequency band characteristic to that sound and cutting other frequencies that it has in common with other sounds in the mix. *See* **resolution.**

**deflagration** ACADEMIC *n.* The process of burning with an intense heat or light. [From the Latin *deflagrare*, a blend of *de-*, meaning completely, and *flagrare*, meaning to blaze. Literally, to burn completely.] *Compare* **Pyrofuse.**

**defocus** *v.* To change the lens focus so that a subject that was in focus is now out of focus. *Compare* **rack focus.**

**defocus transition** *n.* A scene transition where the outgoing scene is defocused (becomes blurry) and the incoming scene is refocused (changes from blurry to in focus). Traditionally used to introduce a flashback, dream sequence, or hallucination.

**deformation** *n.* A change in an object's shape, such as stretching, compressing, bending, twisting, etc. In computer graphics, one often begins with a pristine model of an object and then applies various deformations to change the object's appearance as necessary without having to build an entirely new model in the new shape.

**DEFT** ABBR. *n.* The trade name for a family of video format conversion devices produced by Snell & Wilcox. The first DEFT device was introduced in 1989 and was recognized with an Emmy award in 1994. The original DEFT corrected 3:2 pulldown errors normally introduced when material shot on film is converted between NTSC and PAL video formats. DEFT+ adds 24p output from standard interlaced video and

allows the seamless integration of SD and HD materials in the same program. [An acronym of *Digital Electronic Film Transfer*.]

**degauss** *v.* To neutralize a magnetic field. Typically realigning the iron oxide molecules in magnetic recording media to completely erase any sound or video previously recorded so that it can be re-used without any interference from the prior recording. Also used on CRTs to remove any residual magnetic charge that may interfere with the creation of a clear image. Consumer televisions often perform an automatic degauss when they're first turned on, while computer monitors often provide a manual degauss option. [A blend of *de-* (Latin) and *Gauss* (an eponym after German mathematician and physicist *Karl Friedrich Gauss*).] *See* **bulk eraser; demagnetize.**

**degausser** *n.* A device that erases magnetic recording tapes or demagnetizes recording heads.

**degradation; image ~** *n. See* **generational loss.**

**delamination** *n.* The partial or complete separation of the individual layers of a laminated material, such as the separation of film emulsion from its base or the separation of the layers that comprise an optical disc. *Also* **layer separation.** *Compare* **binder degradation.**

**delay** *n.* **1.** The elapsed time between the instant when an input is provided to a system and it is received at its destination. In general, the longer the communications channel, or the more complex the processing applied, the greater the delay. **2.** An introductory stage that may be added to the typical four stage ADSR envelope in an audio synthesizer, creating a five stage DADSR envelope and delaying the start of the envelope's attack segment. **3.** An audio effect that produces an echo, reverberation, chorusing effect, etc.

**delay distortion; group ~** *n.* An undesirable signal artifact caused by non-uniform transmission speeds for the various frequency components of a signal.

**delay spread** *n.* An undesirable signal artifact that results when multiple reflections or echoes of the same signal arrive at the receiver at different times, creating a noticeable degradation in signal quality.

**delayed broadcast** *n.* **1.** A program recorded and broadcast live in adjacent time zones, but held and presented at a later time in later time zones.

On November 30, 1956, CBS's *Douglas Edwards with the News* (1948–1962) became the first television program in the U.S. broadcast from a videotape recording when the West Coast feed was recorded from the live, East Coast broadcast but not actually broadcast to the West Coast until three hours later.

**2.** A program presented later than its regular schedule, such as a network program that was delayed to allow for the earlier broadcast of a breaking news story.

If one knows in advance that a program will be preempted in its normal time slot, then it may be broadcast earlier than normally scheduled. While this broadcast is not technically delayed, this situation is often covered by the delayed broadcast terms of a television distribution contract. Commercial advertisements and other material incorporated into the program prior to its delivery to the local broadcaster (such as national ads inserted by a network or barter ads inserted by a syndicator), are generally left intact when the program is broadcast in its new timeslot.

*See* **one-time-only.**

**delayed electronic feed** *n. See* **DEF.**

**delivered answer print** *n. See* **answer print.**

**deliverer** *n. obs.* A motion picture projector. In common use from c. 1890 until the industry standardized on the word *projector*. [Coined c. 1886 by Louis Aimé Augustin Le Prince. First appeared in print in U.S. Patent No. 376,247 file November 2, 1886, issued January 10, 1888.]

**delivery; ~ requirements** LEGAL *n.* A contractual provision common to distribution and exhibition contracts that generally consists of a list of all of the items that are due as part of the contract (the delivery items) and the dates when they are due (the delivery schedule). The delivery schedule may contain contingencies for requesting early delivery or responding to late delivery. Payment is generally contingent upon satisfactory delivery.

**delta frame** *n.* A frame in a compressed digital video file that contains only the pixels that are different from the preceding key frame. Delta frames reduce the overall size of the video file or data stream by removing redundant information. *Also* **difference frame.** *Compare* **B frame; P frame.**

**delta modulation; delta-sigma modulation; delta-sigma audio encoding** *n. See* **one-bit delta sigma audio encoding.**

**Deluxe** *n.* One of the world's largest motion picture film processing laboratories and video duplication facilities. Established in 1915 as De Luxe, the film lab and camera department for Fox Film Corporation (later Twentieth Century–Fox). Acquired by the Rank Group in 1989. Over the years, Deluxe has won 10 Academy Awards for technical achievement. The Deluxe Web site is www.bydeluxe.com.

**demagnetize** *v.* To degauss; to remove the magnetic field from magnetic recording media (disks or tapes), recording/playback heads, etc.

**demand curve** *n.* An estimate of the amount of a product that can be sold in a particular market over a span of time depending on the price. In general, the lower the price, the more units sold. (There is an exception for certain luxury goods.)

**demand view** *n. See* **video-on-demand.**

**demo** *n. See* **demographic.**

**demo reel; demo tape; reel** *n.* A visual or audio resume containing examples of creative work performed by an individual (actor, composer, director, DP, etc.) or company (special effects, advertising, etc.), and used to demonstrate the abilities, scope, or offerings of those associated with the reel. *Also* **audition tape; sample reel.** *See* **calling card.** *Compare* **blooper reel; highlight reel.**

**democratization of content creation** *phr.* The phenomenon of new technologies eliminating the barriers to entry in the media market by delivering what were once elite capabilities to an ever-increasing user base at an ever-decreasing cost.

Just as personal computers and desktop publishing software changed the face of print publishing in the 1980s, so too have high quality consumer digital video cameras, desktop editing software, and broadband Internet services changed audiovisual content creation and distribution in the 2000s. It no longer requires millions of dollars in equipment and infrastructure or hundreds of thousands of dollars in production and promotion to produce and distribute a feature film. Short form content is even easier to produce and distribute. No longer is media production and distribution controlled by an elite few, now almost anyone can enter the market.

**demodulation** *n.* The process of extracting the information encoded into a carrier wave.

**demodulator; demod** *n.* An electronic device that extracts an encoded signal from its carrier wave, used to extract sound and video from a television carrier wave, audio from an AM radio carrier wave, etc. *Also* **detector.**

**demographic; demo; audience ~ ; personal ~** *n.* Statistical data point(s) that describes a basic characteristic of a specific individual or a collective audience, such as age, gender, economic class, ethnicity, etc. For example, because they are considered the primary consumer

market, television viewers between 18–34 or 18–49 are highly prized by advertisers and programs that are strong with this demographic may succeed even if their overall ratings are not as high as their competitors. *Also* **people ratings; profile.** *Compare* **psychographics; sociographics.**

**demographic segmentation** BUSINESS *n. See* **market segmentation.**

**demultiplexer; DeMUX** *n.* A device that separates a composite transport stream into individual data signals. Using a demultiplexer, one can receive multiple programs simultaneously from a single broadcast channel. [A blend of *de-* (Latin) and *multiplexer* (from the Middle English *multiplex*; a blend of *multi-* and the Latin *plex*, meaning fold).] *Compare* **multiplexer.**

**deMUX** *n.* **1.** A demultiplexer. ➢ *v.* **2. demux:** To split a composite signal into its constituent elements. [Clipped from *demultiplexer* .] *Compare* **de-embedding; ¹mux.**

**dénouement** *n.* The resolution of open plot lines following the climax of a work. Variously considered to be the end of act three or immediately following act three in the traditional filmic structure of the three-act play. [French. From the Old French *desnouement*, meaning untangling; from *desnouer*, meaning to undo.] *See* **resolution.** *Compare* **coda; epilogue.**

**dense** *mod.* **1.** A film image or portion thereof where a large amount of metallic silver remains following exposure and processing. A dense negative transmits relatively little light, resulting in a light print and a bright image on screen. A dense print (as might be made from a thin negative) transmits relatively little light to the screen, resulting in a dark image. The opposite of *thin*. **2.** An image that is full of visual details. **3.** A story that is full of plot details; thickly plotted.

**dense wave division multiplexing; dense wavelength division multiplexing** *n. See* **DWDM.** *Compare* **CWDM.**

**densitometer; densimeter** *n. See* **sensitometer.**

**densitometry** *n.* The measurement of image densities in exposed and processed photographic emulsions. *Compare* **sensitometry.**

**density** *n.* The relative opacity of a film image; the darkness of a print or negative. Measured with a densitometer.

**density curve** *n. See* **characteristic curve.**

**depiction release** LEGAL *n. See* **consent and release.**

**depth** *n.* The perceived relative distance between the listener and the various sounds in a stereophonic recording.

**depth cueing** *n.* The process of altering image characteristics to emulate the visual indicators (or cues) of distance and to simulate depth in an otherwise flat (two-dimensional) image. This includes decreasing the size, blurring the details, and muting the colors of objects that are supposed to be farther away.

**depth of exposure** *n.* The penetration of an advertisement in the market, generally a function of its frequency within a span of time.

**depth of field; DOF** *n.* The area between the nearest and farthest points from the camera that are in acceptably sharp focus. A function of the type of lens, aperture setting, focal length, image area, and primary focus distance.

The depth of field for a given lens will increase as the aperture is reduced, decrease as the aperture is opened up. The depth of field also increases as the distance to the primary focal plane increases, which is how lenses can have an infinity (∞) setting. When a lens is focused on infinity, everything beyond a certain distance is presumed in focus. Wider (shorter) lenses have more depth of field than otherwise comparable longer lenses. Finally, there is more depth of field beyond the plane of focus than there is closer than the point of focus (approximately ⅔ beyond and ⅓ in front). While T-stops are more accurate in calculating exposure, *f*-stops are used more often in calculating depth of field.

*See* **critical focus.** *Compare* **hyperfocal distance; rack focus.**

**depth of focus; DOF** *n.* **1.** The range of allowable error that will still produce an acceptably sharp image when a lens is not properly focused on a particular subject. **2.** The area behind the lens where an image is in proper focus, the center of which is the focal plane — generally designed to coincide with the film plane or video imaging array in a camera. *Compare* **circle of least confusion; focal plane.**

**depth of light** *n.* The area between the nearest and farthest points from a light source where the image exposure level remains approximately the same (within the range of a single *f*-stop). A function of the inverse square law where the amount of light diminishes in inverse proportion to the square of the distance from the source. A larger light farther away will provide a greater depth of light than a closer, smaller light providing the same amount of illumination on the primary subject. *Compare* **fall-off.**

**derivative** *mod.* A pejorative used to describe work that lacks originality.

**derivative distribution rights** LEGAL *n.* The right to distribute derivative works, whether produced for theatrical, television, home entertainment, or other markets. *Also* **remakes and sequels.**

**derivative work** *n.* A work based upon, or inspired by, but not directly adapted from, one or more prior works. This commonly includes sequels, prequels, spin-offs, etc. *Compare* **composite work.**

**DES** ABBR. *n.* A noise reduction system employed in the reproduction of stereo optical sound for theatrical release. [An initialism of *Dolby-Encoded Stereo*.]

**desaturated; ~ color** *mod.* Colors that vary only slightly from shades of gray, such as the subdued colors in *Underworld* (2003), the story of the ongoing war between vampires and werewolves, which is desaturated to the point that little color remains in exterior shots beyond shades of blue and black. This contrasts sharply with the rich, vibrant (and fully saturated) colors of *The Ten Commandments* (1956), filmed in full Technicolor. *Compare* **saturation.**

**desaturation** *n.* The process of reducing color saturation (the vibrancy of color — the distinction between a color and an equally bright shade of gray). Desaturation can come about in many ways, both intentional (such as pre-flashing, pre-fogging, bleach bypass processing, electronic processing, or optical printing) and unintentional (faulty film stock, poor processing, or multi-generational printing)

**descrambler** *n.* A device that restores a television signal that was previously scrambled (made un-viewable by a scrambler) to its original standard form so that it can be viewed by authorized parties. Scramblers/descramblers generally work with analog material; digital material is generally encrypted.

**description** *n. See* **direction.**

**Descriptive Definition Language** *n. See* **DDL.**

**descriptive film theory; descriptive film criticism** ACADEMIC *n.* An approach to film (or television) theory and criticism that is primarily deductive; focused on the question of what film actually is. One reviews the body of available work, develops certain values and expectations, and then judges works against these standards. *Compare* **prescriptive film theory.**

**Descriptive Metadata Scheme** *n. See* **DMS.**

**desensitization theory** ACADEMIC *n.* The assumption that repeated exposure to violence in media makes younger viewers more accepting of violence and more likely to commit violence by conditioning them to see violent acts as a natural occurrence.

Proponents have used crime statistics to demonstrate a correlation between the rise of violent video games and the rise in assaults committed by juveniles and have pointed to studies showing low empathy levels in violent video-game players as evidence that gamers are becoming more desensitized to violence. Critics of the theory point out that it fails to take into account the fact that young people can distinguish between different types of violence and that fictional violence is often considered less violent than images of actual violence such as that depicted in broadcast news.

**designated market area** *n. See* **DMA.**

**Desilu** *n. obs.* The motion picture and television production company founded by comedic actress Lucille Ball and her husband Desi Arnaz in 1950. Desilu purchased the RKO production facilities from Howard Hughes in 1958. In July 1967, Desilu was purchased by Gulf+Western for $16.6 million and merged with Paramount. [An eponym, from a blend of the first names of the company's founders, *Desi Arnaz* and *Lucile Ball*.]

**desk; mixing ~** *n. See* **mixing board.**

**desktop video** *n.* Video editing or post-production processing performed using a general purpose computer (such as a Windows PC or Macintosh) rather than a purpose-built computer or high-end workstation.

**detail shot** *n. See* **extreme close-up.**

**detailed cost report** BUSINESS *n. See* **cost report.**

**Detective Sam Spade (Humphrey Bogart, left) confronts Wilmer Cook (Elisha Cook Jr.), who has done a poor job of remaining inconspicuous while tailing Spade in Warner Bros.'s film noir classic *The Maltese Falcon* (1941).**

**detective** *n.* A genre that depicts the discovery and unraveling of a mystery or a quest to find the truth, generally following the exploits of a private investigator or someone else not directly associated with law enforcement. Detective shows have been quite popular on television, though police dramas are more common. Detective films include *Sherlock Homes* (1939), *Citizen Kane* (1941), *Chinatown* (1974), and *Memento* (2000). The traditional detective story contrasts sharply with Michelangelo Antonioni's *Blow-Up* (1966), in which nothing is certain and the quest for truth remains unrealized. *Compare* **courtroom drama; crime.**

**detector** *n. See* **demodulator.**

**deuce** *n.* A 2K (2,000-watt) spotlight with a Fresnel lens. *See* **junior.** *Compare* **gutless deuce; light deuce; mighty.**

**deus ex machina** *n.* Any improbable device used to resolve a problem in the nick of time. In Greek drama, a god would descend from above via an overhead crane and resolve the central problem of the story, allowing the play to come to a satisfactory end. When a writer has created an impossible situation — or simply one that will take too much time to resolve properly — a deus ex machina may come to the rescue in the form of an inheritance from a previously unknown relative, a new skill suddenly developed by one of the characters, etc. [Latin for *god from a machine*. Translated from the Greek *theos apo mekhanes*.]

**develop** *v.* **1.** To process film with chemical solutions that convert the latent film image (commonly recorded with a camera) into a visible one. The visible image is made permanent by the fixing or stopping bath that immediately follows developing. **2.** To flesh out the concept of an audiovisual work to the point that it receives the green light to move into pre-production. *See* **process.** *Compare* **film processing; process.**

**developer** *n.* **1.** A chemical solution that changes the invisible, latent image produced during film exposure into a visible one by converting the exposed silver halide crystals into metallic silver. In contemporary color film processing, couplers react with the oxidized developer to form color images. (The silver is later bleached and washed out of the emulsion, leaving only the color dyes.) **2.** One who runs the film developing machine at a film laboratory.

**developing** *n.* **1.** The first stage in film processing (excluding the optional pre-soaking) where the film is immersed in a developer bath that chemically converts the latent image on the film into a visible image. **2.** The entire sequence of steps involved in film processing. *Compare* **drying; fixing; stopping; washing.**

**developing agents** *n.* A chemical solution used in film developing.

**development** *n.* **1.** The earliest stage in an audiovisual project when the story evolves from an idea to a shooting script.

Script development usually involves several drafts. It may last years and could involve several different writers or writing teams. Project development may also include the preliminary packaging of creative talents such as a director and principal actors. Development ends with the delivery of an acceptable script and an approved budget; the project may then be funded and given the green light to move ahead into pre-production.

**2.** The segment of a studio's creative affairs division responsible for working with writers to develop scripts. **3.** The step in film processing during which the film is immersed in the developer solution. **4.** The entire process of treating exposed film with various chemicals to make an image that is both visible and permanent.

**development assistant** *n.* A story department staff member or an assistant to a development executive.

**development company** *n.* A business entity that focuses on project packaging and development, turning the project over to a production company for actual implementation and earning income from its development fees.

**development costs** BUSINESS *n. See* **development expenses.**

**development deal** BUSINESS *n.* A contractual agreement where a producer, director, or screenwriter agrees to refine one or more story ideas to the point they become viable projects (usually to the point of a producible screenplay). The company paying for the development deal generally has the right to be the first company to see the developed project and to make a decision to produce that project or to refuse to produce ("pass on") the project, in which case the project may be offered to other companies. Development expenses for unproduced projects become part of the overhead that is apportioned among those few projects that are produced. *Compare* **step deal.**

**development executive** *n.* A studio or network employee who is typically responsible for script development. *See* **creative executive; current executive.** *Compare* **production executive.**

**development expenses** BUSINESS *n.* The costs associated with the development stage of a project, both direct and indirect. Principally the costs associated with the acquisition of story rights and the creation of

an acceptable script and project budget. *Also* **development costs.** *Compare* **development overhead.**

**development fee** BUSINESS *n.* An amount paid for the rights to produce the project to the party that develops a project from concept through script. The development fee may be in addition to actual development expenses, or may be a flat fee from which the project developer must cover her costs. If the project developer is then hired as the project producer, the development fee may be deducted from the producing fee. *Also* **development money.** *Compare* **finder's fee.**

**development financing** BUSINESS *n.* Funds made available for project development. Development financing may come from internal sources (the existing resources of the developing entity) or may be raised from external sources (the proceeds from a development deal, shares sold in a limited development partnership, equity investment in the project being developed, etc.). *Compare* **production financing.**

**development hell** *n.* When a project has a particularly long and tortuous development cycle. This may include incessant rewrites, constant hirings and firings of key talent, difficulties with financing, going through turnaround more than once, a studio losing interest in the project but refusing to give the rights back to the creator, etc. The somewhat dubious record for the most time spent in development hell for a feature film that was eventually completed goes to *The Doctor and the Devils* (1985), which took 32 years from script to film. *Compare* **turnaround hell.**

**development money** BUSINESS *n. See* **development fee.** *Compare* **development financing.**

**development notes** *n.* A written review of a project under development, analyzing its key elements and providing suggestions for how it might be improved. Often included as part of detailed script coverage.

**development overhead** BUSINESS *n.* Development-related expenses that cannot be attributed to a specific project, but are apportioned to all works under development. These typically include administrative and executive salaries and expenses. In some cases, development expenses for projects that did not make it into production are apportioned among those that did as part of their development overhead. *Compare* **creative accounting; distribution overhead; production overhead.**

**development purgatory** *n.* A project that spends an extended period in development; the project is not owned by a party that has lost interest in it, so it does not reside in development hell, yet it still cannot get a green light to proceed forward into production. The future prospects of projects in development purgatory rise and fall as interest in them waxes and wanes, but the projects never quite die. *Compare* **development hell.**

**development risk** *n.* The likelihood that the time and money invested in project development will not result in a produced work.

**device; plot ~ ; storytelling ~** *n. See* **storytelling device.**

**dew point** *n.* The temperature at which the water vapor in the air will start to condense into liquid form, assuming that the air pressure and relative humidity remain constant. If one does not monitor the dew point in chilled environments, such as archival storage vaults, liquid water may condense out of the air, promoting rust, causing water stains, and leading to other forms of physical damage. *Compare* **relative humidity.**

**DewPoint Calculator** *n.* The trade name for a software program developed by the Image Permanence Institute (IPI) to demonstrate and analyze the relationship between temperature, relative humidity, and dew point.

**DFAST** ABBR. *n.* A digital content copy control system patented by CableLabs. DFAST was first made available for unidirectional (receive-only) devices, such as digital televisions, in 2002, allowing manufacturers to develop digital television devices that could receive encrypted content without an external set-top box. In 2003, the technology was made available for bidirectional (plug-and-play) devices, supporting features such as ordering video-on-demand. Access to the DFAST technology is regulated by either the CableCARD-Host Interface License Agreement (CHILA), which replaced the earlier POD-Host Interface License Agreement (PHILA), or the DFAST Technology License Agreement (DTLA). CHILA governs unidirectional device access while DTLA governs bidirectional device access. [An acronym of *Dynamic Feedback Arrangement Scrambling Technique*.] *Compare* **"Plug & Play" Agreement; CEA-679-C.**

**DFC** ABBR. *n.* A type of character common to anime who is depicted as an attractive young adult female without prominent breasts.

**USAGE:** Offensive.

[An initialism of *Delicious Flat Chest*.] *Compare* **gainax bounce; talent.**

**DFTC** ABBR. *n. See* **drop frame.**

**DGA** ABBR. *n.* A labor union established in 1960 as the successor to the Screen Directors Guild and Radio-TV Directors Guild. In 1965, the DGA also absorbed the Screen Directors International Guild. The DGA represents film and television directors, ADs, unit production managers, stage managers, production assistants, and certain video production personnel. The DGA Web site is www.dga.org. [An initialism of *Directors Guild of America Inc*.]

**DGA trainee** *n.* An intern working under the supervision of a DGA AD or UPM training program.

**DH** ABBR. *n. See* **Dubray Howell perforation.** *Compare* **Bell+Howell perforation; CinemaScope perforation; Kodak standard.**

**DHCP** ABBR. *n.* A system for automatically assigning IP addresses to computers as needed, rather than requiring that the IP addresses be manually assigned to each computer on a network in advance. [An initialism of *Dynamic Host Configuration Protocol*.]

**DI** ABBR. *n. See* **digital intermediate.**

**diachronic** ACADEMIC *mod.* In semiotics: of or relating to phenomena that take place within a historical context or that change over time. For example, the meanings derived from the relationships of the shot to the scene, the scene to the sequence, and the sequence to the work. Such meanings have evolved throughout the history of cinema. *Compare* **synchronic; syntagmatic categories.**

**diagonal splice; diagonal cut** *n.* A splice where film or tape is cut diagonally rather than perpendicularly across its width. When sound material, both optical and magnetic, is physically spliced, it is cut diagonally to help hide the sound of the splice as it runs over the sound reader. Picture film is cut perpendicularly to hide the splice between frames. *Compare* **butt weld; tape splice.**

**dial in** *v.* To add or increase, typically by adjusting a volume or level control: *Dial in some more red. Compare* **dial out.**

**dial-norm; dialnorm** *n. See* **dialogue normalization.**

**dial out** *v.* To remove or decrease, typically by adjusting a volume or level control: *Dial out the traffic noise as he moves away from the window. Compare* **dial in.**

**dialect** *n.* The voice characteristics an actor adopts to represent a character from another region or social class. Technically, different dialects exist within native speakers of a language, while the voice characteristics of non-native speakers constitute an accent. For example, an

American actor speaking English could adopt a Midwest dialect or a French accent. *Compare* **accent.**

**dialect coach** *n.* One who is hired to teach actors how to speak a foreign language or dialect, or the actor's native language with an appropriate accent. A dialect coach may also be employed by an actor to help reduce or eliminate the actor's natural accent. *Also* **dialogue coach.**

**dialectic** ACADEMIC *n.* An element of Marxist criticism that describes the clash of opposing forces, either as the central feature of their interaction or as part of the process of arriving at the truth through the exchange of logical arguments: *The ongoing dialectic between art and commerce continually reshapes Hollywood.*

**dialectical criticism** ACADEMIC *n.* A form of Marxist criticism; the study of art in its economic and political contexts, particularly the direct relationships between the artist, artistic work, and observer. Developed in Germany in the 1930s and 1940s by the Frankfurt School of philosophers, economists, and sociologists centered at the Institute for Social Research, a Marxist think tank. *Compare* **semiology; semiotics.**

**dialnorm; dial-norm; DN** *n. See* **dialogue normalization.**

**dialogue; dialog** *n.* **1.** The lines spoken by actors.

According to *The Screenwriter's Bible* (pub. 1995), "Dialogue is not real-life speech; it only sounds like it. It is more focused, less rambling than real-life speech. Yes, it contains fragments and short bits, but anything extraneous is pulled out, including the *ahs* and *uhs*. You might say that dialogue is *edited* speech. It is organized and has direction, but it retains the style of real-life speech." According to writer/director Joseph L. Mankiewicz, this is because "Realistic dialogue as it is spoken in everyday life cannot be brought to the stage or screen for the simple reason [that] it would bore everybody out of their minds."

**2.** The combination of name of the character and the words the character speaks along with any parenthetical character direction as they appear grouped together in a written script.

In the standard Hollywood screenplay format, each dialogue passage is introduced by the name of the character (the character cue) followed by the lines spoken by the character. Both are presented in 10 pitch (12 point) Courier type. The character cue is in all capital letters with a 4.1" left margin. The words spoken by the character are presented in normal sentence case (except for lyrics intended to be sung, which are in all capitals) and begin on the line following the character cue with a 2.7" left margin and a 2.4" right margin, allowing for a maximum 34 characters per line on an 8½"-wide page. The spoken portion of a dialogue passage is left justified (all left margins line up) with a ragged right margin.

SKIPPY
I need you to stop stabbing me.
(beat)
Seriously. Stop that. It's really
starting to hurt.

Character cues begin 4.1" from the left margin, or 1.4" (14 characters) indented from the left edge of the spoken words.

If two ore more characters speak simultaneously, their separate dialogue may be presented in parallel columns with each dialogue passage aligned to show the overlap.

*Compare* **direction; shot heading; transition.**

**dialogue coach** *n. See* **dialect coach; dialogue director.**

**dialogue director** *n.* One who helps actors learn and deliver their lines in rehearsals before a scene is shot. No longer in common use.

Dialogue directors came into being with the Sound Era in the late 1920s and early 1930s. Stage directors were hired to assist film actors with their new speaking roles. Film directors eventually mastered the art of directing dialogue, and no longer required the assistance of a dialogue director. At the same time, dialogue directors — most of whom were accomplished theater directors in their own right — mastered the art of directing for film and moved into the director's chair.

*Also* **dialogue coach.**

**dialogue editor** *n.* One who reviews all of the recorded dialogue for the final edited version of a work and ensures that the recordings are without technical flaws (pops, clicks, buzz, hiss, etc.), that the actors' lines are clear and comprehensible, that there are no extraneous sounds, that background noise is consistent from shot to shot within a scene, etc.

The dialogue editor may adjust the sound recordings electronically, or may re-record portions of dialogue in an ADR or looping session. Occasionally, lines may be re-recorded to improve an actor's performance or to change the lines delivered to better match the edited story. In the end, the dialogue editor will deliver a set of approved synchronized dialogue recordings to the re-recording sound mixer for incorporation into the final work.

*See* **ADR editor.** *Compare* **music editor; sound editor; sound-effects editor.**

**dialogue mixer** *n.* The re-recording mixer responsible for the dialogue tracks in a sound mix employing multiple sound mixers. Traditionally, the dialogue mixer is in charge of the mixing session. *Compare* **ADR mixer.**

**dialogue normalization; DN** *n.* A relative measure of a broadcast program's overall loudness, used as part of the Dolby Digital AC-3 digital broadcast standard.

The apparent loudness of different television programs can vary widely. ATSC compliant digital television supports 31 different dialog normalization values where each step represents a 1 dB change in level and is calculated as the difference between the maximum possible audio loudness level and the average loudness level of the program material — the smaller the difference, the lower the DN value. The AC-3 audio decoder sets its output volume in direct proportion to the DN value so that subjectively louder programs will be played back at lower volumes than programs where the average audio level is less loud. Once the viewer sets the desired listening level, the loudness level of all programs should adjusted automatically.

*Also* **dialnorm.** *Compare* **$\text{Leq}_m$.**

**dialogue replacement** *n. See* **ADR; loop.**

**dialogue splitting** *n.* Recording the lines spoken by each actor in a dialogue scene as separate elements that can be combined during editing to form a single dialogue track.

**dialogue track; dialogue stem** *n.* The portion of the soundtrack that contains the dialogue recorded with or synchronized to the picture. Multiple dialogue tracks may be produced during production or post-production, but they are all eventually mixed down to a single dialogue track that then becomes part of the final sound mix. When a film is dubbed, the dialogue track is replaced with one containing the dialogue spoken in a different language while the other sound tracks (music and effects) are retained as is. *Also* **speech track; voice track.** *See* **production track.** *Compare* **effects track; music and effects; music track.**

**dialogue writer** *n.* A screenwriter who specializes in writing dialogue, often called in to work on dialogue sequences in a script under development. *Compare* **gagman; script doctor.**

**diaphragm** *n.* **1.** The mechanism that controls the amount of light passing through the lens by adjusting the size of the lens aperture. **2.** The thin disk in a microphone's capsule that vibrates in response to sound waves. These vibrations are converted into the varying electric impulses that comprise the microphone's output signal. **3.** The thin disk or cone in a loudspeaker that vibrates in response to varying electric impulses and produces sound waves. *Compare* **back plate; iris.**

**diaphragm presetting** *n.* Setting the *f*-stop first, to achieve a particular depth of field, and then lighting the scene to achieve proper exposure.

**diapositive; ~ plate** *n.* A sheet of glass with a portion covered by a painted image of foreground or background elements. Photographing through a diapositive plate allows one to produce an in-camera composite that combines the painted images with live action elements. *Compare* **Dawn process.**

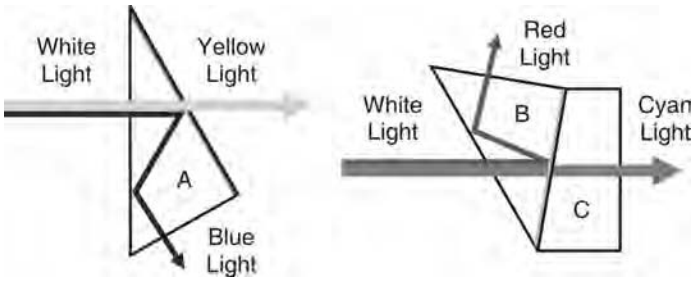
**DIB file; .dib** ABBR. *n.* [An initialism of *Device-Independent Bitmap*.] *See* **BMP file.**

**dichotic** *mod.* Having the property of presenting different sounds to each ear, as with headphones where each ear hears a different signal. *Compare* **diotic; monotic.**

**dichroic** *mod.* Having the property of presenting different colors when viewed from two different directions. *Compare* **dichromic.**

**dichroic filter; dichroic reflector** *n.* A filter that does not simply absorb all but a certain type of light, but instead allows certain light to pass through and reflects back other types of light. This sort of filter does not heat up as much as a traditional absorptive filter, which converts the absorbed light into heat. *Compare* **absorptive filter.**

**dichroic prism** *n.* A piece of optical glass designed to refract only one color of light, allowing all other colors to pass through unaffected. Two dichroic prisms can be combined together to create a trichroic prism, which separates white light into its primary colors (red, green, and blue). *Compare* **trichroic prism.**




**In the first dichroic prism (A), white light enters from the left and strikes a low-pass filter that reflects high-frequency light (blue) and passes low-frequency (yellow) light. The blue light strikes the inner face block A at an angle. Since air has a significantly different refraction index than optical glass, the blue light is reflected and exits out the bottom of the block (which it strikes perpendicularly). In the second dichroic prism (B), white light enters from the left and strikes a high-pass filter that reflects low-frequency light (red) and passes high-frequency (cyan) light. The red light is reflected back and strikes the inner face of the prism block at an angle and is reflected out the top of the block. A second prism (C) placed in direct contact with prism B ensures that the high-frequency light exists the prism at a perpendicular angle and is not reflected from its inner surface.**

**dichromic** *mod.* Furnishing or giving two colors, as when all the colors of an image are composed of two elements (such as red and green) rather than the normal three (red, green, and blue). *Compare* **dichroic.**

**dick pin** SLANG *n.* A stacking pin used to connect parallel sections.
**USAGE:** Offensive
*Compare* **parallel set.**

**diegesis** ACADEMIC *n.* **1.** The fictional world presented in a story and all the elements it contains (such as the music playing on a car radio), excluding elements not of that world (such as background music). **2.** In semiotics, the sum of a work's denotations or what is actually presented to the viewer; the narrative elements including all dialogue and action as they would have played out in real time were they not edited by the filmmaker. This excludes all meaning derived through connotation, both the culturally determined connotations of the observer as well as the connotations introduced by the filmmaker's choices. [Greek for *recounted story*.] *Compare* **extradiegetic; mimesis; paradigmatic connotation; syntagmatic connotation.**

**diegetic** ACADEMIC *mod.* Any element, but particularly sound, that has an identifiable source within the film frame or is directly implied by on-screen action. [Coined in the 1950s by French film scholars.] *Compare* **non-diegetic; specifics.**

**diegetic sound** ACADEMIC *n. See* **actual sound.**

**DIF** ABBR. *n. See* **Digital Interoperability Forum.**

**difference frame** *n. See* **delta frame.**

**differential amplifier** *n.* A signal amplifier that is sensitive to the voltage difference between the input leads, as opposed to the traditional type of amplifier that is sensitive to the voltage difference between one live lead and a grounded lead. Differential amplifiers can cancel the hum induced by the proximity of the input wires to a source of electromagnetic interference. Often used as a microphone preamplifier to drive a low-level signal a long distance. *Also* **inverting amplifier.**

**differential focus** *n. See* **split focus.**

**differential pulse code modulation** *n. See* **DPCM.**

**differential rewind** *n.* A film rewind used during editing that features a differential drive axle, much like an automobile. It rewinds multiple film reels maintaining a constant linear velocity (feet or frames per second) regardless of how much film is on each reel. A smaller reel will have to spin faster (higher angular velocity or RPM) than a larger reel when rewinding at the same linear speed. If not for the differential rewind, the reels would spin at the same speed and the larger reel would actually rewind faster than the smaller one, causing the material on the two reels to become out of sync with one another.

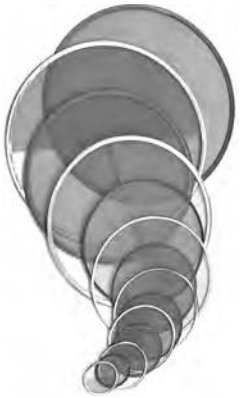
**differential signal** *n.* An electrical signal carried on two wires, as with a balanced wiring system, where the signal carried on each wire is identical in amplitude, but 180° out of phase. Signal interference, such as hum and noise, that has accumulated along the wires are in phase at the receiving end and cancel out when the signals are re-combined.

**differentiated marketing** BUSINESS *n.* Using different means to sell the same product to different market segments.

**diffraction** *n.* **1.** The bending of light when passed through an aperture of approximately the same size as the wavelength of the light or when directed past an opaque object. **2.** The bending of a sound wave around an obstacle and the reflection of a sound wave from an obstacle. The exact mix of bending and reflection is frequency dependent. When the wavelength is short compared to the obstacle, reflection will occur as well as bending of the wave front. When the wavelength is long with respect to the obstacle, little reflection will occur and the bending will be more pronounced. *Compare* **refraction.**

**diffuse density** *n.* A measure of the relative light-scattering effect of the metallic silver or colored dyes in processed photographic film equal to the ratio of light striking the surface of the film perpendicularly to the light that passes through the film. For example, the diffuse density of a film negative indicates how much focused light will pass through the negative and expose a duplicate image when using a contact printer.
For color film, diffuse density and specular density are nearly the same because the colored dyes do not scatter light to a great degree. (As a result, diffuse density measures are often used in place of specular density.) For black-and-white film, however, the metallic silver grains scatter a great deal of light so diffuse and specular density measures are generally quite different.
*Compare* **specular density; transmission density.**

**diffuse reflection** *n.* The light that bounces off a matte (dull or rough) surface. For example, the light reflected off of a white bounce card. Since the reflected light is diffuse, rather than focused, it results in an even light with soft shadows, somewhat like sunlight on an overcast day. *Compare* **specular reflection.**



**A selection of stainless steel wire mesh diffusers (courtesy Matthews Studio Equipment, www.msegrip.com).**

**diffuser** *n.* An object that diffuses light. Either placed in front of a light source to reduce the intensity of the light and soften the shadows or placed in front of a lens to soften the edges and blur the details of the image being photographed. Variously made of frosted glass, gauze, silk, spun glass, wire mesh, etc. *Compare* **scrim.**

**diffusion** *n.* **1.** White or pearlescent loosely spun material placed in front of a light to soften the shadows. **2. wire ~ :** Wire mesh used to decrease light intensity without defocusing the light; a scrim. **3. ~ filter:** A light or camera filter that creates a soft focus effect. May be used on a camera lens to help hide the age of an actor. **4. wireless ~ :** A synonym for *broadcast* common to legal documents. *Compare* **frost; scrim; spun.**

**diffusion lens** *n.* A lens that diffuses light by means of an uneven surface, integrated wire mesh, etc.

**DigiBeta; Digi** *n. See* **Digital Betacam.**

**DigiSlate** *n.* The trade name for a type of digital camera slate. A DigiSlate can be set to display either SMPTE or internal (real time) time code. *See* **digital slate.** *Compare* **Smart Slate.**

**digisub** *n.* A work that has been digitally subtitled by a fan or video pirate, generally without the consent of the work's owner; a fansub performed with digital video equipment. [A blend of *digital* and *subtitle*.] *Compare* **sub.**

**digital; D** *mod.* A recording, storage, playback, or broadcast process that simulates the natural world by breaking an event such as a sound recording or an image into a series of discrete measurements and converting each one into a binary representation (a series of zeros and ones). Each subsequent copy of a digital signal is a faithful reproduction of the original without generational loss. An analog process uses continuously variable values in imitation of the natural world, but degrades with each successive generation from the original material.

In communications technology, digital values are generally expressed as two very different electrical voltages, either several volts positive or negative. The substantial difference in voltages for each state makes it unlikely that minor fluctuations in voltage due to electromagnetic interference will change the way a signal is interpreted when received.

While analog recordings, particularly of sound, provide a more faithful representation of natural events, digital signals are less susceptible to noise. This eliminates most generational degradation and provides more consistent quality in mass reproduction. Digital signals are also more compatible with computer processing. Most analog material has to be converted to a digital format before use in computer visual effects, digital signal processing, etc.

**USAGE:** The terms *digital* and *binary* are often used interchangeably, though they are technically different. It could be said that all binary systems are digital (analog binary is something of a contradiction), but not all digital systems are binary, or base-2. It is possible to have a digital system that is based on multi-valued logic, such as a three-state system with positive, neutral, and negative states rather than simply on and off.

*Compare* **analog.**

**digital animation** *n. See* **computer animation.**

**digital assemble** *n. See* **digital editing.**

**digital asset management; DAM** *n. See* **media asset management.**

**digital audio broadcasting; DAB** *n.* An alternative to traditional analog AM and FM radio broadcasting where the audio content is first converted into a digital form before it is encoded into the carrier wave. DAB delivers audio quality comparable to that of a CD, but does not suffer from the fringe area fading or multipath distortion common to analog radio broadcasting. DAB also requires much less radiated power than conventional broadcasting, as little as 1 kW versus 50 kW common to AM radio and up to 100 kW common to FM radio.

**digital audio editing system** *n. See* **DAW.**

**digital audio recorder** *n. See* **DAR.**

**digital audio tape; ~ recorder** *n. See* **DAT.**

**digital audio workstation** *n. See* **DAW.**

**Digital Betacam; Digital-Beta; DigiBeta; d-beta; Digi; DBC** *n.* The trade name for a line of digital video equipment introduced by Sony in 1993 as a follow-on to the analog Betacam SP and a lower-cost alternative to the D1 format. DigiBeta is generally the format of choice for standard definition component digital video recording.

DigiBeta features intra-field 2.7:1 compressed ITU-R 601 component digital video and 4:2:2 10-bit data sampling recorded on a ½" metal particle tape. Separate devices are needed for NTSC- and PAL-compatible video. DigiBeta supports 4, 20-bit audio channels sampled at 48 kHz. Some models of DigiBeta equipment can play back (but not record) earlier analog Betacam format tapes.

*Compare* **Betacam SX; MPEG IMX.**

**digital black** *n.* The representation of complete silence in a digital audio system, generally identified as a certain number of decibels below the maximum amplitude possible in the digital system.

In general, each additional bit in a digital sample adds 6 dB to the dynamic range of the system. Thus, the maximum amplitude, or full code amplitude, can be calculated by multiplying the number of bits in each sample by 6 dB. So, a digital audio system with 16-bit samples can encode a maximum amplitude of 96 dB without clipping. In such a system, digital black is then 96 dB down from full code amplitude.

*See* **full code.**

**digital broadcast TV** *n.* An over-the-air terrestrial transmission of a digital television signal using radio waves.

The switch to all-digital terrestrial broadcast television has been a slow one. The first region to shut off all analog broadcasts and go strictly digital was the Berlin-Brandenburg metropolitan area of Germany in August 2003. In December 2006, The Netherlands became the first country to switch over to all-digital television broadcasts. The U.S. switched off most, but not all, of its analog broadcasts in 2009. Japan is not scheduled to switch until some time in 2011.

*See* **broadcast television; digital television.** *Compare* **analog broadcast TV.**

**digital camera** *n. See* **digital video camera.**

**digital capture** *n.* The conversion of analog material (film, video, or audio) into a digital form so it can be further manipulated by an electronic system such as a non-linear editing system (NLE) or digital audio workstation (DAW).

**digital cinema; dCinema; d-cinema** *n.* Theatrical exhibition of high resolution digital media using a digital image projection system. Though not required, digital cinema may also include digital distribution (electronic content delivery rather than physical media delivery)

and digital production (principal photography using digital video cameras).

The first digital cinema presentation in a commercial theater was the short film *La Cambrure* (*The Curve*, 1999) at the Cannes Film Festival in May. Later in 1999, the feature films *Star Wars: Episode I— The Phantom Menace* and *An Ideal Husband* were presented using digital projection at select theaters during their initial theatrical release. *An Ideal Husband* premiered first at InfoComm Orlando in July. In 2000, *Titan A.E.* became the first major Hollywood production to be delivered via the Internet for digital presentation to theatrical audiences. In July, 2005, a consortium of companies known as the Digital Cinema Initiative (DCI) announced that they had finalized a uniform, universal standard to guide digital cinema equipment manufacturers.

*Also* **e-cinema; electronic cinema.**

**Digital Cinema Distribution Master** *n. See* **DCDM.**

**Digital Cinema Initiatives, LLC; DCI** *n.* A cooperative association founded in 2002 by the major U.S. motion picture studios at the time (MGM, Paramount Pictures, Sony Pictures, 20th Century–Fox, Universal Pictures, Walt Disney Co., and Warner Bros.) to establish a common technical basis for digital theatrical projection. It also sponsored a digital lab, built inside the Pacific Hollywood theater, where technicians from the University of Southern California tested various digital film technologies. In July, 2005, DCI announced the release of the final technical specification to guide the manufacturers of digital cinema equipment. The DCI Web site is www.dcimovies.com. *Compare* **digital cinema.**

**digital cliff** *n. Also* **cliff effect.** *See* **clip-edge effect.**

**digital component video** *n. See* **component video.**

**digital composite** *n.* Separate visual elements combined into a single image using digital tools. *Compare* **chromakey; composite; lumakey.**

**digital compression** *n. See* [1]**compression.**

**digital computer animation** *n. See* **computer animation.**

**digital cut** *n.* [A system command common to Avid non-linear editors (NLE).] *See* **edit to tape.**

**digital disk recorder; DDR** *n.* A digital video system that uses a disk drive, rather than a magnetic tape or solid state device, for data storage.

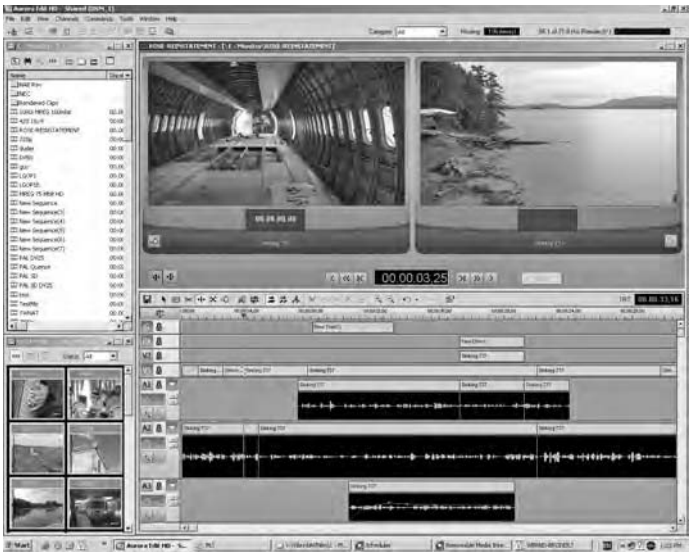
**digital distribution** *n.* The delivery of a motion picture to a theater for exhibition in digital form. Generally limited to electronic transmission by wire or satellite rather than delivery on digital tape or disk. Twentieth Century–Fox's *Titan A.E.* (2000) was the first major Hollywood production to be transmitted digitally over the Internet from the studio to a theatrical audience. *Compare* **satellite distribution.**

**digital domain** *n.* The digital workspace including software, equipment, and content. When one works exclusively with digital material, one is working in the digital domain. *Compare* **analog domain.**

**digital double** *n.* A computer-generated stunt double, used to perform actions that would be impossible — or entirely unsafe — even for a trained stunt professional. For example, a digital double was used for most of Tobey Maguire's aerial stunts for *Spider-Man* (2002).

**digital dubber** *n.* A disk-based multi-track digital audio recorder used in sound re-recording, usually with eight tracks per unit and equipped with removable hard drives or rewritable optical disks.

**digital editing** *n.* Editing a work using a digital system. More often called nonlinear editing (NLE). Analog video must be digitized before digital editing. The lower the resolution, the smaller the video files, the easier and faster the material is to work with, and the less costly the digital equipment need be. Digital editing systems include Avid, D-Vision, Final Cut Pro, Media 100, and Premiere. *Compare* **EditDroid.**



**Editing with an Aurora Edit HD digital editing system (courtesy Thomson, www.thomsongrassvalley.com).**

**digital effects** *n.* Visual effects created electronically using a computer. *Compare* **CGI.**

**digital-effects coordinator** *n. See* **digital-effects supervisor.**

**digital-effects supervisor** *n.* One who is responsible for the digital visual effects employed within a work. *Compare* **special-effects supervisor; visual-effects supervisor.**

**digital file** *n. See* **file.**

**digital filter system** *n.* A digital visual effects system that simulates physical camera filters, either on test footage to assist with the selection of filters during photography or on final footage to create the effect of having been filtered during photography.

**digital head** *n. See* **digital reader.**

**digital image** *n.* **1.** A picture encoded in digital form and stored on digital media (magnetic, optical, or solid state). It may have been captured on film or analog video and converted to digital form, originally captured in digital video form, or created from scratch using computer generated imagery. **2.** A picture that has been modified to include computer-generated or computer-composited components, regardless of how it is then stored (rendered on film, converted to analog video, or kept as digital video).

**digital imaging technician; DIT** *n.* A union designation from IATSE Local 600, the Cinematographer's Guild, for a member of digital camera crew who is responsible for a number of technical operations, including advanced coloring (controller duties); setup, operation, troubleshooting, and maintenance of the digital cameras (along with oversight of camera utility staff positions); and the operation of various electronic devices including waveform monitors, downconverters, picture monitors, digital recording devices, terminal equipment, etc. and the cables and driver software that connect them (along with oversight of digital utility staff positions). A DIT must have a complete understanding of digital audio acquisition (including in-camera audio recording) and time code processing and how they are integrated into a digital acquisition format and digital post-production environments. Finally, the DIT has supervisory responsibility for the technical acceptability of the digital images recorded.

**digital input device** *n.* A motion capture system that records the camera movements during live action photography so they can be replicated when creating computer generated images, ensuring that the various elements will fit together properly when joined as a composite image.

**digital intermediate; DI** *n.* High-definition digital video material (originally shot on analog video or film and scanned to create high-def video) used during post-production as source material for editing, digital visual effects, compositing, or color timing. When the digital equivalent of the answer print has been produced, one may then produce film prints for theatrical projection or video masters for digital theatrical projection, television broadcast, or home entertainment distribution.

Without the analog source, either film or video, and the film finish — or at least the theatrical presentation — the digital material does not represent an intermediate format. Instead, one is simply engaged in digital production or post-production. Computer-generated animation, for example, is purely digital until the film print is produced at the end and so technically does not use a DI, though it may still be referred to as such during post-production as a matter of convenience.

With a DI, the original material is often shot on film. The footage is scanned to high-resolution digital video — typically full-aperture at 2K or 4K. After the work has been edited in video off-line, the high definition digital video can be conformed to the video edit master in an on-line editing session. Color timing is performed using specially tuned monitors and projectors to simulate the look of a projected film print. When color timing is complete, an answer print and subsequent release prints are produced on film, which provides an opportunity for final color timing, if necessary. (In general, the image can be more easily darkened than lightened at this point.)

The DI process for works originally shot on film for theatrical release was first pioneered at Hollywood-based Cinesite for the movie *Pleasantville* (1998). Prior to that, digital video-based post-production was largely limited to works destined for television broadcast, not theatrical release. The first feature film to use a 4K DI from end to end (scanning through output) for all of its live-action footage was *Spider-Man 2* (2004), though the visual effects were still processed at 2K due to existing equipment limitations.

[Coined in 1998.] *Compare* **scan-only film.**

**Digital Interoperability Forum; DIF** *n.* A European association focused on digital and interactive television issues with the aims of promoting European technical competitiveness and cross-platform compatibility. The DIF Web site is www.difgroup.com.

**digital light processing** *n. See* **DLP.**

**digital linear tape** *n. See* **DLT.**

**digital media** *n.* Media where the information content is recorded in a digital form, including DVDs, the Internet, and digital broadcast television. *Compare* **analog media; screen media.**

**digital media player** *n. See* **DMP.**

**digital media service** *n. See* **DMS.**

**digital micromirror device** *n. See* **DMD.** *Compare* **DLP.**

***Digital Millennium Copyright Act of 1998*; DMCA** LEGAL *n.* U.S. federal legislation that added new provisions to U.S. copyright law, including provisions to account for newer technologies that can be used to distribute intellectual property, such as personal computers and the Internet. Among other things, the Act limits an Internet Service Provider's liability for copyright infringement; outlaws the manufacture, sale, or distribution of circumvention devices; and makes it a crime to circumvent content-protection measures built into most commercial software and digital media distribution systems. The Act was signed into law October 28, 1998. The full text of the legislation is available at www.copyright.gov/legislation/hr2281.pdf.

**Digital Multimedia Broadcast-Terrestrial; DMB-T** *n. See* **DTMB.**

**Digital Multimedia Broadcasting** *n. See* **DMB; mobile television.**

**digital non-linear editing; DNLE** *n.* A non-linear editing system based on digital video technology. When used for a film finish, the original negative may be conformed to the final edit using an EDL or the film may be rendered directly from the digital video as with a digital intermediate. *Compare* **non-linear editing.**

**An Aurora Edit HD digital non-linear editing system (courtesy Thomson, www.thomsongrassvalley.com).**

**digital object identifier** *n. See* **DOI.**

**Digital Picture Exchange** *n. See* **DPX.**

**digital post-production** *n. See* **digital intermediate.**

**digital production** *n.* Principal photography using digital video cameras rather than film (or analog video) cameras. Digital productions may be finished on film or video, but most theatrical productions are finished on film since digital exhibition is still limited.

Francis Ford Coppola's attempt to use analog videotape and computers in the production of *One from the Heart* (1982) was a financial disaster, but by 2000, well-known directors such as Mike Figgis and Eric Rohmer were shooting all or part of their feature film projects on digital video. Digital production went mainstream with *Star Wars: Episode II — Attack of the Clones* (2002). The film was shot on 24p digital cameras and all post-production was performed in digital video. Most of the release prints were on film, but it was also projected digitally making it the first live action Hollywood studio film to go end-to-end in digital video.

**digital program insertion; DPI** *n.* The inclusion of one digital program (typically an MPEG-formatted commercial) in another digital program (typically an MPEG-formatted television program) based on digital cues embedded within the digital transport stream. Generally performed by a local cable television operator to take advantage of local ad avails.

**digital pyro** *n.* Pyrotechnics (mainly explosions, but also fire, sparks, smoke, etc.) created using digital visual effects rather than by physical means. *Compare* **particle effects.**

**digital reader** *n.* A device attached to a projector to read the digitally encoded sound information on the film. Some analog optical sound heads can read digital optical sound as well. *Also* **digital head; digital sound head.**

**digital receiver interface; DRI** *n.* A CableLabs–specified interface for the delivery of IPTV. DRI compliant systems ensure that information like emergency alerts and set-up screens are displayed by the receiver, that there is sufficient bandwidth to deliver the desired service, that the content is not altered in transit or by the recipient, etc. The interface also provides commands to enable communication between an OpenCable uni-directional receiver (for signal origination) and a home media server (for signal reception).

**digital recording** *n.* A method of audio or video recording where samples of the original analog signal are encoded on tape or disk as binary information for storage or processing. Digital recordings can be copied

without the generational degradation associated with analog recording, but may suffer from increased compression artifacts from one generation to the next.

**digital restoration** *n.* Using a digital computer-based system to refurbish old and damaged film. The film elements (which may come from a variety of sources) are scanned to create digital images, which are then manipulated in various ways to reverse the ravages of time. The final restored digital work may then be rendered back out to film if desired.

**digital rights management; DRM; ~ system** *n.* A system that protects digital content so only authorized users may access or view it, enabling the secure distribution, promotion, and sale of digital content, especially on the Internet. A DRM usually encrypts a file to prevent unauthorized use and enforces usage parameters such as the period of time the file is viewable and whether or not it may be copied or streamed to another device. *Compare* **transparent DRM.**

**Digital-S; D-VHS** *n.* The trade name for a professional digital video tape format introduced in 1995 by JVC (Japan Victor Corporation) using the same ½" tape size and transport mechanisms as the analog VHS/Super-VHS formats. Digital-S features 3.3:1 intra-frame compressed 4:2:2 8-bit ITU-R 601 component digital video and 2, 16-bit audio channels sampled at 48 kHz. The maximum video transfer rate is 25 Mbps. Separate devices are required for 525/60 and 625/50 video.

There are three primary Digital-S formats:

- D-Theater, recorded with a special copy protection system for wide release of high definition content.
- Pro-HD D-VHS, with the ability to record and playback in a password-protected mode (useful when distributing digital dailies) and support for both D-Theater and Consumer formats.
- Consumer D-VHS, supporting the recording and playback of non-copy-protected and off-the-air material and playback of D-Theater titles.

*Also* **D9; D-Theater.**

**digital SCART** *n. See* **HDMI.**

**digital set-top box** *n. See* **set-top box.**

**digital signal** *n.* An electronic signal that uses a limited number of discrete changes in amplitude or frequency to convey information and has a pre-defined and limited number of possible states. An analog signal varies in a continuous manner and may be said to have an infinite number of states. *See* **digital transmission.** *Compare* **analog signal.**

**digital signal processing** *n. See* **DSP.**

**digital signature** *n. See* **fingerprint; hash.**

**digital slate; digital camera slate** *n.* A camera slate with an internal time code generator and visible display in hours:minutes:seconds:frames (HH:MM:SS:FF) that is activated when the clapper arm is raised and freezes at the moment the clapper arm comes back into contact with the slate. This corresponds to the audible crack used to synchronize double-system sound. When matching electronic time code is recorded along with the sound, it is possible to automate the sound synchronization process, particularly when using digital nonlinear editing.

**A digital slate in use on the set of *Yesterday Was a Lie* (2008) (photography by Josh Blakeslee, © Helicon Arts Cooperative).**

Most digital slates can display either SMPTE or internal (real time) time code. SMPTE time code is synched with the audio recorder via a wireless radio transmitter and delivers an uninterrupted time code sequence — each shot picks up where the last one left off. When using internal time code, the clocks in the digital slate and the audio recorder are jam synched periodically so they display the same time and do not drift apart, delivering an interrupted time code sequence — there are jumps in the time code that correspond to the amount of time the recording equipment was turned off between takes. Time code skips may confuse some post-production equipment.

*Also* **intelligent slate; time code slate.** *See* **DigiSlate; Smart Slate.**

**digital sound** *n.* Sound that has been converted from its natural analog state into a digital approximation or sound that was created originally using a computer. In either case, the sound waves are sampled at some number of cycles per second (Hz) and each sample is represented as a binary number containing a predetermined number of bits. Sound on an audio CD is typically sampled using 16 bits per sample at 44.1 kHz.

**digital sound head** *n. See* **digital reader.**

**digital sound track** *n.* A sound track recorded in digital form on film, optical disc, magnetic disk, magnetic tape, or solid state electronics. The first theatrical feature film presented with a digital sound track was the February 1985 release of *Fantasia* (1940) at the Plitt Century Plaza in Century City, California using a sound-on-disc system. *Compare* **analog sound track.**

**Digital Source Master** *n. See* **DSM.**

**digital storage media command and control; DSM-CC** *n.* **1.** A DVB standard method for transmitting and managing data carried in a digital broadcast via an object carousel. **2.** A command syntax defined in the MPEG-2 standard, part 6, for VCR–like control over an MPEG data stream. DSM-CC playback commands include freeze frame, fast-forward, play, and goto.

**digital sync** *n.* A process for keeping double system sound and film in perfect sync while recording and later during editing by recording a digital timing signal from the camera along with the sound.

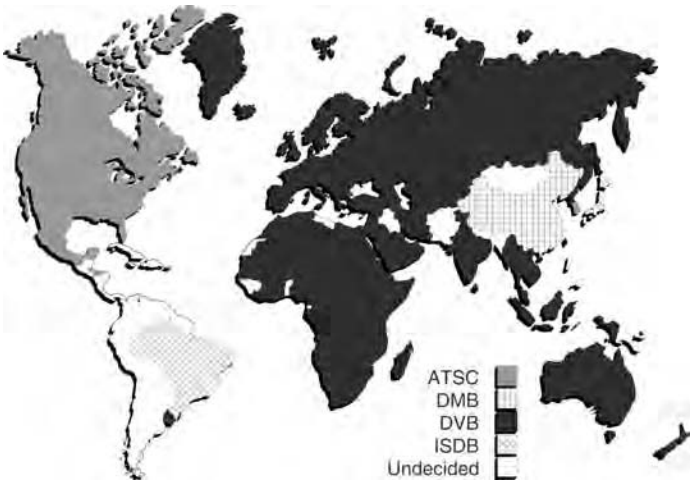
**digital tag; tag** *n.* A set of digital instructions that list the applicable conditional-access rules for an associated piece of content. Ideally, the tag should be bound to the content in a durable manner that is secure against separation or modification.

**digital television; DTV** *n.* Television broadcasts and supporting equipment (including television receivers) that use a digital signal rather than the traditional analog form common to NTSC and PAL. Digital television provides better image and sound fidelity than analog television and generally has higher image resolution and multichannel stereo sound. The ATSC television standard, for example, provides for both standard definition and high definition digital television formats. *See* **digital broadcast TV.** *Compare* **ATSC; DVB.**

**Digital Terrestrial Multimedia Broadcast** *n. See* **DTMB.**

**digital terrestrial television; DTT** *n.* Digital television programming broadcast so that it can be received over the air by consumers. DTT requires a compatible antenna and digital receiver, but does not require a wired connection (as with cable television) or a satellite dish.

**digital-to-analog converter; D/A converter; DAC; D/A** *n.* An electronic device that converts digital data into an analog signal. For example, a DVD player must contain an integrated DAC to convert the




**Coverage patterns for digital television standards. The DVB territories include signatories to the GE-06 Agreement, which obligates signatory countries to end all analog television broadcasts along their borders by June 17, 2015, to avoid interfering with their neighbors' digital television broadcasts.**

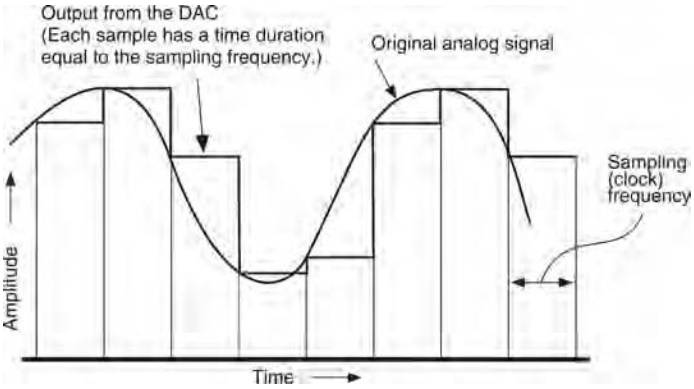
digital signal for the DVD into an analog signal that can be viewed on a standard analog television set. Content protection provided for a digital original may not be enforced in the analog copy, creating a gap in content protection coverage for both the analog copy and any subsequent digital copies that may then be produced. *Compare* **analog hole; analog-to-digital converter.**

**digital transmission** *n.* A mode of communication in which all content is first converted to a digital form and then transmitted as a serial stream of pulses. Any analog signal — voice, data, television, etc. — can be converted to a digital form. *See* **digital signal.**

**digital utility** *n.* A union designation from IATSE Local 600, the Cinematographer's Guild, for a studio digital video camera assistant who pulls cables during rehearsals and takes under the supervision of the DIT, first or second camera assistant, or camera utility. *Compare* **camera utility; digital imaging technician; video controller.**

**digital versatile disc** *n. See* **DVD.**

**digital video; DV** *n.* A video signal where the color and luminance levels of each pixel are represented by a finite set of binary values in place of the continuously variable levels found in an analog signal. Digital video does not suffer from generational degradation, as does analog video, but it may exhibit quantization or compression artifacts.




**The digital samples of an analog signal produced by a digital-to-analog converter (© 2008 Quantel Ltd., All Rights Reserved, www.quantel.com.**

**Digital Video Broadcasting; ~ Project** *n. See* **DVB.**

**digital video camera; digital camera** *n.* A video camera that records images in a digital format. The exact format is determined by the recorder. Most digital cameras are actually camcorders, combining both camera and recorder in a single unit. Many also support multiple recording formats and compression ratios, offering a tradeoff between recording duration and image quality. Digital cameras range from consumer-grade mini–DV cameras to professional quality 24p cameras. *See* **camera.** *Compare* **analog video camera.**

**A Grass Valley HD digital video camera equipped with radio transmitters for wireless recording in the field. Note the two antennas and the lack of a cable leading to an external recording device (courtesy Thomson, www.thomsongrassvalley.com).**

**digital video compressor; DVC** *n. See* **video compressor.**

**digital video disc** *n. See* **DVD.**

**digital video effects; DVE** *n.* Manipulation of all or part of a digital image that affects the shape, size, orientation, or position of some element on the screen. Used to produce basic transitions (dissolves, wipes, etc.) as well as more advanced manipulations such as page turns, picture-in-picture, on-air credits squeezing, etc. *Compare* **special-effects generator.**

**digital video interactive; DVI** *n. obs.* A computer chip set pioneered by RCA, but developed and marketed by Intel, that provides real-time decompression of full-motion video from a hard disk or CD-ROM.

**digital video interface; DVI** *n.* A digital device interface developed by the Digital Display Working Group to deliver uncompressed, high-definition video signals to either analog or digital monitors using a single type of connector. There are three different DVI configurations: DVI-A, designed for analog signals, DVI-D, designed for digital signals, and DVI-I (integrated), designed for both analog and digital signals. A consumer electronics variation is used to interconnect HDTV devices. *Compare* **HDMI.**

***Digital Video Magazine*** *n. See* ***DV Magazine.***

**digital video recorder** *n. See* **DVR.** *Compare* **personal video recorder.**

**digital videotape** *n.* Magnetic videotape that is used when recording material in digital, rather than analog, form.

**digital VTR; digital videotape recorder; DVTR; DTR** *n.* An electronic device that records video content to magnetic tape encoded in a digital form. *Compare* **ATR; VCR; VTR.**

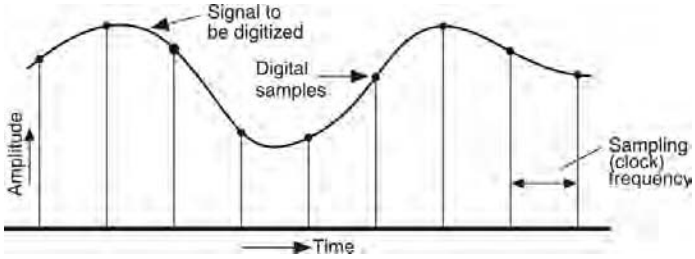
**digital watermark** *n. See* **watermark.**

**digital zoom** *n.* A visual zoom effect created electronically in a digital video camera or edit system by interpolating the pixels necessary to create an enlarged image. Visible artifacts will appear as the image is enlarged because, while the image pixel count remains the same, the effective image resolution actually drops as a small portion of the original image is enlarged to fill the screen. *Compare* **optical zoom.**

**Digital8** *n.* The trade name for a consumer grade digital video format introduced in 1999 by Sony. Digital8 combines the DV codec with the

Hi8 tape form factor. To support the demands of the DV codec on what was originally an analog tape format, Digital8 tapes run much faster than standard Hi8 tapes, allowing 60 minutes of record time. *Also* **D8.**

**digitization** *n.* The process of converting analog material into a digital form. *Also* **signal sampling.** *Compare* **analog-to-digital converter.**




**The continuous analog signal is converted into discrete digital values at regular sampling intervals (© 2008 Quantel Ltd., All Rights Reserved, www.quantel.com).**

**digitize** *v.* **1.** To convert analog material into a digital form. **2.** To load material (analog or digital) into a digital editing system. *Compare* **quantization.**

**digitized video** *n.* Analog video that has been converted into a digital form. *Compare* **cinematics.**

**digitizer** *n.* A device that digitizes material.

**dimensional change metric** *n.* A measure of the potential for physical change in a material caused by the gain or loss of moisture. Photographic film is susceptible to dimensional change (buckling, channeling, fluting, shrinkage, etc.) if it is not stored and handled properly. *Compare* **EMC.**

**diminuendo** *n. See* **decrescendo.**

**DIN; ~ speed rating; ~ standard** ABBR. *n.* A numerical rating used in Europe to describe the sensitivity of film to light. The DIN rating increases by 3 as the sensitivity of the film doubles. [An acronym of *Deutsche Industrie Norm* or *Deutsche Institut für Normung*.]

| *DIN* | *ISO/ASA* |
|---|---|
| 15 | 25 |
| 16 | 32 |
| 18 | 50 |
| 19 | 64 |
| 20 | 80 |
| 21 | 100 |
| 22 | 125 |
| 24 | 200 |
| 27 | 400 |
| 32 | 1250 |

*Compare* **ASA speed rating; exposure index; film speed.**

**DIN standard; DIN speed rating** *n. See* **DIN.**

**dingo** *n.* A small branch-a-loris. *Compare* **cucoloris; tree branch holder.**

**dinky** *n.* **1.** A small, enclosed light, generally with a 100-watt incandescent bulb. [Probably from the Scots *dink*, meaning neat or trim.] *See* **inky dink.** *Compare* **inky.**

**dinky dolly** *n.* A small, maneuverable dolly. *Compare* **crab dolly; doorway dolly.**

**dinky ink** *n. See* **inky dink.**

**diopter** *n.* **1.** The focus adjustment mechanism in a camera's viewfinder. Adjusting the diopter allows people with different eyesight to see the camera's ground glass clearly. The camera operator will often make note of several diopter settings so that the DP and the director can look through the camera without having to worry about re-focusing the diopter each time. Adjusting the diopter has no effect on the focus of the image recorded to film or video. **2. ~ lens:** A lens element added to the front of a standard lens barrel to allow extreme close-up photography. Diopter lenses can be combined for an additive effect. **3.** A unit of measure of the power of a lens, namely its ability to turn or bend light. The diopter of a lens is equal to the reciprocal of its focal length when measured in meters (one divided by the focal length). *Also* **close-up diopter; plus lens.** *Compare* **minus lens.**

**diotic** *mod.* Having the property of presenting the same sounds to each ear, as with headphones where each ear hears the same signal. *Compare* **dichotic; monotic.**

**direct** *v.* To guide the actors, camera, etc. during the production of an audiovisual work.

**direct access** *mod. See* **non-linear; random access.** *Compare* **linear.**

**direct advertising** *n.* Advertising material delivered to an individual consumer, such as direct mail advertising. *Also* **junk mail.**

**direct animation** *n.* **1.** An animation technique where images (and in some cases sound) are drawn or pasted directly onto blank film, generally black or clear emulsion leader. Practitioners of the technique include Len Lye, Norman McLaren, and Kayla Parker. Their work can be seen in *A Colour Box* (1939), *Begone Dull Care* (1949), and *Sunset Strip* (1996), respectively. **2.** An animation technique where images are formed in malleable materials, such as sand, wet paint, sugar, pearls, etc., spread upon a flat surface, such as glass, wood, paper, etc., and photographed at intervals. *Also* **cameraless animation; direct film; handmade film; non-camera film; out-of-camera-film.** *Compare* **blank; full animation; one-man production.**

**direct broadcast satellite; direct broadcasting via satellite; DBS** *n.* A satellite that broadcasts content directly to consumers (each with their own 18"–3' receiving satellite dish set in a fixed position) rather than to an intermediary re-broadcaster such as a network affiliate or cable headend. The small size of the receiving dishes requires careful frequency allocation, wide spacing between satellites, and higher-powered transmissions to a smaller coverage area than traditional communication satellites.

Early DBS systems included 1977's Communications Technology Satellite, a U.S.–Canadian joint venture, and 1980's Satellite Television Corporation, which targeted corporate customers. More contemporary systems include DIRECTV, launched in 1994 to serve North America, and Sky Television, launched in 1989 to serve the U.K. At present, there are 19 different dedicated direct broadcast satellites serving North America alone.

*See* **direct-to-home satellite.** *Compare* **C-band; Ka-band; Ku-band; L-band.**

**direct broadcast satellite dish; DBS dish** *n.* A consumer-grade earth station or dish, commonly 18"–3' in diameter, used to receive signals from direct broadcast satellites. *Compare* **home satellite dish.**

**direct charges; direct costs** BUSINESS *n. See* **direct expense.** *Compare* **indirect expense; ²overhead.**

**direct cinema** *n.* A movement in documentary filmmaking beginning in the 1960s that emphasizes capturing reality as it happens with minimal interference from the filmmakers. In fact, the filmmakers themselves do not appear in frame, giving the impression that they are invisible and unable to influence the events they chronicle. See, for

example, the Maysles brothers' *Salesman* (1969), and *Primary* (1960), Robert Drew's look at U.S. presidential politics in Wisconsin.

**USAGE:** Many film studies programs use the terms *cinéma vérité* and *direct cinema* interchangeably. However, some theorists make a distinction between the two where direct cinema involves a spectator camera (simply observing without interfering) while cinéma vérité uses a variety of techniques to get at "the truth," including the use of probing questions from the filmmaker.

[Attributed to documentary filmmaker Albert Maysles.] *Compare* **cinéma vérité; observational cinema.**

**direct color** *n.* A means of describing the colors in a digital image where the primary color values of each pixel are specified directly (as in 16-bit, 24-bit, 32-bit, and 48-bit color) rather than indirectly via a reference to a color lookup table or color palette (as in 1-, 2-, 4-, and 8-bit color). *Compare* **palette.**

**direct continuity** *n.* A practice in script supervision of noting a specific condition or detail that continues into consecutive scenes without a time lapse in the plot sequence. For example, if an actor is slapped in the face, leaving a red handprint on the left cheek, then the next day when that actor's close-up is filmed, the actor must have a red handprint on the left cheek. *Compare* **back-matching; continuity.**

**direct cut** *n. See* **straight cut.**

**direct cutting** *n. See* **straight cutting.**

**direct distribution expense; direct distribution costs** BUSINESS *n. See* **direct expense.** *Compare* **indirect expense; [2]overhead.**

**direct expense; direct costs** BUSINESS *n.* Costs that can be tied to a specific activity or project.

Direct expenses are often categorized according to the project lifecycle stage in which they occur:

- **Direct Development Expense:** An expense related to the development of a specific project, including story acquisition and writer's fees.
- **Direct Production Expense:** An expense related to the production of a specific work, including pre-production, physical production, and post-production expenses. Production expenses may include development expenses but always exclude distribution expenses.
- **Direct Distribution Expense:** An expense related to the distribution of a specific work. The dominant direct distribution expenses for theatrical releases tend to be prints and advertising. Other direct theatrical distribution expenses may include checking costs, print shipping costs, and some types of market research.

*Also* **direct charges; direct distribution expense.** *Compare* **indirect expense; [2]overhead.**

**direct field** *n. See* **reverberant field.**

**direct film** *n.* [Coined in 1935 by New Zealand filmmaker Len Lye to describe his *Colour Box* (1935).] *See* **direct animation.**

**direct infringement** LEGAL *n.* An actual act of copyright infringement, as distinguished from an act that merely facilitates copyright infringement such as contributory, secondary, or vicarious infringement.

**direct music** *n. See* **source music.**

**direct positive; direct print** *n. See* **reversal film.**

**direct-response television advertising** *n. See* **infomercial.**

**direct-response television marketing** *n.* A form of televised advertising where the consumer is invited to purchase the product while watching the advertisement. This includes infomercials and home shopping channels.

**direct sales** *n. See* **sell-through.**

**[1]direct sound** *n.* Sync sound recorded at the same time as the picture. *Also* **indigenous sound.** *See* **production sound.**

**[2]direct sound** *n.* A recording format with a separate sound track for each speaker channel. *Compare* **matrix sound.**

**[3]direct sound** *n. See* **incident sound.**

**direct-to-home; DTH** *mod.* A service made available to residential consumers. Technically, traditional terrestrial broadcast and cable television services are direct-to-home technologies, but direct-to-home is usually applied to identify a consumer version of a technology that is better known for its business or commercial application, such as satellite-based content delivery (direct-to-home satellite television).

**direct-to-home satellite; DTH satellite; ~ broadcasting** *n.* The distribution of television programming from geostationary satellites to subscribing consumers with small dish antennas. *See* **direct broadcast satellite.**

**direct-to-video; ~ release** *mod.* Relating to a work — particularly a feature length film — that makes its public debut on a home entertainment media, such as DVD, and did not receive a theatrical release or play on television before its appearance in the home entertainment market. Such works may be produced expressly for home entertainment release or may have been produced for theatrical release but were unable to secure theatrical distribution. A work that is direct-to-video in one market may have a theatrical or television premiere in another market. *Also* **made-for-video.** *See* **made for home entertainment.** *Compare* **"B" movie; "Z" picture; OAV; OVA.**

**direct wave** *n. See* **incident sound.**

**direction** *n.* **1. stage ~ :** The written description of a shot or scene that appears in a script. Each passage of direction describes the sights, sounds, actions, and necessary camera moves that take place in that shot or scene. Perhaps the most famous bit of stage direction is "Exit, pursued by a bear." from William Shakespeare's *The Winter's Tale* (c. 1600).

In the standard Hollywood screenplay format, direction is presented left justified in 10 pitch (12 point) Courier type with a 1.7" left margin and 1.1" right margin, allowing for a maximum 57 characters per line on an 8½"-wide page.

It is a dark and stormy night. The rain falls in torrents —except at intervals, when it is checked by a violent gust of wind that threatens to blow out the weak lamps that struggle against the darkness.

By convention, direction is written in the present tense (even when describing a flashback) and often uses the first person plural.

As the rain falls, we see the gutters fill to overflowing.

Normal sentence capitalization rules apply to direction with three exceptions, which are presented in all capital letters:

- The first introduction of a major character's name (generally limited to characters with speaking parts)
- Special sounds (all sound effects and any off-screen sounds, other than dialogue) and the things that make them (the gun that fires, the tires that screech, the bells that toll, etc.)
- Camera directions (pan, rack focus, camera tilt, etc.)

The CAMERA TILTS to reveal ALAN, soaked to the skin by the torrential rain. Alan is startled by a CLAP of THUNDER.

**2. character ~ :** Written instructions in a screenplay indicating the writer's interpretation of how an actor should perform while delivering dialogue, including physical actions, reactions, line delivery, etc. **3. director's ~** A director's written or oral instructions to an actor during production. Usually delivered following a take or after viewing dailies. *Also* **description.** *See* **action.** *Compare* **dialogue; shot heading; transition.**

**direction of glance; direction of look** *n.* The direction a character is supposed to be looking, or an actor is actually looking. *Compare* **eyeline.**

**directional microphone; uni ~** *n.* A microphone that is designed to be much more sensitive to sounds coming from a specific direction while largely, but not entirely, ignoring sounds that come from other directions. Since directional microphones are not equally receptive from all 360°, when one plots their angle of acceptance the result is something other than a spherical polar pattern. Directional microphones are particularly useful when recording dialogue since they tend to isolate the speaker and ignore much of the background noise. *See* **bi-directional microphone; cardioid microphone; hyper-cardioid microphone; pressure gradient; shotgun microphone; super-cardioid microphone.** *Compare* **omni-directional microphone.**

**directional pattern** *n.* The shape described by a microphone's angle of acceptance, or level of sensitivity to sound in each direction. The more sensitive the microphone is in a particular direction, the farther the pattern is shown to extend in that direction. A directional pattern is usually shown in two dimensions using a polar plot looking at the microphone from above, though it is actually a representation of the three-dimensional space surrounding the microphone. *Compare* **angle of acceptance; directivity.**

**directivity** *n.* The angle of coverage of a loudspeaker or the angle of acceptance of a microphone, both in the vertical and horizontal planes. High directivity equates to a narrow angle of coverage or acceptance.

**director; d.** *n.* One who is primarily responsible for the creative aspects of an audiovisual work from pre-production through post-production, but particularly the on-set performance of the actors.

Early directors such as Cecil B. DeMille and D.W. Griffith were both producer and director, controlling all aspects of a film's production. Later, during the Studio Era (1927–1954), directors became employees of the producer with little involvement in pre- or post-production. At the opposite extreme, the French auteur theory developed in the 1950s holds that the director is the sole author of a film, and is responsible for its complete realization. The common reality is that a film is the collaborative effort of many creative individuals. This does not stop many directors from taking the possessory credit of "A film by [director's name]" or "A [director's name] film."

In the U.K., television documentary directors are credited as producers. This is a legacy of a BBC rule that creative participants could only receive one screen credit per work. Television documentaries were often written, directed, and produced by the same person, so producer was selected as the sole credit. While the BBC no longer imposes this credits rule, the practice of crediting a television documentary director as producer continues.

*Compare* **distributor; producer; publisher.**

**director of photography; DP; DoP; DOP** *n.* One who is responsible for the photographic style of a work; the one who composes each shot, directs lighting and camera operations, and is directly responsible for the camera crew. The DP works under the direct supervision of the director, possibly advising the director on camera angles, setups, etc.

On larger productions, the DP may not actually touch any of the equipment on set, including the camera, other than to look through the lens to see how a scene has been composed. The camera crew, gaffer, and key grip all take their direction from the DP, not the director. Often, the "look" of a film is more attributable to the DP than to other member of the physical production team.

**USAGE:** The *director of photography* began as the *cameraman*, literally, the man who ran the camera. When camera crews grew from a single operator to an entire team, the person in charge was identified as the *first cameraman*, following the same convention that gave us *first assistant director*. As set lighting became more important, the title evolved to *lighting cameraman*. Later, as the artistic contributions of this position were more fully recognized by the film community, the title changed to *cinematographer*. Finally, as the challenges and responsibilities of the position continued to grow, the title became *director of photography*. While director of photography may be synonymous with cinematographer, director of photography is perhaps more descriptive of the actual duties performed.

*Also* **cameraman; first cameraman; first unit cinematographer; lighting cameraman.**

**director undertaking** BUSINESS *n.* A formal statement traditionally required by completion bond companies in which the director agrees to comply with a series of stipulated conditions in the production of a work, including assurance that the work will be produced within budget and according to schedule, that the finished work will comply with all objective delivery requirements, etc. *Compare* **producer undertaking.**

**director's chair** *n.* A type of portable folding wood and canvas chair. On larger productions, director's chairs often have the names of the director and the star actors printed on the back to identify whose chair it is.

**director's cut; DC** *n.* The edited version of a work produced per the director's specifications without any outside interference, as opposed to the version developed per the producer's or studio's specification.

Directors Guild of America contracts require that producers allow a director's cut, even if they do not issue that version to the public. For an hour-long television drama, the director has four days from the delivery of the editor's cut to deliver her cut to the producers. For a theatrical feature film, the director has 10 weeks to deliver her cut.

A director's cut may be issued separate from the original release, occasionally as a theatrical release but more often as a home entertainment release. This version of the work may be the original director's cut, but more often it is an entirely new version produced after the work's original release.

*Compare* **re-cut.**

**director's finder** *n. See* **director's viewfinder.**

**Directors Guild of America Inc.** *n. See* **DGA.**

**director's line** *n. See* **axis of action.** *Compare* **180° rule.**

**director's medium** *phr.* Feature film. So called because, of the principal creative participants in feature film production, the director has the greatest creative freedom and control. *Compare* **actor's medium; producer's medium; writer's medium.**

**director's notes** *n.* A director's comments on an actor's performance during production. Usually delivered orally and in person immediately following a take or some time after viewing dailies. *Also* **acting notes; actor's notes.** *Compare* **[1]adjustment.**

**Director James Kerwin with Kipleigh Brown on the set of *Yesterday Was a Lie* (2008) (photograph by Josh Blakeslee, © Helicon Arts Cooperative).**

**director's viewfinder** *n.* A small, handheld lens system that allows the director or DP to see what a scene will look like when filmed, without having to look through the camera. Director's viewfinders are usually adjustable so that they can reproduce the look of various focal length lenses and image aspect ratios. Many also come with a chain to be worn around the neck for convenient access. *Also* **director's finder.** *See* **viewfinder.**

***Directory*, the** *n. See* ***Academy Players Directory*.**

**directory advertising** *n.* A type of advertisement generally paid for by an exhibitor that lists the works being played at a particular theater

and their respective showtimes. Generally updated once a week. Commonly found in newspapers and on Web sites. *See* **advertising genre.**

**directrix** *n. obs.* A female director.

**dirty dupe** *n.* An inexpensive film print, often produced directly from the edited workprint, used in sound editing and mixing. It may be a black-and-white print or a one light color print. Since it is made directly from a positive print, it is produced on reversal film stock. *Also* **slash dupe.** *See* **scratchprint.**

**dirty over** *n. See* **dirty single.**

**dirty single** *n.* An over-the-shoulder shot where one sees some portion of the foreground actor whose point of view is being depicted, such as part of one shoulder. If not for this, the shot would be a simple single of the actor facing the camera. *Also* **dirty over; over.** *Compare* **clean single.**

**disaffirm** LEGAL *v.* To revoke a previous agreement.

Under common contractual law, one cannot be bound by a contract if one is (a) coerced into the agreement, (b) mentally unsound when entering into the agreement (including if one is intoxicated at the time), or (c) a minor, though the other party can still be held to their end of the bargain (unless they too were a coerced, drunken child at the time). One of the provisions of California's Coogan Act (Family Code § 6751) is the suspension of a minor's right to disaffirm an agreement that has been reviewed and approved by a court. Producers will often obtain a judicial ruling on their contracts with minors if the minor is to play a major role in a feature film, television series, etc., thereby holding the child to the same contractual requirements as an adult. Otherwise, the child could back out of the agreement at any time and the producer would have no recourse and might still have to pay the child according to the terms of the agreement.

**A midocean rogue wave capsizes the SS *Poseidon* on New Year's Eve in Irwin Allen Productions' *The Poseidon Adventure* (1972) (courtesy Heritage Auctions, www.ha.com).**

**disaster movie** *n.* A film genre whose principle action is motivated by some disastrous event, often focusing on the human experience of an ensemble cast of characters. Many disaster films also have an underlying moral message where corruption or hubris leads to either the disaster or the resulting loss of life and property. Volcanoes wreaked varying degrees of havoc in *The Last Days of Pompeii* (1935), *Volcano* (1997) and *Dante's Peak* (1997). A shower of asteroid movies threatened audiences during the late 1990s with *Asteroid* (1997), *Armageddon* (1998), and *Deep Impact* (1998). If the potential for loss of life is great enough, it is worthy of a disaster movie. Irwin Allen gained the reputation as the master of disaster with his productions of *The Poseidon Adventure* (1971), *The Towering Inferno* (1974), *Flood!* (1976), and *Fire!* (1977), among others.

**disc description protocol** *n. See* **DDP.**

**discharge lamp** *n. See* **arc lamp.**

**disclaimer; ~ title** *n.* A brief legal statement, generally at the end of a work's end credits, that claims the work is a piece of fiction with no relation to real events or real people, living or dead. Such disclaimers exist to provide the filmmaker with some protection against legal prosecution from those who feel that their privacy has been invaded or who feel that they have been libeled by the work.

**discontinuity; ~ cutting; ~ shooting** *n. See* **discontinuous editing.**

**discontinuous editing** *n.* Intentionally mismatching shots (subject, composition, angle, speed, narrative timeframe, etc.) to create a discordant or jarring effect on the audience. *Also* **discontinuity.** *Compare* **[1]jump cut.**

**discord** *n.* A lack of musical harmony that strikes the ear harshly or disagreeably.

**discount** BUSINESS *n.* A price or rate reduction offered by the seller to entice the buyer.

Discounts are one of the many contentious points in profit participation calculations. For example if a distributor receives a discount from a supplier (or exhibitor) in recognition of the volume of business the distributor does with the supplier, should the distributor apportion that discount among all of its projects, crediting it as income against the expenses from that supplier that were charged to the project? Profit participants would say yes, especially if the discount was offered on the expenses for a particular project. Even if the discount was offered based on a volume of business, not a particular project, the discount was still earned in part thanks to the profit participant's project. For its part, the distributor would say no because the discount was earned as a result of the distributor's independent actions and should therefore be outside of the profit participation calculation.

*Compare* **rebate.**

**discounting; bank ~** BUSINESS *n.* The practice of lending only a portion (discounted amount) of the face value of a distribution contract or pre-sales agreement when providing a production loan. The amount of the discount depends on the reputation of the producer to deliver as promised and the distributor to pay as promised — the greater the risk of default, the greater the discount. This is done to help ensure that the bank will be paid all that it is due.

**discovery shot** *n.* A shot where the image composition changes (often due to a camera move) to reveal something that could not be seen at the beginning of the shot.

Discovery shots may be qualified to identify the type of movement that leads to the reveal, such as discovery pan shot/pan discovery shot or discovery zoom shot/zoom discovery shot

**Discreet Logic, Inc.** *n. obs.* A post-production editing, compositing, and visual effects software manufacturer acquired by Autodesk in 1999 and merged with Autodesk's existing Kinetix division (originally created to support the 3D Studio Max software product). *See* **Autodesk.**

**discrete cosine transform** *n. See* **[1]DCT.** *Compare* **[1]compression.**

**discrete sound channels** *n.* A sound signal where each channel is delivered separately; component audio as opposed to composite audio. *Compare* **matrix surround sound.**

**discrete wavelet transform; DWT** *n. See* **[1]compression.**

**discretionary cross-collateralization** BUSINESS *n.* Unilateral cross-collateralization in a situation where the governing contract is either silent on the issue of cross-collateralization or explicitly gives one party the right to cross-collateralize should it choose to do so. *Compare* **de facto cross-collateralization; unauthorized cross-collateralization.**

**discretionary income** BUSINESS *n.* The money that a consumer has left after paying taxes and purchasing necessary items such as food, shelter, and clothing. One's entertainment budget is dependent on the level of one's discretionary income.

**USAGE:** *Discretionary income* and *disposable income* are often used interchangeably.

**discretionary spending** BUSINESS *n.* Expenditures for items other than the necessities of life (food, clothing, shelter). Audiovisual entertainments compete with each other and with other discretionary items (dining at a restaurant, attending a sporting event, taking a vacation, piano lessons, etc.) for the same pool of discretionary spending money. *Compare* **entertainment dollar.**

**discretionary spending power** BUSINESS *n.* The cumulative disposable incomes of an entire market.

**disease of the month** *n.* The topic of a made-for-television film focused on a physical, psychological, or social disease — particularly one recently featured in the news. *Compare* **movie-of-the-week.**

**dish** *n. See* **satellite dish.**

**dish antenna** *n.* A high-gain antenna with a parabolic cross-section. Used for the transmission and reception of ultra-high-frequency and microwave signals.

**dish farm** *n. See* **antenna farm.**

**dishing** *n.* When film wound on a core (lacking the side supports of a reel) is held by its outer edges near a horizontal angle and begins to drop from the center, distending into the shape of a dish or bowl instead of a flat disk. If this is allowed to progress, the center will eventually drop out and the film will begin to un-spool from the center out. Generally caused by accidentally handling spool-wound film by the edge without supporting its entire surface.

**disk-based; ~ media** *mod. See* **tapeless.**

**diskery** *n.* A record company. [Industry trade paper jargon. Coined by *Variety*.] *Compare* **distribbery; flackery; nitery; praisery; tenpercentery.**

**dislocation** ACADEMIC *n.* Intentionally preventing the audience from suspending reality by continually reminding them that they are watching an artificial work.

Dislocation is supposed to make the audience judge the characters and narrative objectively and to compare the fictional and real worlds while they view the work. A sense of dislocation was a common element of the French New Wave.

**Disney Company** *n. See* **Walt Disney Pictures.**

**Disney pegbar** *n. See* **Acme pegbar.**

**dispersion** *n.* **1.** The optical phenomenon where the refractive index of a transparent media varies with the wavelength of light. This effect is most visible in a prism, where white light enters but a rainbow of colored light emerges because each color is bent by a different amount as it passes through the prism. **2.** The spreading of sound waves as they leave a loudspeaker. **3.** Refraction. *See* **chromatic aberration.**

**displacement** *n.* **1.** The distance between a vibrating object's static position and its position when in motion. For example, the distance covered by a speaker cone as it moves out to create a sound wave. **2.** The movement of air molecules in a sound wave. *Compare* **[2]compression; rarefaction.**

**displacement magazine** *n.* A compact film magazine where the feed and uptake rolls occupy a single chamber. As the diameter of the feed roll diminishes, the diameter of the uptake roll increases and occupies some of the space previously occupied by the feed roll. Since the magazine only has to allow space for one full roll of film at a time, it is much smaller than a two-chamber magazine.

**displacement map** *n.* A two-dimensional black-and-white image where the shades of gray are interpreted as surface deformations (pits or bumps). The displacement map can be wrapped around or projected onto the surface of a three-dimensional computer model. The model itself is then altered using the data in the bump map as a guide. This creates more surface detail than the model originally possessed without the computational complexity and effort required to develop such intricate surface details directly.

Displacement maps are related to bump maps. While a bump map gives the appearance of changing the surface of a three-dimensional model, a displacement map actually alters the surface.

*Compare* **mapping.**

**display** *n. obs.* A half-sheet poster.

**display advertisement** *n.* **1.** A newspaper or magazine advertisement that includes material other than text — generally artwork of some sort. Periodicals generally charge a premium rate for display advertisements. **2.** A free-standing in-store advertising display. *See* **standee.**

**display art** *n.* The artwork (photographs or illustrations) that appears in a display advertisement.

**disposable income** BUSINESS *n.* The money that a consumer has available for spending or saving after paying taxes.

**USAGE:** *Disposable income* and *discretionary income* are often used interchangeably.

**dissolve; DISS** *n.* A gradual visual transition between two, overlapping shots; one shot fades out while another fades in, causing the two images to merge into one. The audio equivalent is a *cross-fade*. A dissolve can indicate a passage of time, mood, or place. Also used to represent a sense of nostalgia or a dream-like quality.

Film dissolves can be produced in camera but are more often produced during post-production. Lab dissolves are limited to certain preset values such as a linear transition in 24 or 48 frames. They require the negative to be cut into A and B rolls with the two shots overlapping the specified amount. Optical and digital dissolves may be of any duration and need not be linear (they could start slow and get faster as they go; start fast and get slower; go only half way, hold there for a bit, then reverse; etc.). Once produced, they can be cut into the negative without requiring an A/B roll or special processing by the lab.

Traditional (analog) video dissolves require A/B roll edit equipment (as opposed to cuts-only edit equipment). The characteristics of the dissolve will be determined by the functionality supported by the edit equipment, but generally include preset dissolves or full manual control. As with any analog video process, there is some generational quality loss in the final product.

Digital video — and digitally processed film — has all the flexibility of an analog video dissolve without the generational loss associated with an analog process. There will be some loss of quality going from film, to digital, and then back to film, but it will not be nearly as great as would be encountered in a traditional optical dissolve.

*Also* **cross dissolve; lap dissolve; optical dissolve; overlap-dissolve; X-dissolve.** *Compare* **cross-fade; transitional effect.**

**dissolve into** *n.* A script notation that indicates the author's desire for a dissolve as an introductory or transitional effect. *Compare* **script abbreviation.**

**dissolve-lapse** *n.* A form of time-lapse photography where short shots are linked by a series of dissolves.

**distant location** *n.* A filming location that is sufficiently far from a central hub of production (such as those defined in Los Angeles and New York City) that guild and union contracts require the producer to provide transportation to and from the location and overnight accommodations for represented cast and crew while shooting at the location. *Compare* **local hire; nearby location.**

**distant miking** *n.* A microphone placement pattern where the mics are located relatively far from the sound source. This technique picks up

a substantial portion of the reverberant sound from the location, and is therefore used for most classical or orchestral recordings to capture the sound as closely as possible to that experienced by an audience in a concert hall. In studio recording, close and distant mics may be blended at the mixer to achieve the desired sonic image. *Compare* **close miking; depth.**

**distant signal** *n.* **1.** A television channel from another market too far away to be picked up by ordinary home reception equipment that is imported and carried locally by a cable television system. Cable systems in the U.S. are limited by FCC rules in the number of distant signals they can offer subscribers. **2.** A television signal defined by the FCC as outside a broadcaster's license area. *Compare* **superstation.**

**distant-sound perspective** *n.* Sound that appears to originate some distance from the listener, based on its sound perspective. Quite often distant sounds are actually recorded from quite close to ensure a clean recording without unwanted background noises then filtered in post-production to simulate a distant-sound perspective. *Compare* **close-sound perspective; sound perspective.**

**distortion** *n.* **1.** The undesirable differences between an original subject (an image, a sound, etc.) and a recording of that subject (a film or video of an image, an audio recording of a sound, etc.) or an original transmitted signal and the received signal.

Audio distortion, or correlation noise, comes in six basic forms:

- nonlinear distortion (including intermodulation distortion and harmonic distortion)
- frequency distortion (pitch-shift)
- phase distortion (time shift)
- transient distortion
- scale (volume) distortion
- frequency modulation distortion

There are other factors that interfere with proper sound reproduction that are not classified as distortion, including background noise, electrical hum, and a lack of directional realism and proper ambience due to the use of too few channels for reproduction.

**2.** A lens aberration where straight lines at the edge of an image appear curved. **3.** The perspective changes characteristic of wide-angle or telephoto lenses.

**distortion optics** *n.* Optical elements (generally special lenses or lens filters) employed to achieve a desired image distortion, either in camera or as an optical effect.

**distrib** *n. See* **distributor.**

**distribbery** *n.* Distribution company: *Alan's distribbery released two features and a new sitcom last year.* [Industry trade paper jargon.] *Compare* **diskery; flackery; nitery; praisery; tenpercentery.**

**distribution** *n.* The process of making audiovisual works available to exhibitors or broadcasters for presentation to the public or to retailers for sale or rent to the public. The midpoint in the production-distribution-exhibition chain.

Theatrical distribution includes selling or renting a work to exhibitors or sub-distributors, producing and delivering the necessary film prints, producing advertising materials, buying advertising space to promote the work, and collecting the money owed from the commercial exploitation of the work. Home entertainment distribution follows a pattern similar to theatrical distribution and includes selling the work to video wholesalers and retailers, producing and delivering the physical home entertainment product, advertising, and collecting the money owed. The French film studio Pathé Frères is credited with institutionalizing the modern film distribution system in 1907 when it began renting its films to distributors. Before that, producers sold their films outright, either directly to exhibitors or to rental exchanges that then rented the films to theaters.

Television distribution links content producers with broadcasters, including traditional terrestrial broadcast networks, individual television stations, cable networks, pay-per-view service providers, etc. It begins with the acquisition or creation of content by the distributor who then makes it available to the various television outlets. Unlike theatrical distribution (where there is one primary distribution model ending in a local cinema) and home entertainment distribution (where there are two primary models — rental and sell-through), there are myriad variations for television distribution depending on the type of programming, the type of broadcast outlet that will deliver the content to the viewing public, and the way the distributor is compensated (including cash and barter). Further complicating the issue is the fact that in most other forms of audiovisual distribution, the viewing customer pays for the right to view the material, while in commercial television, the advertiser pays for the opportunity to deliver its message to a certain audience — the program being broadcast is merely a means to this end.

Internet distribution is still in its infancy. Video-on-demand has become popular for television programs, providing broadcasters with a second opportunity to present commercial messages to the public (generally in such a way that the viewer cannot skip over the advertisements). The technical mechanisms and financial models for other forms of Internet distribution are still being worked out. Short films, like television programs, lend themselves well to the technical limitations of Internet distribution, while feature films, due to their large bandwidth requirements, are not as well-suited to the Internet.

**USAGE:** Off-network television distribution of both original first run programming and reruns of older programs is more commonly called *syndication*.

*Compare* **production.**

**distribution advance** BUSINESS *n.* Money paid by the distributor to the producer before the work has been commercially exploited, usually at some milestone in the production process including when the distribution contract is signed, when principal photography begins, when principal photography wraps and post-production begins, when the final film elements are delivered to the distributor. Distribution advances are deducted from the producer's share of any subsequent profits. *Compare* **[2]advance.**

**distribution agreement** LEGAL *n.* The contract between producer and distributor for the commercial exploitation of a work.

In the typical distribution agreement:

- The producer agrees to provide a finished work with certain characteristics (containing all approved elements, running time in a specified range, likely to receive a certain content advisory rating, etc.) according to a set schedule.
- The distributor is then granted permission to sell or rent that work through a particular distribution channel for a particular time in a particular place. In a negative pickup, this is generally in all media formats in perpetuity throughout the world. Other contracts will be more limiting, for example theatrical distribution for 10 years throughout all of Latin America or home entertainment distribution in the English language outside of the United States.
- In return for the distribution rights granted, the distributor agrees to pay the producer according to some schedule. For a negative pickup, this is a flat fee paid in full upon delivery. Other types of distribution contracts may include some combination of advance payments, flat fees, percentage based profit sharing, etc. When the producer shares in the revenue generated by the work, the distributor usually takes on an additional obligation to promote the work to the best of its ability.

Merchandising rights, derivative rights, and other issues may also be addressed in the distribution agreement.

**distribution amplifier; DA** *n.* A device that amplifies a single input signal and divides it among multiple output lines, essentially a signal copying device. For example, distribution amplifiers are used in analog tape duplication (allowing multiple simultaneous copies to be made from the same master tape), aboard airplanes (where a single video

signal is played back on multiple monitors or projectors), and in cable television systems. *See* **line extender.**

**distribution approach** *n. See* **distribution plan.**

**distribution box** *n.* An electrical line splitter that provides plugs for multiple electric-powered devices, such as lights. *Also* **hot box; junction box; octopus box; plugging box; spider box; tie-in box.** *Compare* **cube tap; Hollywood box.**

**distribution campaign** *n.* The distributor's overall plan for distributing and promoting a work. Often a key element (along with financial considerations) when selecting a distributor. *Also* **distribution strategy.** *Compare* **release pattern.**

**distribution ceiling** LEGAL *n.* A government-imposed limit on a particular type of film (such as foreign imports), generally enforced in an attempt to protect and foster the local film industry. *Compare* **foreign ownership restrictions; printing restriction; production quota; remittance restriction; screen quota.**

**distribution channel; channel** *n.* **1.** The means by which a product is delivered to the customer. For motion pictures, this can include theatrical exhibition, home entertainment, pay television, free television, on-line distribution, and other non-theatrical markets. **2.** The network of people and organizations involved in the delivery of a product from the manufacturer to the consumer. *Compare* **sub-distribution.**

**distribution company** *n. See* **distributor.**

**distribution costs** BUSINESS *n. See* **distribution expenses.**

**distribution cycle; cycle** *n.* The pattern of commercial exploitation for a creative work in all distribution channels and media.

**distribution expenses** BUSINESS *n.* All of the costs associated with distributing a work, both direct and indirect, including prints and advertising, checking and collections, anti-piracy, taxes, interest, and administrative overhead. *Also* **distribution costs.** *Compare* **distribution overhead.**

**distribution fee** BUSINESS *n.* The contractually negotiated fee paid to a distributor, typically 15–20 percent of the distributor's gross revenues (not the gross box office receipts, which are first split with the exhibitor). The distribution fee covers the overhead cost of keeping a distribution network in place and is in addition to the recovery of the direct costs of distributing a particular work. The distribution fee is deducted from the distributor's gross as it is converted into the net, which is then reported to distribution profit participants as the basis of most contingent compensation computations.

**distribution guarantee; pre-sale ~** BUSINESS *n.* A distributor's promise to pay an amount specified in a pre-sale or negative pick-up agreement upon delivery of the finished work (assuming the work is as described in the agreement).

The guarantee is required by a lender when such an agreement is used as collateral to secure a production loan and generally stipulates that the distributor will pay the money directly to the lender, not the producer. The lender also usually requires a completion bond that will pay out in the event that the work is not delivered according to the agreement. The lender will pass on any excess payments to the producer, but in this way provides greater security that the loan and accumulated interest will be paid. Accumulated interest and completion bond fees often add 20 percent or more to a work's budget.

*Compare* **[2]advance.**

**distribution hub** *n.* A location in a cable television network that performs the functions of a headend for customers in its immediate area and that receives some or all of its television program material from a master headend in the same metropolitan or regional area.

**distribution overhead** BUSINESS *n.* Distribution-related expenses that cannot be attributed to a project, but are apportioned to all works distributed. These typically include the costs of operating branch offices, distribution executive salaries and expenses, etc. *Compare* **creative accounting; development overhead; production overhead.**

**distribution pattern** *n. See* **release pattern.**

**distribution plan** *n.* **1.** The producer's overall strategy to secure distribution for a work. Often a key element in raising production financing. **2.** The distributor's overall plan for distributing and promoting a work. *Also* **distribution approach; distribution strategy.**

**distribution plant** *n.* The hardware infrastructure of a cable television system, including amplifiers and the trunk cable and feeder lines attached to utility poles or fed through underground conduits.

**distribution quality** *n.* A subjective measure indicating audio or video material of sufficient fidelity for transmission from a television network to its local stations. For digital broadcasts, there is no material difference between distribution and broadcast quality, but for analog broadcasts, distribution quality is generally higher so that acceptable broadcast quality can still be achieved following the signal degradation that inevitably results. *Compare* **broadcast quality.**

**distribution risk** BUSINESS *n.* The likelihood that a produced work will not obtain distribution or that a distributed work will not turn a profit.

**distribution strategy** *n. See* **distribution campaign; distribution plan.**

**distribution system** *n.* The part of a cable television system used to carry signals from the headend to subscriber's receivers. Often applied more narrowly to the portion of the system from the bridge amplifiers onward.

**distribution term** *n.* The period of time during which a distribution agreement is in force. The same agreement may have different terms according to the distribution channel or territory.

**distribution territory** *n.* The geographic markets covered by a distribution agreement, ranging from a single venue to the entire world.

**distributor; distrib** *n.* **1.** The entity arranging for the exhibition of a film, the broadcast of a work on television, or the sale of home entertainment products to wholesalers or retailers. The distributor can be thought of as a work's wholesaler, or the middleman between the producer and the exhibitor, broadcaster, or retailer. Distributors are generally responsible for contract negotiations, advertising, and revenue collection/distribution. **2.** An entity that receives television signals from a satellite and transmits the signal either directly to individual subscribers for private home viewing (generally via a cable television system) or to other program distribution companies for retransmission. *Also* **distribution company.** *See* **releaser; renter.** *Compare* **international distributor; local distributor; sub-distributor.**

**distributor commercial** *n.* A promotional message to the advantage of the distributor. Typically, this includes trailers for other works from the same distributor that are presented before a motion picture (in a theater or on home entertainment media), but could also include product placement arranged for by the distributor, a trailer promoting a number of works from the distributor's library or the distributor itself, and promotional messages embedded into the menu system or bonus features on a DVD. *Compare* **commercial; product placement; [1]trailer.**

**distributor credit-worthiness** BUSINESS *n.* The likelihood that a distributor will pay its debts and meet its contractual obligations. A key factor when a producer selects a distributor and when a bank reviews

a distribution agreement for possible use as collateral for a production loan.

**distributor/exhibitor split** BUSINESS *n.* The contractual arrangement between distributor and exhibitor covering the division of the gross box office receipts. Usually a percentage based division of revenue on a sliding scale that progressively moves in favor of the exhibitor as the run continues, with an allowance for the house nut (exhibitor overhead) and distributor's floor (a minimum percentage that must be paid even if the exhibitor's overhead is not covered). Except in the case of certain four-wall exhibition arrangements, the exhibitor does not share concession revenues with the distributor.

**distributor financing** BUSINESS *n.* Production financing provided by the distributor. This does not include negative pickups (the distributor does not pay until the film is delivered, so the producer must finance the work elsewhere), but it does include any advances that might be paid against distribution contracts or foreign pre-sales agreements. In general, distributors charge interest on any financing that they provide in addition to the fee they later charge to distribute the work.

**distributor release campaign** *n. See* **distribution campaign.**

**distributor rentals** BUSINESS *n. See* **film rental.**

**distributor revenue** BUSINESS *n. See* **distributor's gross.**

**distributor's breakeven** BUSINESS *n. See* **breakeven for distributor.**

**distributor's fee** BUSINESS *n. See* **distribution fee.**

**distributor's film rentals** BUSINESS *n. See* **film rental.**

**distributor's gross; ~ receipts** BUSINESS *n.* A contractually defined term that is generally either the total of all film rentals received by the distributor or the total of all amounts received from all sources related to the commercial exploitation of a work. *Also* **distributor revenue.** *See* **film rental; gross rentals.**

**distributor's net; ~ receipts** BUSINESS *n.* A contractually defined term that is generally the distributor's gross receipts that remain after deducting distribution fees and expenses, negative cost, deferments, gross participations, interest, and overhead.

**distro cart; distribution cart** *n.* A rolling cart with pneumatic tires, designed to hold electric power distribution equipment, such as crates of electrical splitters and adapters. *Compare* **cable cart; crate cart; head cart; taco cart.**

**DIT** ABBR. *n. See* **digital imaging technician.**

**dither** *v.* To intentionally introduced small amounts of controlled noise in a digital signal to help mask other, more objectionable errors, such as those introduced when reducing the sample size (down-converting from 24- to 16 bits-per-sample, for example) or when the sample size does not provide sufficient dynamic range (intermingling colors from an available pallet to simulate the appearance of a color that is not directly available, for example).

**USAGE:** *Dither* general refers to a process undertaken during analog-to-digital conversion while *redither* refers to a process undertaken during a digital-to-digital conversion.

*Compare* **anti-alias.**

**dithering** *n.* The intermingling of palette colors to simulate the appearance of a color that is not available in a particular digital image format. For example, alternating black and white pixels to simulate gray. Similar in concept to anti-aliasing. *Compare* **anti-aliasing.**

**ditty bag** *n.* A small sack containing commonly used tools and expendables, often suspended beneath a camera tripod head so that it hangs between the spread legs.

**divergent lens mounting; divergent-axis turret; divergent turret** *n.* A lens turret configuration that separates the lenses far enough to ensure that the active lens cannot see the other lenses on the turret. Commonly employed when the lenses are quite large or when the same turret contains both a wide-angle lens and a telephoto lens.

**diversity receiver** *n.* A radio microphone receiver with two separate antennas and receivers tuned to the same frequency. The device automatically selects the stronger of the two signals to increase reliability, improve audio quality, and avoid signal dropouts.

**divine proportion** *n. See* **golden ratio.**

**[1]Divx; DIVX** ABBR. *n. obs.* The trade name for a limited-use DVD disc format that allowed unlimited play for 48 hours, with further viewings available for purchase through an online system that worked in concert with the special DVD/Divx player required to view Divx discs. The intention was to give customers an alternative to renting DVDs, by offering discs with a flexible pricing and ownership structure. Divx ceased sales on June 16, 1999. [An initialism of *DIgital Video eXpress*.]

**[2]DivX** *n.* The trade name for a video compression technology based on the MPEG-4 Part 2 codec that produces files 7 to 10 times smaller than those found on an MPEG-2 encoded DVD while still retaining an acceptable level of video and audio quality on playback. Dubbed "the MP3 of video" because its small file sizes facilitate downloading motion pictures via the Internet, much like the MP3 format did for music. The DivX Web site is www.divx.com.

DivX was originally called "DivX ;)"—with the semicolon and parentheses representing a winking smiley face. It was developed in 1999 and turned into a commercial product in 2000. Work on DivX-compatible consumer electronic devices (such as handheld video players and video game consoles) formally began in 2002. By the end of the year, DivX compatible DVD players were available, allowing consumers to download a movie from the Internet, burn it to a CD or DVD, and watch it on a standard television.

*Compare* **XviD.**

**DLP** ABBR. *n.* The trade name for the display system technology centered around a digital micromirror device, originally designed by Texas Instruments in the 1970s for missile tracking systems and later adapted for high resolution digital video projectors.

Commercial DLP–based projectors were first marketed as computer display devices for business presentations but have since advanced to the point that they can be used as digital cinema projectors for theatrical exhibition. *Stars Wars: Episode II—The Attack of the Clones* (2002) was the first feature length, all-digital live-action movie, starting with Sony digital cameras on set, through digital editing and post-production, and ending with digital distribution and projection using DLP–based projectors. (Earlier digital live-action productions lacked the digital distribution necessary for a film to stay in the digital domain end-to-end. The animated work *Titan A.E.* (2000) was the first end-to-end digital feature film.)

[An initialism of *Digital Light Processing*.] *Compare* **D-ILA; SXRD.**

**DLPII** ABBR. *n. See* **Dolby ProLogic II.**

**DLT** ABBR. *n.* A ½" magnetic tape cartridge format that records data in linear tracks down the length of the tape rather than in diagonal tracks as with helical scan systems.

Originally developed by Digital Equipment Corporation in 1984. The technology is now owned and licensed by Quantum Corporation of San Jose, California. DLT data is recorded on multiple tracks (up to 768 per tape for Super DLT), allowing up to 800 GB of data storage per tape. Contemporary DLT tapes come in two primary varieties, DLT-S (high performance/high capacity) and DLT-V (a lower cost "value" line). Further development of the DLT technology was halted in 2007, but the format

remains in use for exchange of very large digital data files in post-production and home video replication.
[An initialism of *Digital Linear Tape*.] *Compare* **DAT.**

**DM** ABBR. *n. See* **decamired.**

**DMA** ABBR. *n.* A Nielsen market segmentation based upon the geographic area over which local television station signals dominate signals on the same frequency from other markets. Each U.S. county belongs to a single DMA. Similar to Arbitron's ADI (Area of Dominant Influence). At last count, there were 210 DMAs in the U.S. [An initialism of *Designated Market Area*.] *See* **market.** *Compare* **MSA.**

**DMB** ABBR. *n.* A digital television and radio broadcasting standard developed in South Korea based on the Digital Audio Broadcasting standard developed by the European Union as Eureka project EU147. First placed into service for terrestrial (T-DMB) and satellite (S-DMB) broadcasting in 2005. By 2007, South Korea had 15 DMB TV channels, 19 DMB radio channels, and 3 DMB data channels with satellite service offered through subscription and terrestrial service offered for free. See illustration with digital television entry. [An initialism of *Digital Multimedia Broadcasting*.] *See* **mobile television.**

**DMB-T** ABBR. *n.* [An initialism of *Digital Multimedia Broadcast-Terrestrial*.] *See* **DTMB.**

**DMCA** ABBR. *n. See* ***Digital Millennium Copyright Act of 1998.***

**DMD** ABBR. *n.* The optical semiconductor chip technology invented in 1987 by Texas Instruments and used in DLP projectors. The digital micromirror device has at least 1.3 million microscopic mirrors (each less than one-fifth the width of human hair) that manipulate light to reflect images onto a screen. [An initialism of *Digital Micromirror Device*.] *Compare* **DLP.**

**DME** ABBR. *n.* The three common components of a complete soundtrack. Originally, the 3-track master mix of the standard 35mm mono optical soundtrack**.** [An initialism of *Dialogue, Music, and Effects*.] *Compare* **music and effects.**

**DMP** ABBR. *n.* The generic name of a hardware device that can play various types of digital media including CDs, MP3 files, DVDs, etc. [An initialism of *Digital Media Player*.] *Compare* **DVR; HDR; PDR; PVR; PVS.**

**DMR** ABBR. *n.* [An initialism of *Digital Media Recorder*.] *See* **DVR.**

**DMS** ABBR. *n.* **1. Digital Media Service:** A source for digital content such as music, movies, pictures, etc. that can be played back on a digital media player. **2. Descriptive Metadata Scheme:** The component of the MXF standard that supports the collection and exchange of metadata throughout a production workflow. DMS is divided into clip, scene, and production frameworks that describe individual shots, the sequence of shots that make up a scene, and a production as a whole, respectively. *Compare* **DDL; ²MDS.**

**DN** ABBR. *n. See* **dialogue normalization.**

**DNLE** ABBR. *n. See* **digital non-linear editing.** *Compare* **NLE.**

**do business** BUSINESS *phr.* To do well at the box office: *This movie's going to do business.*

**do lunch** *phr.* To have lunch, particularly a working lunch. *Compare* **let's do lunch.**

**doc; docu** *n. See* **documentary.**

**dock** *n. See* **scene dock.**

**DOCSIS** ABBR. *n.* The trade name for a cable modem standard that allows digital data services (such as the Internet) to be delivered to consumers via a cable television system. Originally developed by CableLabs and a consortium of North American multi-system cable operators. Later approved as an international standard by the ITU and made available in Europe in competition with DVB's cable modem standard.

There are three principal versions of DOCSIS.

- **DOCSIS 1.0:** Defines requirements for cable modems and cable modem termination systems that enable broadband Internet access.
- **DOCSIS 1.1:** Includes an enhanced Media Access Control (MAC)-layer that contains quality of service (QoS) traffic management functions as well as cable modem authentication extensions.
- **DOCSIS 2.0:** Developed to significantly increase the upstream data carrying capacity and the robustness to noise and interference. DOCSIS 2.0 includes advanced TDMA and S-CDMA physical layer technologies.

DOCSIS was also adapted in the late 1990s for satellite-based service delivery (principally for use in rural areas without cable television service or telephone-based broadband services such as DSL).
[An initialism of *Data Over Cable Service Interface Specification*.]

**DOCSIS Radio Frequency Interface Specification** *n.* The CableLabs radio-frequency interface specifications for high-speed data-over-cable systems.

**doctor** *n. See* **script doctor.**

**docudrama; docu-drama** *n.* A fictionalized account of a true story, often a made-for-television movie or miniseries. Examples include *Victory at Entebbe* (1976), *Tailspin: Behind the Korean Airline Tragedy* (1989), *The Reagans* (2003), and *The Perfect Husband: The Laci Peterson Story* (2004).

**documentarian** *n.* One who creates documentaries.

**documentary** *n.* A work of non-fiction or that explores a subject in a way that purports to be factual and accurate. According to documentary film critic Paul Rotha "Documentary defines not subject or style, but approach." Documentaries present persons, events, or situations as they actually are (balanced by including various viewpoints), or at least as they are seen by the documentary filmmaker (subjective, offering the viewpoint and impressions of one person).

The early actualities were technically single shot documentaries of an event, even if that event was staged for the camera. One of the first successful documentary feature films was Robert J. Flaherty's *Nanook of the North* (1922), which followed the daily lives of a Canadian Inuit Eskimo (Nanook) and his family. According to *Grierson on Documentary*, "*Nanook* was the simple story of an Eskimo family and its fight for food, but in its approach to the whole question of film making was something entirely novel at the time it was made. It was a record of everyday life so selective in its detail and sequence, so intimate in its 'shots,' and so appreciative of the nuances of common feeling, that it was a drama in many ways more telling than anything that had come out of the manufactured sets of Hollywood."

Documentary encompasses a wide range of works from television news programs to government propaganda films, with works such as *Nanook of the North* and Michael Moore's *Bowling for Columbine* (2002) somewhere in between. In the direct cinema style, documentaries are filmed as they happen with real people and as little intervention or editorializing as possible. Other documentaries include event recreations, interviews, actors reading historical documents, narration, etc; they may also address a particular issue with an editorial bias. For example, Leni Riefenstahl maintained that her *Triumph des Willens* (*Triumph of the Will*, 1935) was simply a documentary of a political rally. Granted, it documented 1934's Sixth Nazi Party Congress in Nuremberg, Germany, but was still a record of the event. Others cite it as one of the most sophisticated pieces of government propaganda ever produced. In either case, it is still a documentary. According to *For Documentary: Twelve Essays* (pub. 1999), "Documentary, after all, can tell lies; and it can tell lies because it lays claim to a form of veracity which fiction doesn't."

[From the French *documentaire*, meaning travelogue. Coined by British film scholar John Grierson to describe Robert Flaherty's film *Moana* (1926).] *Compare* **actuality; fiction; narrative; non-fiction; non-narrative; simulated documentary.**

**documentary style** *n.* The recreation of the photographic, editing, sound recording, and acting style characteristic of documentary filmmaking in a fictional work.

**documercial** *n.* A newsmagazine-format infomercial. Documercials generally fill a 30-minute television time slot and promote several products in individual "news" segments. The programs look like a traditional newsmagazine program, but the segments are paid promotional spots. The segments of a documercial are similar to a video news release (VNR), except that editorial control of the material is not given over to a news broadcaster. According to the CEO of TVA Productions, a documercial production company, "With a [video news release], you lose that editorial control. The station can hack it up and put in some negative spin to create their so-called balance." [A blend of *documentary* and *commercial*.] *See* **infomercial.** *Compare* **advertainment; infotainment.**

**doesn't read** *n. See* **read.**

**DOF** ABBR. *n. See* **depth of field; depth of focus.**

**dog-eared** *mod.* Used or worn looking props or scenery.

**Dogme; ~ 95** *n.* A philosophy of "pure" filmmaking established by the two dogmabrothers, Lars von Trier (who originated the idea) and Thomas Vinterberg, in Copenhagen, Denmark during the spring of 1995.

The Dogme Manifesto was first presented at the Odéon, Théatre de L'Europe in Paris March 20, 1995 where von Trier had been invited to a celebration of the 100th anniversary of the birth of the motion picture. The first certified dogmefilm was *Festen* (*The Celebration,* 1998) written and directed by Vinterberg and shot using a Sony PC7 E digital video camera. While not a necessary condition, most Dogme95 films are shot on video. The Dogme95 principles were outlined in a so-called "Vow of Chastity":

I swear to submit to the following set of rules drawn up and confirmed by DOGME 95:

1. Shooting must be done on location. Props and sets must not be brought in (if a particular prop is necessary for the story, a location must be chosen where this prop is to be found).
2. The sound must never be produced apart from the images or vice versa. (Music must not be used unless it occurs where the scene is being shot).
3. The camera must be hand-held. Any movement or immobility attainable in the hand is permitted. (The film must not take place where the camera is standing; shooting must take place where the film takes place).
4. The film must be in colour. Special lighting is not acceptable. (If there is too little light for exposure the scene must be cut or a single lamp be attached to the camera).
5. Optical work and filters are forbidden.
6. The film must not contain superficial action. (Murders, weapons, etc. must not occur.)
7. Temporal and geographical alienation are forbidden. (That is to say that the film takes place here and now.)
8. Genre movies are not acceptable.
9. The film format must be Academy 35 mm.
10. The director must not be credited.

Furthermore I swear as a director to refrain from personal taste! I am no longer an artist. I swear to refrain from creating a "work," as I regard the instant as more important than the whole. My supreme goal is to force the truth out of my characters and settings. I swear to do so by all the means available and at the cost of any good taste and any aesthetic considerations.

Thus I make my VOW OF CHASTITY.

As a practical matter, most Dogme95 directors are credited in some way, but they refrain from using the "a film by" possessory credit. The major force of the movement lasted about seven years. In 2000, Vinterberg was quoted as saying, "I'm pretty much done with Dogme." From 1995 through June 2000 when certification ceased, 31 feature films were certified as Dogme95 productions. The official Dogme95 Web site is www.dogme95.dk.

*Compare* **minimal cinema.**

**dogmefilm; dogme-film** *n.* A motion picture produced in accordance with the Dogme95 "Vow of Chastity."

**dogsbody** *n.* [A regionalism of the U.K.] *See* **gofer.**

**DOI** ABBR. *n.* The trade name for a persistent asset identification scheme for use in digital networks such as the Internet. The identifier in the DOI System is digital, but the asset or object identified by the DOI may be physical, digital, or some other abstract form. The DOI System Web site is www.doi.org.

A DOI consists of a two digit Directory Indicator (always "10"), a period, an alphanumeric Registrant Code (with optional Registrant Code sub-elements separated by periods), a slash, and a suffix that is unique to the identified object. Unless it is clear from context that the identifier is a DOI, each DOI is preceded by "doi:." For example, 10.1006/123456 or doi:10.2048.42/123456 (with a Registrant sub-element of "42").

The DOI suffix need only be unique within the context of the entity issuing the DOI. This ensures that the entire structure will be unique without requiring individual registrants to coordinate their activities. The Registrant Code can be any unique string, but current best practice limits Registrant Codes to four digit numbers. Other identifiers, such as ISAN or ISBN, can be used as a DOI suffix. For example, doi:10.1006/isan.1881-66C7-3420-6541-9-9F3A-0245-U.

[An initialism of *Digital Object Identifier*.] *Also* **digital object identifier.** *Compare* **Ad-ID; $^2$GRid; ISAN; ISBN; ISRC; MWLI.**

**doing the runs** *phr. obs.* An expression once common to talent agency mail rooms meaning to deliver packages and other material to Hollywood studios and talent agency clients. This task was usually performed by the lowest-ranking trainees in a talent agency's mailroom. The tight delivery schedules, volume of deliveries to be made, and Southern California's notoriously heavy traffic often forced trainees to literally run through their routes. Most contemporary talent agencies now rely on professional delivery services to handle the bulk of their local parcel deliveries.

**Dolby** *n.* A trade name referring either to Dolby Laboratories, Inc. or one of the various analog or digital sound technologies developed by Dolby Labs and first introduced in 1975.

**Dolby 6-track Stereo** *n.* The trade name for a 70mm six-channel stereo magnetic sound-on-film sound track recorded with Dolby noise reduction, first appearing in 1976. In 1978, split surround channels were added, delivering three front channels, two surround channels and one subwoofer (LFE) channel. This improved 6-track stereo system was first used on *Superman* (1978).

**Dolby-A** *n. See* **Dolby Stereo A.**

**Dolby AC-3** *n. See* **AC3.**

**Dolby Digital** *n.* **1.** The trade name for a 5.1 digital sound-on-film format created by Dolby Laboratories and first used on *Batman Returns* (1992). Dolby Digital features three front channels, left and right surround channels, and one subwoofer (LFE) channel. The digital audio information is recorded optically in the space between sprocket holes. This allows the same print to carry a standard analog optical sound track so that projectors not equipped with the Dolby system can still play the print. In addition, it provides its own analog backup in case the primary digital sound system fails. **2.** A digital matrixed sound format developed by Dolby Laboratories for use with digital video formats such as DVDs, DTV, and laserdiscs. Dolby Digital uses 13:1 lossy

compression and supports data rates from 32 Kbps for a single mono channel to 640 Kbps for the full 5.1 channel format with 16, 18, or 20 bits-per-sample. *See* **AC1; AC2; AC3.** *Compare* **DTS Digital Sound.**

**Dolby Digital EX** *n.* The trade name for an improved version of Dolby Digital, featuring three front channels, two surround channels, one rear channel, and one subwoofer (LFE) channel. *See* **6.1.** *Compare* **DTS-ES.**

**Dolby E** *n.* The trade name for a digital audio and related metadata compression system developed by Dolby Laboratories as a production/post-production sound format. It can support up to 8 individual sound channels in various configurations (8 monaural channels, 4 stereo channels, 5.1 stereo surround, etc.), it can be edited on image frame boundaries, and does not degrade with multiple compression/decompression cycles.

**Dolby Laboratories** *n.* A U.K.–based audio technology company founded in 1965 and best known for its analog noise reduction and digital audio systems. The Dolby Web site is www.dolby.com. [An eponym, after American physicist *Ray M. Dolby*.] *See* **Dolby.**

**Dolby Motion Picture 4:2:4** *n. See* **Dolby Stereo.**

**Dolby noise** *n.* A broadband reference signal used to calibrate the threshold levels of a Dolby noise reduction system. *Also* **Dolby tone.**

**Dolby noise reduction** *n.* The trade name for any of several proprietary audio processing and recording techniques first developed by Ray Dolby in 1965 to reduce the impact of background noise (hiss) and increases the audio signal-to-noise ratio in sound recordings.

The first application of Dolby noise reduction in the motion picture industry was during the sound mixing of *A Clockwork Orange* (1971), though the film was released with a standard optical sound track. In 1974, *Callan* was released with a mono Dolby optical sound track, followed by *Lisztomania* with a stereo Dolby optical sound track in 1975. All three films were produced in the U.K.

The essential difference between a compander and the Dolby noise reduction system is that a compander applies equally to all frequencies while the Dolby system is frequency-dependent. The compander was developed to reduce signal distortion. Dolby applies companding to frequency variations in addition to signal amplitude variations, adjusting the gain as frequency changes.

The Dolby-A and Dolby-SR systems are used for professional recording in studios. Consumer tape decks use either a Dolby-B or Dolby-C system. Dolby-B operates only at high frequencies and reduces tape hiss by about 10 dB. Dolby-C works over a slightly wider frequency range, providing a noise reduction of up to 20 dB. All of the Dolby systems operate on quiet passages, below levels of about -10VU. Very strong signals, such as over 60 dB or at frequencies below 500 Hz are not affected by the Dolby system because these signals are not degraded by tape noise. When the recorded signal is played back, the Dolby circuit reduces the accentuated high-frequency signals so that the frequency response of the record/playback system is flat, reducing the high-frequency tape hiss and improving the S/N ratio of the taped music.

*Also* **A-type; Dolby sound.** *Compare* **asperity; Barkhausen effect; compander; dbx; spectral recording.**

**Dolby ProLogic; DPL; DPLI; ~ Surround Sound** *n.* The trade name for a surround sound matrix system introduced in 1987 by Dolby Laboratories that allows television broadcasters to encode multichannel surround sound with left, center, right, and mono surround channels using only 2 analog audio channels. If a subwoofer is used, it is generally fed by low-pass filtering a mix of the three front channels at the receiver. ProLogic provides a wider listening/viewing area and provides better channel separation than the earlier Dolby Surround Sound.

**USAGE:** Dolby ProLogic matrix sound recording is often referred to as *4:2:4*, since it encodes 4 sound channels into 2 channels and later recovers the original 4 channels.

**Dolby ProLogic II; DPLII; ~ Surround Sound** *n.* The trade name for a surround sound matrix system introduced as an improvement over DLPI to allow television broadcasters to deliver a full 5.1 surround sound mix using only 2 analog audio channels. DLPII offers better channel separation and more intelligent logic steering than DLPI.

**Dolby sound** *n. See* **Dolby noise reduction; Dolby Stereo.**

**Dolby Spectral Recording** *n. See* **Dolby SR.**

**Dolby SR; Dolby Spectral Recording** ABBR. *n.* The trade name for an improvement on standard Dolby Stereo theatrical analog sound recording that provides better surround channel separation and noise reduction than Dolby-A, -B, or -C. Developed as an upgrade to the professional Dolby-A system and first used on *Robocop* (1987). [An initialism of *Dolby Spectral Recording*.] *Also* **C-Type.**

**Dolby SRD** ABBR. *n.* A system developed by Dolby Laboratories for placing a digital audio optical soundtrack on 35mm film, first used in 1992. The soundtrack includes a Dolby Digital mix, as well as an SR analog stereo optical track. The data are compressed and printed onto the film between the sprocket holes on the soundtrack side of the film. [An initialism of *Dolby Spectral Recording Digital*.] *Also* **spectral recording.**

**Dolby Stereo** *n. obs.* The trade name for the original Dolby analog noise reduction process developed in 1975 for use on theatrical 35mm optical sound prints. First used for *Lisztomania* (1975) in a 3-channel left, center, right (LCR) configuration and for *A Star Is Born* (1976) in a 4-channel left, center, right, surround (LCRS) configuration. The 70mm version provided six audio channels recorded on discrete magnetic sound tracks.

**The first motion picture presented with Dolby Stereo sound, Warner Bros.' *Lisztomania* (1975) (Joe Black collection).**

Dolby Stereo uses a matrixed surround-sound system that combines multichannel audio in such a way that the encoded signal forms a stereo-compatible, two channel format for recording and broadcasting. As with any matrix system, it is impossible to completely recover the original multichannel signals with perfect isolation. The matrix decoder disguises this problem through a steering process which emphasizes the signal emanating from its appropriate loudspeaker by canceling out a portion of the crosstalk in adjacent channels.

*Also* **Dolby Motion Picture 4:2:4; Dolby sound.** *Compare* **Dolby noise reduction.**

**Dolby Stereo A; Dolby-A** *n.* The trade name for an optical sound-on-film system that encoded four sound channels in two optical tracks. It first appeared without a surround channel in *Lisztomania* (1975), and with an added surround channel in *A Star Is Born* (1976). *See* **Dolby.**

**Dolby Surround** *n.* The trade name for a surround sound playback system developed by Dolby Laboratories to recover surround information from encoded program material using the existing left and right stereo channels in non-film formats, including broadcast television and home video formats. Applied to two-channel stereo sound formats that do not have a discrete center channel to feed audio to the original left

and right front speakers in addition to a pair of surround speakers, generally placed on the side walls adjacent to the listening area. *Compare* **Dolby ProLogic.**

**Dolby Surround EX** *n.* The trade name for a digital matrix surround sound playback system developed by Dolby Laboratories and THX for the release of *Star Wars: Episode I—The Phantom Menace* (1999). The EX process derives a third rear surround channel from the existing left and right surround channels in the 5.1 sound mix, creating left, center, and right front channels; left, right, and rear surround channels; and a subwoofer channel.

**USAGE:** Dolby Surround EX is not a true 6.1 channel format, since the additional surround channel is not a discrete channel, but rather a matrixed channel derived from the existing channels.

**Dolby tone** *n. See* **Dolby noise.**

**dolly** *n.* **1.** A wheeled platform (sometimes called a truck) upon which a camera can be mounted. Many dollies include space for the camera operator and assistant camera operator (focus puller) to ride along with the camera.

**A J.L. Fisher Model 11 dolly (definition 1), foreground, and an Elemack Spyder on a section of track (courtesy J.L Fisher, www.jlfisher.com, and Elemack System S.R.L., www.elemack.com).**

A dolly can run on tracks laid down in advance so that it follows a specified path smoothly and with precision, or it can be free-wheeling to cross rough terrain or for use in situations where track cannot be laid down. Dollies are designed to roll quietly so that the camera can be moved during a shot with live sound recording. The dolly itself is controlled by a dolly grip; the camera operator is a passenger along for the ride.

Dolly movements include dolly in (moving closer to the subject), dolly out (moving away from the subject), and tracking (moving parallel to the subject). Dolly types include the western dolly (with large pneumatic wheels, used without tracks), the crab dolly (whose wheels can turn sideways if desired to maneuver the dolly through tight spaces), and the spider dolly (with adjustable legs).

**2.** A camera movement where the camera is mounted on a dolly.

**dolly back** *v. See* **dolly out.**

**dolly grip** *n.* A crew member responsible for the operation of a dolly or crane; the person who pushes the camera dolly during a dolly shot or operates the camera crane during a crane shot. *Also* **dolly man; dolly pusher.** *Compare* **crane operator.**

**dolly in** *v.* To use a dolly to move the camera closer to a subject. This changes the shot composition from a wider shot to a closer shot. Considered more elegant than a zoom in. *Also* **camera up; dolly up.** *See* **push in.** *Compare* **track up.**

**dolly man** *n. See* **dolly grip.**

**dolly out** *v.* To use a dolly to move the camera away from a subject. This changes the shot composition from a closer shot to a wider shot. Considered more elegant than a zoom out. *Also* **camera back; dolly back; pull back.** *Compare* **track back.**

**dolly pusher** *n. See* **dolly grip.**

**dolly shot** *n.* A shot performed with the camera on a moving dolly. If the camera is mounted on a dolly, but does not move during the shot, it is not called a dolly shot. If the camera is mounted to a camera car, the shot may still be called a dolly even though the camera is not actually on a dolly. Dolly shots are harder to set up and take longer to shoot than a static camera shot filming the same action. *See* **pedestal shot.** *Compare* **dolly in; dolly out; following shot; moving shot; tracking shot; traveling shot; trucking shot.**

**dolly track** *n.* A set of parallel rails upon which a dolly can roll smoothly and quietly. Dolly track comes in pre-built straight and curved segments that can be connected together much like pieces of model railroad track. *Also* **tracks.** *See* **camera tracks.** *Compare* **dance floor.**

**A J.L. Fisher Model 10 dolly on a length of track (courtesy J.L. Fisher, www.jlfisher.com).**

**dolly up** *v. See* **dolly in.**

**dolly zoom shot** *n.* A shot that combines a dolly and a zoom in opposite directions, keeping the subject the same size within the frame and causing a dramatic change in the apparent distance separating subject and background (caused by the focal length change of the zoom) while retaining approximately the same shot composition (thanks to the dolly move in the opposite direction). *Compare* **forelengthening; foreshortening.**

**domain** *n.* The smallest iron oxide particle in a magnetic recording emulsion that can hold an independent magnetic charge. Defined as $10^{18}$ molecules of iron oxide, or less than one billionth of a gram of material. *Compare* **Barkhausen effect.**

**domestic** BUSINESS *mod.* **1.** Relating to one's own country; the market within a given country.

**USAGE:** *Domestic* only has meaning given the context of a particular market, such as the French domestic TV market, or the Mexican domestic theatrical market. If domestic is used without qualification, then one must infer the correct market from the surrounding context.

**2.** Relating to the combined U.S. and Canadian theatrical motion picture markets. A U.S. domestic distributor is one that operates in the U.S. and Canada. U.S. domestic box office is the cumulative box office for the U.S. and Canada (often expressed in U.S. dollars without applying an exchange rate to the Canadian dollars). **3.** Relating to works produced locally or under the control of local interests. For example, in the Brazilian market, domestic works are those produced by Brazilian interests, even if all or part of the work was shot outside of the country. Countries that provide tax incentives or other government assistance to domestic productions have specific rules to identify qualifying works. *Compare* **international; worldwide.**

**domestic comedy** *n.* A comedy where the principal action is set in a residence, especially a sitcom such as *The Honeymooners* (1955–1956), *Friends* (1994–2004), or *Two and a Half Men* (2003–). *Compare* **workplace comedy.**

**domestic distribution; domestic sales** *n.* Commercial exploitation of an audiovisual work within its home market. *Compare* **foreign distribution.**

**domestic version** *n.* The version of a work produced for release in its home or local market. *Compare* **cultural differences.**

**domsat** *n.* An earth-orbiting satellite that relays signals for use within a single domestic territory, as opposed to a satellite that relays international or trans-oceanic signals. The FCC first approved the use of

domsats for the U.S. market in 1972. [Clipped from either *Domestic Satellite* or *Distribution Satellite*.]

**don't act: react** *phr.* Advice commonly given to actors so that they will deliver a more natural seeming performance. Reacting requires that an actor be in tune with and respond to the performances of the other actors rather than simply waiting for her cue or focusing on herself and her own performance.

**don't block the key** *phr.* An instruction to an actor to change position or to move in a different way so that she does not come between another actor and that actor's key light, which would cast an unwanted shadow on the other actor.

**Don't's and Be Careful's** *phr. obs.* A list of moral guidelines established by the Motion Picture Producers & Distributors of America (MPPDA) for U.S. film producers and distributors.

Created in 1923 by MPPDA president William "Will" Harrison Hays in an attempt to clean up the film industry's public image in the face of looming threats of U.S. federal and state government censorship. It contained 11 "Don't's" and 26 "Be Careful's" that dealt with film content and portrayals. Formally adopted by the MPPDA in 1927 but largely ignored throughout the film industry due to its lack of enforcement provisions. The list was the predecessor to the Production Code, which was established in 1930.

**USAGE:** This is often called the list of "Don'ts and Be Carefuls" (without the extra apostrophes), since apostrophes do not normally indicate plurals. However, apostrophes do indicate more than one occurrence of a word. This extra apostrophe separates the words from the s's that indicate that there are more than one of them (more than one Don't or more than one Be Careful). The astute reader will also notice that an apostrophe is used to indicate the plural of a letter, as in "s's" above.

*Compare* **Hays Code; Production Code; self-censorship.**

**donut** *n.* **1.** A circular gasket that connects between the lens and a matte box, preventing stray light from causing lens flare or reflecting off the back of a filter in the matte box. **2.** A square piece of plywood with a hole in the center, used to keep rolling stands without wheel locks in place. For critical lighting situations, donuts may be nailed to the studio floor. *Compare* **cup block.**

**door skin** *n. See* **lauan.**

**doorway dolly** *n.* A plywood platform with four pneumatic tires. As the name implies, a doorway dolly is small enough to fit through a standard residential doorway while carrying a camera or other equipment on its platform.

**A doorway dolly equipped to carry the camera operator as well as the camera (courtesy Matthews Studio Equipment, www.msegrip.com).**

The typical doorway dolly has plates that can be attached to either side to extend the surface area or removed when the dolly must move through a narrow passage. It has a push bar and a steering pull bar. The pneumatic wheels can be exchanged with track wheels for use on dolly track.

*Compare* **western dolly.**

**DoP; DOP** ABBR. *n.* [A regionalism of the U.K.] *See* **director of photography.**

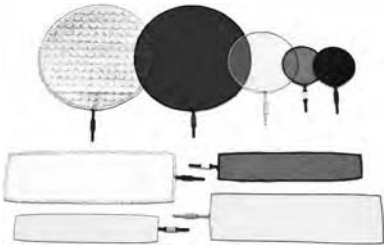
**dope sheet** *n.* A report that lists a set of facts.

Depending on the context, a dope sheet may be:

- The technical specifications of a film stock
- The list of camera instructions for an animation sequence
- A camera report
- A caption sheet (cap sheet)

**Doppler effect; Doppler distortion** *n.* The apparent change in the pitch of a sound or the color of light when the source is moving with respect to the observer. [An eponym, after the Austrian physicist *Christian Doppler*.]

**dot** *n.* A small, circular net, scrim, or solid attached to a thin metal handle that is used to control (soften, diffuse, block, texture, or color-correct) a small area of light. May be opaque or translucent. Translucent versions come in single, double, silk, and lavender.



**A selection of dots and fingers (courtesy Matthews Studio Equipment, www.msegrip.com).**

The principal difference between a dot and a finger is the shape: a dot is round while a finger is rectangular.

Dots typically range in size from three to ten inches in diameter and are usually mounted on an equipment stand when in use. As with any object placed in front of a light, the closer a dot is to the light source, the larger and more diffuse the effect it causes.

*Also* **target.** *Compare* **cookie; finger.**

**dot crawl** *n. See* **cross-luminance.**

**dot one** *mod. See* **point one**

**dot pitch; pitch** *n.* The distance between adjacent pixels on a video display, measured in millimeters.

**double** *v.* **1.** To substitute one thing for another: *Toronto often doubles for New York.* ➢ *n.* **2.** An actor substituted for one of the principal actors in special situations: during difficult stunts, when the principal must appear nude but does not wish to, when the principal is not available for filming, etc. Doubles are filmed so that the audience cannot tell there has been a substitution. This often involves long shots, close-ups that do not show the face, fast movements, quick cuts, etc.

**USAGE:** A *stand-in* does not appear on camera, and so is not a *double*.

**3.** A scrim or silk that reduces the light passing through it by one full lens stop. *Compare* **body double; digital double; scrim set; stand-in; stunt double.**

**double add-back** BUSINESS *n.* A contractual term common to distributor financing agreements where the distributor is allowed to add twice the amount of any budget overage to the negative cost included in breakeven calculations as a contractual disincentive to keep production costs under control. In some cases, the distributor may include this over-budget penalty in interest and overhead calculations. The costs of changes made to a work at the distributor's request are generally not considered budget overruns for the purposes of calculating a double add-back. *Compare* **over-budget penalty; penalty-free cushion.**

**double aperture** *n.* A film movement configuration that uses two film apertures rather than the traditional one. Two synchronized strips of film pass through a device with a double aperture. Each strip is exposed through its own aperture at the same instant. For example, a 3-D camera may use twin lenses to expose two slightly offset images onto two strips of film through the camera's double aperture.

**double bilateral sound track** *n. See* **dual bilateral sound track.**

**double bill** *n. See* **double feature.**

**double booking** *n.* The exhibitor practice of booking more films for a period of time than available screens.

The exhibitor may choose to present both films on a double bill, to split a screen to show both of the double-booked films in the same auditorium for a separate admission charge, to delay the screening of one of the films until after the run of the other film, to cancel one of the bookings, or to choose not to play one of the films — all subject to the terms of the exhibition contract and the latitude granted by the distributor.

**double broad** *n.* An open-faced light fixture (a broad or broadside) with two 1K (1,000-watt) lamps. Produces an even light over a large area. Generally used as a fill light. *See* **broad.** *Compare* **single broad.**

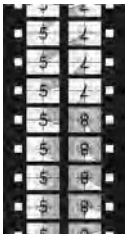
**double clod** *n.* A double-sided flat.

**double-digit share** *n.* A television rating share of at least 10 percent. Any time a program breaks into the double digits in the contemporary U.S. television market, it is considered a success.

**double distribution** *n.* When the primary distributor employs a sub-distributor to distribute a work in a particular market or distribution channel.

**double distribution fee** BUSINESS *n.* The distribution fees charged by both the primary and secondary distributors in a double distribution scheme. Generally, the producer will seek to have the primary distributor absorb all or part of the sub-distributor's distribution fee as part of its own distribution overhead rather than pay both distribution fees.

**double-duping** *n.* Using a second generation dupe negative, that is, a dupe of a dupe. Occasionally employed when producing visual effects, such as a composite or optical effect that contains a prior composite or optical effect. Since this adds additional generations of image degradation, it has been mostly replaced by digital visual effects and digital intermediates.



***Left:* A Ciné-Kodak Eight-25 spring-driven, double-8 camera circa 1946. The handle has rear and front lenses integrated in the vertical supports, allowing it to double as a viewfinder. *Right:* With double-8, a double row of 8mm images are exposed in opposite directions on a single strip of 16mm film.**

**double-8** *n. obs.* An 8mm projection format shot on 16mm film stock, introduced by Kodak for the amateur market in 1932. Double-8 begins as 16mm film with twice the normal perforations on both sides of the film strip (since the finished Double-8 frame is half the size of a standard 16mm frame). Double-8 film is run through a camera once, exposing only half of the film, as if it were 8mm wide. The film (in a light-tight magazine or daylight spool) is removed, reversed, and reloaded. When the film is run through the camera a second time, the other half of the film is exposed, resulting in a double strip of 8mm film images along the length of the single 16mm film strip. After processing, the film is split lengthwise, producing two separate strips of single-8 film (with perforations along only one side). *Compare* **8mm; single-8; standard-8; Super-8.**

**double exposure; DX** *n.* Exposing the same film more than once and therefore overlapping two or more images in the same frame.

The exact number of exposures or overlapping images does not matter; it is still called a double exposure. A double exposure may be achieved in-camera by running the same film through the camera more than once. The same effect may also be achieved as an optical by combining multiple strips of film into one image or as a video effect. *Compare* **matte shot; split screen.**

**A double exposure involving five separate images, from British International Pictures' *Blackmail* (1929), directed by Alfred Hitchcock.**

**double feature** *n.* A showing of two or more full-length feature films consecutively for a single admission charge.

Double features first began in the U.S. in the mid–1920s and were a popular draw throughout the Depression and later at drive-in theaters. At one time, double features also included a newsreel, short subject, and a cartoon, all for one admission price. Double features survived the breakup of the studio system, in part, to compete with television, but faded away for all but drive-in theaters by the early 1970s.

Significant box office allocation problems occur when dividing the amount charged among the films shown because admissions can be inaccurate if the patron does not stay for the entire program. The matter may be further complicated if one of the features is rented at a flat rate, rather than on a percentage-of-box-office basis (as was often the case in the heyday of the double feature). In this case, box office and admission statistics for the flat-sale feature may not be reported by the exhibitor. *Also* **combo engagement; double bill; split bill.** *See* **co-feature.** *Compare* **single feature.**

**double frame** *n.* A film frame that is twice as long as a standard frame, measuring along the length of the film strip.

For example, a double 35mm frame is 8 perforations long rather than the standard 4. If the image is rotated 90°, as it is in VistaVision, one obtains a negative image that is more than twice the size of a standard film frame. This can be used for widescreen photography, or to ensure improved image results in special effects photography (which may undergo multiple generations of optical printing).

**double-frame exposure; double-frame printing; double framing** *n.* A simulated slow motion process where each frame is printed twice. The resulting shot runs at half its normal speed, but has a detectible stutter in its motion. More advanced digital systems can interpolate the frames that should appear between those originally photographed for a more natural appearing slow motion effect. Of course, the best slow motion effect is achieved by over-cranking the camera during original photography. *Also* **retard action.** *See* **multiple-frame printing.** *Compare* **skip frame.**

**double gag** *n.* Two grip heads mounted together on a single ¼" shaft, each tightened with its own locking handle. The two grip heads are separated by a metal disk attached to a short extension shaft, allowing the double gag to be held in place by a standard grip head. *Also* **double Matth gag; lollipop.** *See* **lollipop Mafer.** *Compare* **gag; Hollywood head.**

**A double gag (courtesy Matthews Studio Equipment, www.msegrip.com).**

**double-head projector; double-headed** *n. See* **double-system projector.**

**double header** *n. See* [1]**header.**

**double-key lighting** *n.* Lighting a scene with more than one key light, each directed at a different subject. *Also* **X-lighting.**

**double-key reel** *n.* A film reel that has a square hole (key) on both sides to accommodate the square shaft of an editing bench, projector, etc. This allows the reel to be loaded from either side. *Compare* **single-key reel.**

**double Matth gag** *n. See* **double gag.**

**double muff** *n.* Audio headphones that cover both ears, helping to block out ambient sounds. *Compare* **single muff.**

**double-pass system** *n.* A visual effects matte photography process where the foreground subject is filmed at least twice — once in the *beauty pass* to photograph the subject in detail for the foreground plate and a second time in the *matte pass* to create a high-contrast image of the subject's silhouette that can be used to produce a set of mattes. If the camera is computer controlled, this process can be used to produce traveling mattes. *Compare* **chromakey.**

**double perf; double perforation; ~ stock** *n.* Film with perforations along both edges. Most film gauges are double perf, so there is no need to identify them as such. For instance, it would be redundant to say, "double perf 35mm." However, since 16mm film also comes with one set of perforations (for use in Super-16 cameras), double perf 16mm film is often identified as such. *See* **2R.** *Compare* **single perf.**

**double play** *n.* When a single company achieves commercial success delivering two bundled services to its customers: traditional voice (wired telephone), video (cable television), data (Internet broadband), and cellular (voice, text, data, etc. delivered to a mobile device). Double plays include voice and cellular (commonly delivered by telephone companies) and video and data (commonly delivered by cable television companies).

**USAGE:** Technically, any combination of three services would constitute a *triple play*, but traditionally only the combination of voice, video, and data constitutes a triple play, while delivery of all four is a *quadruple play*.

*Compare* **quadruple play; triple play.**

**double printing** *n. See* **A/B printing.**

**double pump** *n.* A network television scheduling technique designed to build an audience for a new program by showing the same episode of a new series two (or more) times in the same week — either on the same broadcast channel or once on the network and a second time on an affiliated cable channel. [Industry trade paper jargon.]

**double reel** *n.* A film reel that can hold as much as 2,000 feet of film, or about 20 minutes of running time for 35mm film running at sound speed (24 frames per second). Double reels are labeled 1 A/B, 2 A/B, and so on to help distinguish them from single reels. *Compare* **single reel.**

**double scale** *n.* Pay equal to twice the guild or union mandated minimum. *Compare* [1]**scale.**

**double scrim** *n. See* **double.**

**double shooting** *n.* Producing two (or more) versions of an audiovisual work for different audiences or markets. In the 1920s, Hollywood studios were accused of making tame versions of films for the U.S. market while releasing more risqué versions of those same films to foreign markets, especially in Latin America and France. During the early days of sound c. 1930, double shooting was used to produce different language versions of the same film. *Compare* **ginger scene; multiple-language shooting; re-cut; television cover shot.**

**double-system; double system** *n. See* **double-system sound.** *Compare* **single-system.**

**double-system print** *n.* The workprint containing the images that are synchronized with separately recorded sound in double-system editing or projection.

**double-system projector** *n.* A projector equipped for separate picture and sound, able to project film dailies or workprints with separate mag stock or optical sound tracks in sync.

**USAGE:** Projectors used for sound-on-disc systems (such as DTS) are not double-system projectors since the sound is played back from a separate device.

*Also* **double-head projector.** *Compare* **single-system projector.**

**double-system sound** *n.* Sound and picture that have been recorded as two separate but synchronized elements, generally sound with an audio disc or tape recorder and picture with a film or video camera. Most professional motion picture projects are recorded using double-system sound rather than single-system sound since this provides better sound quality and increased flexibility during editing.

Double-system sound is also used during film editing, but rarely during projection aside from dailies or rough cuts. For final release, the double-system sound is merged into a single-system print, combining sound and picture onto the same strip of film or video.

**USAGE:** Theatrical sound-on-disc systems (such as DTS) technically provide double-system sound, but are generally not referred to as such.

*Compare* **audio-follow-video; single-system sound.**

**double-system sound camera** *n.* A camera that cannot record sound. Images are recorded by the camera while sound is recorded by a separate device. The camera must run at a steady speed without generating detectible noise. *Compare* **single-system sound camera.**

**double-system sound recording** *n.* The process of recording picture and synchronous sound on different media using separate devices (a camera and a sound recorder). Usually used in reference to film-based production. *Compare* **single-system sound recording.**

**double take; double-take** *n.* **1.** A surprised second look; when an actor sees something unusual or unbelievable and looks once, and then again just to be sure. For example, in *Moonraker* (1979), when James Bond drives a boat out of the water, across an Italian plaza, and down the road, a small dog does a double take. **2.** Overlapping action caused when the tail of one shot contains the same action as the head of the next shot in sequence. A small amount of overlap can help smooth over an edit point, but a noticeable double take may be due to a mistake during editing. Double takes may be used for effect, as in *Homicide: Life on the Street* (1993–1999). *Compare* **overlapping action.**

**double-tracking** *n. See* **ADT.**

**double-up** *v.* To present two features for a single admission price. *Compare* **double feature.**

**double-up day** *n.* A single day when the outgoing film on the schedule is shown as a double feature with the incoming film on the schedule.

**double week** *n.* A feature of an exhibition contract where the distributor/exhibitor split adjusts once very two weeks rather than once each week as is the norm. *Compare* **90/10 split.**

**douser** *n.* A shutter that instantly blocks all outgoing light. Employed in spotlights (particularly during live performances) and projectors (to assist with changeover and prevent the lamp from damaging or igniting the film). *Also* **dowser.**

**dove prism** *n. See* **turn-over prism.**

**down angle** *n.* A shot looking down on a scene or where the camera angle is blow the horizontal. *Compare* **camera boom; crane shot.**

**down camera** *prep.* Closer to, or in the direction of, the camera.

**down-conversion** *v.* To change a signal from a higher resolution format to a lower resolution format, for instance from an HD format (such as 16:9 progressive) to an SD format (such as PAL). *See* **down-conversion.** *Compare* **cross-conversion; format converter; up-conversion.**

**down-converter; downconverter; D/C** *n.* An electronic device that rescales a higher resolution signal into a lower resolution signal. *Compare* **up converter.**

**down-rez; down-res** *v.* To decrease the resolution of digital material by either discarding extraneous data or by interpolating the values of a smaller number of new digital samples to replace the original samples: *The video was down-rezed from HD to standard def. Compare* **up-rez.**

**down-sampling** *n.* Decreasing the number of samples in a digital signal. For example, when converting 48 kHz sampled audio to 44.1 kHz. *Compare* **up-sampling.**

**down shot** *n. See* **high-angle shot.**

**down stage** *n. See* **downstage.**

**down-stream** *n. See* **downstream.**

**downconversion; down conversion** *n.* **1.** The process of converting high resolution video to lower resolution video. Often used to create standard definition material for use in an off-line editing session before the final work is conformed in the original high definition using an on-line editing suite. Also used to deliver programs finished in HD to non–HD clients. **2.** The process of converting a higher frequency input signal into a lower frequency output signal. *See* **down-conversion.**

**downlight** *n.* A light angled from above so that it shines down on a subject.

**downmix** *n.* A sound mix with fewer channels than the multichannel sound mix from which it was derived.

**downrating** *n. See* **pull processing; underdevelop.** *Compare* **uprating.**

**downside protection** BUSINESS *n.* Measures taken to reduce the perceived risk that a project will not earn back its initial investment, including casting name actors, using an established director, obtaining a completion bond, foreign pre-sales, etc.

**downstage; down stage; D/S** *n.* The part of the set that is closest to the camera. Moving downstage brings one closer to the camera. [After the one time practice of building live theater stages with a slope so that the back was higher than the front, giving the audience an improved view of the entire stage.] *Compare* **upstage.**

**downstream; down-stream; DS** *n.* **1.** The direction data travels when it is sent from a central location to distributed or distant locations. For example, television programming as it moves from its point of origin closer to the point of final transmission or cable television signals transmitted from a cable head end to subscribers. ➢ *mod.* **2.** A relative identification for the equipment, services, locations, etc. that are closer to the end point than some other referenced item: *There seems to be a problem in the downstream relay. Compare* **upstream.**

**downstream channel** *n. See* **forward channel.**

**downtown set** *n.* An inexpensive, utilitarian set used for a television game show. *Compare* **uptown set.**

**downward expander** *n. See* **noise reduction.**

**dowser** *n.* [British spelling.] *See* **douser.**

**DP** ABBR. *n. See* **director of photography.**

**DPCM** ABBR. *n.* A variant on the PCM analog to digital conversion method. In PCM, an analog signal is digitized at regularly spaced intervals. With DPCM, only the difference between samples is recorded. This results in a significantly smaller output (about 25 percent smaller when applied to voice recordings), effectively introducing lossless compression to the PCM method. DPCM is well suited to real-time applications, such as telephony and video conferencing. [An initialism of *Differential Pulse Code Modulation* or *Delta Pulse Code Modulation*.]

**DPI** ABBR. *n. See* **digital program insertion.**

**DPL** ABBR. *n. See* **Dolby ProLogic.**

**DPX** ABBR. *n.* A digital image file format specified by SMPTE 268M that contains information about an image as well as the image itself. [An initialism of *Digital Picture eXchange*.]

**draftsperson; draftsman** *n.* One who is responsible for creating plans and blueprints for set or prop construction, generally under the direction of the set designer or art director. *Also* **draughtsman.**

**drama** *n.* **1.** A broad category that includes all of the narrative genres, though it is often limited to works that present a serious story in a serious way. **2.** A performance by actors using gestures and words. In this generic sense, all audiovisual works of fiction (and all re-creations of non-fiction) are dramas. Classically, drama is divided into tragedy and comedy, as evidenced by the linked sad and happy masks that are the traditional symbol of dramatic performance. [From the Latin *drama*; from the Greek *dran*, meaning to do.]

**drama in disguise** *phr.* Comedy.

***Drama-Logue*** *n. See* ***Back Stage.***

**dramatic arc** *n. See* **story arc.**

**dramatic illusion** ACADEMIC *phr. See* **aesthetic distance; willing suspension of disbelief.**

**dramatic license** *n. See* **poetic license.**

**dramatic structure** *n.* The overall structure, arrangement, and relationship of the elements of a story, usually described in terms of the three-act play in feature film production.

**dramatic tension** *n. See* **rising action.**

**dramatis personae** *n.* The actors in a dramatic work. [Latin.]

**dramatized by** *phr. obs.* The screenwriting credit for someone who has performed an adaptation of a prior work written by someone else. *Compare* **created by; screenplay by; story by; teleplay by; written by.**

**dramedy** *n.* A work that contains elements of both a drama and a comedy, such as *M*A*S*H* (1972–1983), *Moonlighting* (1985–1989) and *Ally McBeal* (1997–2002). Television dramedies do not normally use a laugh-track as do traditional sitcoms. [A blend of *drama* and *comedy*.]

**draper** *n.* One who hangs drapes or works with upholstery on a set; a member of the drapery department.

**drapery department** *n.* The portion of a production crew responsible for draperies (and other window treatments, such as blinds), furniture upholstery, canvas backings, etc. Generally part of the art department.

**draughtsman** *n.* [A regionalism of the U.K.] *See* **draftsperson.**

**drawing disk** *n. See* **animation disk.**

**drawing power** *n. Also* **marquee value.** *See* **box office appeal.**

**drawn-cel animation** *n. See* **cel animation.**

**dream balloon** *n.* A picture-in-picture technique where visual images depicting a character's thoughts are shown in an area near the character's head. Used during the early Silent Era (c. 1900) for dramatic effect, now more commonly used for comedic effect.

**Dream Factory** *n. See* **Hollywood.**

**dream machine** *n.* The motion picture production business.

**dream mode** *n.* A depiction of altered reality that is supposed to represent a character's dreams or hallucinations.

**DreamWorks** *n.* A Hollywood motion picture production and distribution company founded by director/producer Steven Spielberg, former Disney executive Jeffrey Katzenberg, and talent agent turned music industry mogul David Geffen. Its films have included *Saving Private Ryan* (1998), *Gladiator* (2000), and *Shrek* (2001), among many others. In 2006, DreamWorks was acquired by Viacom and became a division of Paramount Pictures. In 2008, DreamWorks separated from Paramount and returned to independent operations. The DreamWorks Web site is www.dreamworks.com.

**dreck** SLANG *n.* Garbage or feces; particularly poor quality merchandise; a creative work with no redeeming characteristics: *That movie was absolute dreck.* [Yiddish. From *drek*, meaning excrement; from the German *drec*, meaning dirt or trash.] *See* **schlock.**

**dress** *v.* **1.** To prepare for filming, such as to decorate a set with props, furnishings, etc.: *We have four hours to dress the set.* ➢ *n.* **2.** Dress rehearsal: *Dress will be at 6:30.*

**dress extra** *n.* An extra who is paid a premium rate for providing her own costume, generally specialized wardrobe such as formal evening-wear, uniforms, etc.

**dress off** *phr.* An instruction to arrange oneself relative to something (or someone) else — to use an object or person as a mark: *Dress off the Barcalounger.*

**dress rehearsal** *n.* The final run-through by the cast and crew done just before filming a scene. A dress rehearsal includes the actual costumes, props, and camera movements that will be used once filming begins. *Compare* **blocking; rehearsal; run-through.**

**dresser** *n.* One who helps actors into or out of their costumes; one who puts actors in order and makes them ready for their performance.

**dressing** *n. See* **set dressing.**

**DRI** ABBR. *n. See* **digital receiver interface.**

**drift** *n.* **1.** Slow changes in sound pitch caused by variations in recording or playback speed; random flutter. Often caused by excessive take-up tension or improper capstan motor control. **2.** A slow movement in some direction, such as an unintended movement out of position or off a mark, particularly over time as the same action is repeated for multiple shots or from different angles. **3.** Gradual changes over time in the colors generated by a film printer or telecine machine as the light source burns out. (The color characteristics of all electric lamps change to some extent as the lamps age.) ➢ *v.* **4.** To progressively fall farther out of sync, such as video with audio, or time code with the recorded picture. May be prevented by locking to a trusted timing source (such as a time code or pilotone generator) during the original recording. *Compare* **wow.**

**drive-in theater; drive-in movie; drive-in** *n.* An outdoor motion picture theater where patrons remain in their own cars while watching a movie.

The Camden Automobile Theater, the world's first drive-in, opened on June 6, 1933 near Camden, New Jersey with a 400-car capacity. At their peak, there were over 3,700 drive-ins in the U.S., but increasing land values and property taxes combined with declining attendance have dramatically reduced their numbers to approximately 383 as of 2007. More information about drive-in theaters can be obtained from the United Drive-In Theatre Owners Association (UDITOA) Web site at www.driveintheatre-ownersassociation.org.

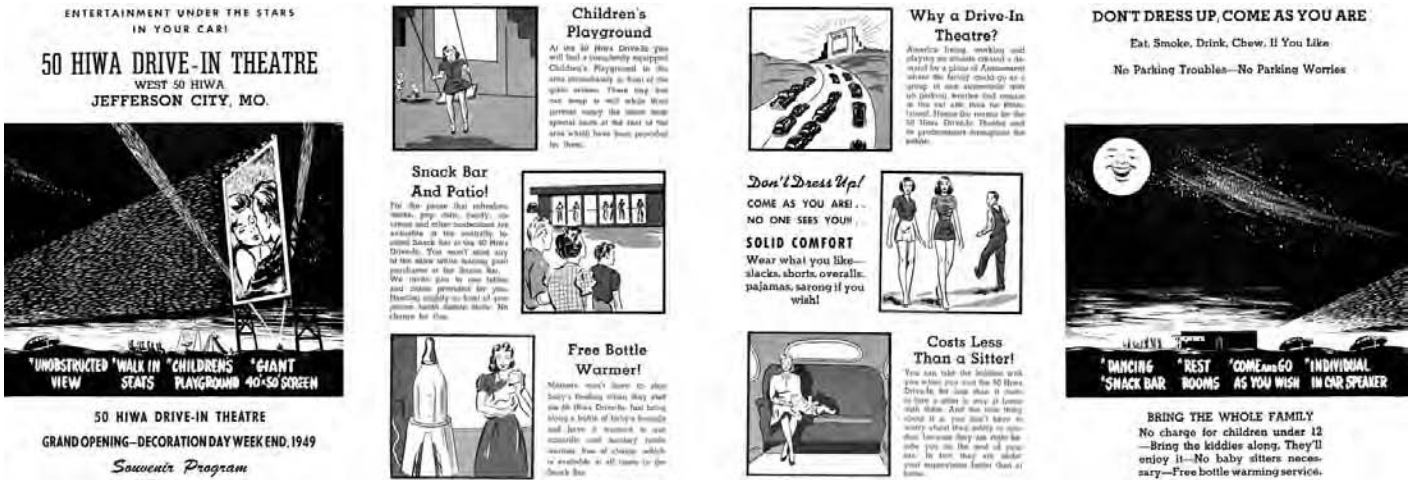
*Also* **ozoner; passion pit.** *Compare* **United Drive-In Theatre Owners Association.**

**drive mechanism** *n. See* **[1]film movement.**

**drive-on; ~ pass** *n.* A permit granting one admission to a studio lot and permission to drive a vehicle onto the lot (and park it in an assigned area). *Compare* **walk-on.**

**drive system** *n. See* **[1]film movement.**

**driver** *n.* **1.** One who drives and oversees the maintenance of a production-related motor vehicle (passenger car, motor home, grip truck, etc.); one responsible for transporting cast and crew to and from the set.




**Selections from the souvenir program given out to commemorate the 1949 grand opening of the 50 Hiwa Drive-In Theatre in Jefferson City, Missouri (Todd Franklin collection).**

Drivers do not normally drive vehicles that appear on-camera — that is left to actors, extras, and stunt people. On the rare occasions when a union driver is required to drive on-camera (usually because the vehicle requires a special license or training to operate), the driver is paid an additional fee for appearing as an extra on-camera.

**2.** A power amplifier that increases the amplitude of a voltage, current, or power signal, **3.** The sound-producing component of a speaker system, which includes both a cabinet or enclosure and one or more drivers.

**DRM** ABBR. *n. See* **digital rights management.**

**droit moral** LEGAL *n.* A legal concept, used primarily outside of the U.S., wherein artists have rights apart from economic rights that allow them to prevent changes to their work that they deem to be detrimental to the work or their reputation, even if they no longer own the work. For film, the artist with droit moral is generally the director.

Internationally, Article 6b is of the *Berne Convention* protects the moral rights of attribution and integrity. The U.S. does not directly recognize droit moral in its copyright laws, but by signing the *Berne Convention* in the late 1980s, the U.S. gave an author the right to object to unauthorized changes to a work. However, since the U.S. generally recognizes the owner of a work as the author, and since this is often the production or distribution company, little has changed.

[French for *moral right.*] *Also* **moral rights.** *Compare* **waiver of moral rights.**

**drooling** SLANG *n.* A pejorative for the ad-lib material used to fill time between stories or at the end of a news program.

**drop** *n.* **1.** A promotional message or celebrity endorsement recorded in a spontaneous setting. For example, asking a celebrity to record a program plug or station ID on the red carpet at a film premier. **2.** A backdrop. **3.** A cable drop; the wire and hardware from tap to cable television subscriber.

**drop cable** *n.* A length of coaxial cable generally <100 yards, starting at a tap and continuing on to the subscriber's connection.

**drop ceiling scissor clamp** *n. See* **scissor clamp.**

**drop down** *n.* An adjustable equipment stand adapter commonly used on the end of a lighting boom. The adjustable angle allows equipment to be fixed horizontally, regardless of the angle of the boom arm. Available with either a ⅝" (baby) pin or 1⅛" (junior) receiver. *See* **angled drop-down offset.**

**drop down 45°; 45° drop down** *n.* An equipment stand adapter fixed at a 45° downward angle. This allows one to hang equipment (generally reflectors) lower than the top of an equipment stand. The adapter connects to the top of a stand and has a short extension arm so the equipment hung off of the adapter will not interfere with the vertical shaft of the stand. The 45° angle provides further clearance between the equipment and the stand.

***Left:*** **Baby (with a ⅝-inch mounting pin), left, and junior (with both a 1⅛-inch receiver and a ⅝-inch pin) drop downs.** ***Above:*** **A drop down 45° with 1⅛-inch (junior) fittings (courtesy Matthews Studio Equipment, www.msegrip.com).**

**drop frame; drop-frame; ~ time code; DFTC** *mod.* A time code system that matches recorded time code to a real time clock to within ± two frames. Despite the name, no actual video frames are dropped, only the time code count is adjusted. Because the time code runs true to the actually running time, broadcasters normally require that all NTSC programming be delivered with DFTC.

Drop frame time code was developed as a variation on SMPTE 12M time code for use with contemporary NTSC video, which runs at 29.97 frames per second (fps) rather than 30. If the NTSC video playback speed were a true 30 frames per second, as it was before the introduction of color in 1953, then DFTC would not be needed. Since PAL is already an even 25 frames per second, it does not use DFTC.

To keep the video time code synchronized to real time clocks, the time code skips ahead by two frames (drops frames 0 and 1 from its count) at the start of every minute, except for every tenth minute. (The count skips ahead by 1 frame for every 1,001 frames displayed.) Were it not for this adjustment, the frame count of the video would be off by 108 frames each hour, an error of more than 3½ seconds.

*See* **LTC.** *Compare* **non-drop frame; SMPTE time code; VITC.**

**drop-in** *n.* A commercial advertisement inserted by a local broadcaster into a space set aside for that purpose within a network-provided program. *Compare* **cut-in.**

**drop out; drop-out; dropout** *n.* **1.** A brief loss of signal from a magnetic recording (audio, video, or data tape) caused by the loss of a portion of the tape's oxide coating or a build-up of foreign contaminants (dirt or grease) on the tape's surface. Appears as white spots or thin horizontal lines in video or brief moments of silence in audio. **2.** An unintended moment of silence during a theatrical presentation caused by the momentary loss of the sound track, possibly due to film damage or failure in the projector or theater sound system. **3.** A momentary loss of video signal, typically seen as a horizontal black bar that briefly flashes on the screen accompanied by a brief loss of sound. Many consumer systems will lose the entire picture during a drop out and may flash a completely blue screen. **4.** A loss of sequence in the linear time code count.

**dropout compensator** *n.* An electronic device that senses a signal dropout and repeats the nearby signal information to help mask the error. *Compare* **error concealment.**

**drum titler** *n. obs.* A device used to produce rolling titles where the titles are printed out, wrapped around a drum, and then photographed as they unroll off of the drum. Once common in live television broadcasts, such as news programs. Now replaced by electronic titling systems. *Also* **title drum.** *Compare* **flame drum.**

**Drummond light** *n. See* **limelight.**

**dry** *mod.* Relating to original, unprocessed sound. *Compare* **flat; wet.**

**dry box** *n.* The enclosed area where processed film is dried before being wound onto a reel.

**dry end** *n.* The output end of a film processing machine.

**dry-for-dry** *mod.* Relating to a scene that takes place in open air and is filmed in the open air. This is the most common type of shooting, and there is generally no reason to specifically identify it as such. It may occasionally be used to distinguish between shots on the same production filmed wet-for-dry. [A retronym coined following the development of the wet-for-dry filming technique. After the pattern of *day-for-night.*] *Compare* **dry-for-wet; wet-for-dry; wet-for-wet.**

**dry-for-wet** *mod.* Relating to an underwater scene that is filmed without water, quite often used when filming underwater miniatures. To

simulate underwater conditions without all of the filming restrictions that working underwater normally entails, a stage is built that simulates the underwater environment and the air is filled with smoke. When fish, air bubbles, floating debris, etc. are added in post-production, the effect can be quite convincing. [After the pattern of *day-for-night*.] *Compare* **dry-for-dry; wet-for-dry; wet-for-wet.**

**dry gate** *n.* A standard film printer where the source film is not bathed in a liquid as it passes through the gate and is exposed onto fresh film stock. So called to distinguish it from a *wet gate*. Dry gate printing is generally faster and less expensive than wet gate printing, but may allow imperfections in the source material to appear on the new film. *Compare* **wet gate.**

**A carbon dioxide molecule (illustration by Bryan Theis).**

**dry ice generator** *n.* A container where dry ice (frozen carbon dioxide) is mixed with hot water under controlled conditions to produce a fog-like vapor. Because the dry ice vapors are generally colder than the surrounding air, such fog tends to hug the ground. Dry ice is very cold (less than -110°F or -78.5°C) and will burn human skin if handled improperly. *Compare* **fog machine.**

**dry run** *n.* A rehearsal. [Borrowed from military terminology.] *Also* **walk-through.** *See* **dummy run; run-through.**

**dry splice** *n. See* **tape splice.**

**dry up** *v.* To forget one's lines: *When it became obvious that she'd dried up and it wasn't just a dramatic pause, the director called, "Cut!" See* **go up on a line.**

**dry/wet balance** *n.* The mix of dry, unprocessed sound relative to the amount of wet, or effect-processed sound in a sound signal.

**drying** *n.* The final stage in film processing where the film is dried before being wound onto a spool or reel. Drying immediately follows washing. In some cases, an optional wetting stage may be used between washing and drying to help reduce water spots. *Compare* **developing; fixing; stopping; washing.**

**DS; D/S** ABBR. *n. See* **downstage; downstream.**

**DSM** ABBR. *n.* The set of raw digital materials recorded by a digital camera or converted from film; the digital equivalent of the camera-original negative in traditional film-based production. The DSM will eventually be edited, color corrected, and otherwise processed on its way to becoming a finished work. [An initialism of *Digital Source Master*.] *Compare* **DCDM; film finish; video finish.**

**DSM-CC** ABBR. *n. See* **digital storage media command and control.**

**DSM-CC OC** *n. See* **object carousel.**

**DSP** ABBR. *n.* Any of a variety of techniques and systems employed to improve the accuracy and reliability of digital communications. The theory behind DSP is quite complex, but it essentially consists of clarifying, or standardizing, the levels (states) of a digital signal. A DSP circuit is able to differentiate between machine-made signals, which are orderly and well structured, and noise, which is inherently chaotic, then remove the noise, leaving only the desired signal behind.

All communications circuits contain some noise. This is true whether the signals are analog or digital, and regardless of the type of information conveyed. Noise is the eternal bane of engineers, who are always striving to find new ways to improve the signal-to-noise ratio (SNR) in electronic systems. Traditional methods of optimizing SNR include increasing the transmitted signal power and increasing the receiver sensitivity. (In wireless systems, specialized antenna systems can also help.) Digital signal processing dramatically improves the sensitivity of a receiving unit, but there are limits to what it can do. If the noise is so strong that all traces of the signal are obliterated, a DSP circuit cannot find any order in the chaos, and no signal will be received.

If an incoming signal is analog, such as a standard television broadcast station, the signal must first be converted to digital form by an analog-to-digital converter (ADC) before digital signal processing can be applied. The resulting digital signal has two or more levels (generally representing off and on or 0 and 1). Ideally, these levels are always predictable, exact voltages or currents. However, because the incoming signal contains noise, the levels are not always at the standard values. The DSP circuit adjusts the levels so they are at the correct values. This practically eliminates the noise. The digital signal is then converted back to analog form via a digital-to-analog converter (DAC).

If a received signal is digital, computer data for example, then the ADC and DAC are not necessary. The DSP acts directly on the incoming signal, eliminating irregularities caused by noise, and thereby minimizing the number of errors per unit of time.

[An acronym of *Digital Signal Processing*.]

**DST data recorder** *n.* A format-independent professional digital data recording device developed by Ampex in 1992. DST uses 19mm tapes and can record data from almost any source that supports Ultra Wide SCSI-2 or OC3 serial interfaces. In 1996, Ampex introduced a double density DST, followed by a quad density DST in 2000. DST systems are generally accompanied by a robotic arm mechanism for automated loading/unloading in a tape library environment. In 1998, the Fox television network became the first broadcast network to store its prime time television programs as data files in a DST tape library system.

**DTH** ABBR. *n. See* **direct-to-home; direct-to-home satellite.**

**DTLA** ABBR. *n.* The license agreement that provides access to CableLabs DFAST copy control technology for bi-directional (plug-and-play) devices, such as video-on-demand capable set-top boxes. [An initialism of *DFAST Technology License Agreement*.]

**DTMB** ABBR. *n.* The standard for terrestrial broadcast digital television transmission adopted in the People's Republic of China, Hong Kong, and Macau. [An initialism of *Digital Terrestrial Multimedia Broadcast*.] *Also* **DMB-T.** *Compare* **ATSC; DVB-T; ISDB.**

**DTR** ABBR. *n. See* **data transfer rate; digital VTR.**

**DTS Digital Sound** *n.* The trade name for a digital sound-on-disc system that uses optical sync marks on the release print to synchronize the recorded audio program playback from digital compact discs. It features a 5.1 sound mix with three front channels, two surround channels, and one subwoofer (LFE) channel. DTS uses a lossless compression ratio of about 3:1 with 20 bits-per-sample captured at 44.1 kHz. DTS Digital Sound was first used on *Jurassic Park* (1993). DTS encoded audio entered the consumer market with the laserdisc and is now also found in the DVD format. The DTS Web site is www.sdds.com.

**DTS-ES** *n.* The trade name for an improved version of DTS Digital Sound, featuring three front channels, two surround channels, one rear channel, and one subwoofer (LFE) channel. *See* **6.1.** *Compare* **Dolby Digital EX.**

**DTT** ABBR. *n. See* **digital terrestrial television.**

**DTV** ABBR. *n. See* **digital television.**

**DTV Application Software Environment** *n. See* **DASE.**

**Du Mont Laboratories, Inc.; Allen B.** ~ *n. obs.* The U.S. television electronics manufacturing company established by Allen B. Du Mont.

**A Du Mont television retail sales display from the late 1940s (courtesy Early Television Museum, www.earlytelevision.org).**

Du Mont was most active in the 1940s and 1950s. In 1947, it helped develop the Eastman Television Recording Camera and in 1950 it introduced the world's largest television at 30" diagonal. With the financial assistance of Paramount Pictures, Du Mont established the Du Mont television network in 1938, which eventually grew to more than 100 affiliate stations. The Du Mont network could not compete against CBS and NBC, the dominant U.S. networks at the time, so it dissolved in 1955. Du Mont Laboratories eventually became part of Fairchild Camera and Instrument Corporation.

**Du Mont Television Network** *n. obs.* A U.S. television network that operated from approximately 1938 until May 1955.

Du Mont was established when Paramount Pictures acquired a half interest in Allen B. Du Mont Laboratories and combined the television stations the two companies owned. Eventually, the network grew to over 100 affiliated stations, and produced such programs as *Captain Video and His Video Rangers* (1949–1955); Jackie Gleason's first television series, *Cavalcade of Stars* (1950–1952); and *The Adventures of Ellery Queen* (1950–1952). Du Mont could not compete directly against CBS and NBC, who between them dominated the U.S. VHF stations, relegating Du Mont mostly to the less desirable UHF frequencies. As a result, Du Mont ran a perennial fourth place among U.S. networks, behind ABC. When the Du Mont network was dissolved, its owned and operated stations were sold to Metromedia, Inc., and eventually became part of the Fox television network in the 1980s.

**du-pack** *n.* [Clipped from *dual-pack*.] *See* **bipack.**

**dual aspect ratio** *mod.* Providing support for both 4:3 and 16:9 images within the same digital television signal, by the same device, etc.

**dual bilateral sound track** *n.* Two sound channels recorded as two parallel bilateral variable area optical sound tracks. *Also* **double bilateral sound track.** *Compare* **triple bilateral sound track; unilateral sound track.**

**dual cable** *n.* A cable television infrastructure configuration using two independent distribution systems operating side by side to provide double the channel capacity of a single cable.

**dual channel market** *n.* A local market reached by two or more broadcast television stations.

**dual-film traveling matte process** *n.* A traveling matte process that uses a light-splitting mirror or prism to expose two strips of film in the same camera — one strip contains a normal image of the foreground material while the other strip contains a matte image that can be used to separate the foreground from the background. *See* **infrared screen; ultraviolet screen; yellow screen.** *Compare* **chromakey.**

**dual-language shooting** *n. See* **multiple-language shooting.**

**dual-mono** *n.* A stereo sound mix where both channels carry the exact same signal. Generally employed when presenting material originally recorded with mono sound in a more contemporary format that supports stereo or multichannel sound.

**dual role** *n.* Two or more characters in a single work played by the same actor. *Compare* **monopolylogue.**

**dual unilateral sound track; dualateral sound track** *n.* Two sound channels recorded as two parallel unilateral variable area optical sound tracks. *Compare* **bilateral sound track.**

**DuArt Film and Video Laboratories, Inc.** *n.* A New York City–based film and video laboratory established in 1922. DuArt provides a number of services including film processing, titles and optical effects, film restoration, video transfers, and video duplication. The DuArt Web site is www.duart.com.

**dub** *v.* **1.** To replace the sound that was recorded live during filming with something else, generally new dialogue. A "dubbed" film has had its original dialogue replaced with dialogue in another language. Dubbing is also used to change an actor's voice or provide a new singing voice. Often actors dub their own lines in ADR to improve a performance, change a bit of dialogue, or correct an on-set technical problem. **2.** To mix all of the different sound elements to create a single synchronized (though possibly multi-track) sound track. **3.** To make a copy (dupe) of a videotape, generally in small numbers. Also the copy itself. ➢ *n.* **4.** Both the process and the end product of dubbing. *See* **mix; re-record.** *Compare* **ghost.**

**dub-in** *v.* To record sound (particularly dialogue) that will be added to visual material that has already been shot.

**dub master; dubmaster** *n.* **1.** A copy of the edit master for a work from which other copies may be made. **2.** A recording of a completed sound mix; the final mix.

**dub script** *n.* A script developed for dubbing that pays more attention to matching mouth movements than accurately translating the original dialogue. With live action films, the divergence is not generally that significant. In animation, the dub script can diverge from the original to the point of changing the plot; a particular issue with dubbed anime.

**dub stage** *n. See* **looping stage; mixing stage.**

**dubbed** *mod.* Having dialogue that is not the original. All dialogue in a film may be dubbed from one language into another. Occasionally, only a specific character will be dubbed.

Marni Nixon provided singing voices for Audrey Hepburn in *My Fair Lady* (1964) and Natalie Wood in *West Side Story* (1961) — Audrey Hepburn's own singing voice can be heard in *Funny Face* (1957) and *Breakfast at Tiffany's* (1961). Glenn Close dubbed all of Andie MacDowell's speaking lines in *Greystoke: The Legend of Tarzan, Lord of the Apes* (1984). In David Niven's last film, *Curse of the Pink Panther* (1983), he was too ill to deliver his own lines so his voice was dubbed by impressionist Rich Little. One of the more unusual dubbing choices came when Andy Williams provided the singing voice for Lauren Bacall in *To Have and Have Not* (1994). The musical *Paint Your Wagon* (1964) is perhaps most notable for the fact that action stars Lee Marvin and Clint Eastwood sang their own songs without the benefit of dubbing.

**dubbed version** *n.* A version of a work where the dialogue has been replaced by dialogue in another language. Generally produced for release in a foreign market. *Compare* **subtitled version.**

**dubber** *n.* A sound playback device used when producing a sound mix from source material on magnetic film stock.

**dubbies** *n.* Fans of anime dubbed into their native language, as opposed to those who prefer subtitles, which preserve the original voice performance and feel of the work.

**dubbing; post ~** *n.* **1.** The sound mixing process. **2.** Producing a dubbed work; recording dialogue after filming has taken place and synchronizing it to the picture to replace the original voice recording. First introduced as a common industry practice in 1932.

The replacement may be done in order to record voices in a different language, in order to replace profanity or graphic dialogue that would not be suitable for some audiences, or to re-record lines spoken by an actor on a set when the original recording was deemed unacceptable for some reason.

**USAGE:** Generally, *dubbing* is performed by a different voice actor while *looping* or *ADR* is performed by the same actor that appears on screen.

*Compare* **textless background.**

**dubbing cue sheet** *n. See* **mixing cue sheet.**

**dubbing license** *n.* A government-issued permit allowing the distribution of a dubbed film within its territory.

Dubbing licenses are used to protect the local film industry from foreign competition. Since dubbed films are presumed to be foreign produced, and since the dubbing process makes the film more widely accessible than would subtitles, dubbing allows foreign films to compete on a more even basis with locally-produced product by significantly reducing their cultural discount.

**dubbing log** *n. See* **mixing cue sheet.**

**dubbing mixer** *n. See* **mixer; re-recording mixer; sound editor.**

**dubbing panel** *n. See* **mixing board.**

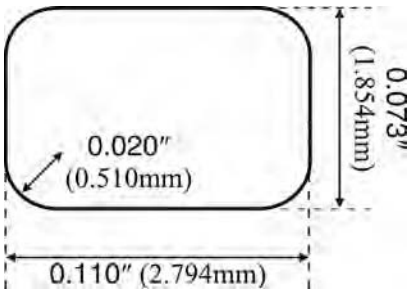
**dubbing restriction** *n.* A government-imposed limit on the release of foreign-produced works that have been re-recorded into the local language, based upon the belief that if foreign films are subtitled rather than dubbed, the inconvenience of reading the subtitles will discourage local audiences from viewing foreign-produced works, thereby increasing support for locally-produced works.

**dubbing room** *n. See* **looping stage; mixing stage.**

**dubbing session** *n. See* **looping session; mix.**

**dubbing sheet** *n. Also* **mixing log.** *See* **mixing cue sheet.**

**dubbing stage; dubbing studio; dubbing theater** *n. See* **looping stage; mixing stage.**




**A 35mm Dubray Howell perforation.**

**Dubray Howell perforation; DH** *n.* A rectangular sprocket hole with rounded corners, developed in 1931 as a compromise between the Bell+Howell (BH), or negative, perforation and Kodak standard (KS), or positive, perforation. It has the dimensions of the BH perforation with the straight sides and rounded corners of the KS perforation. The increased size allows for larger registration pins (and a more stable image) than KS perforations while the rounded corners provide for longer film life than BH perforations. DH perforations were used extensively by Technicolor in their dye imbibition reproduction process, but have fallen out of common use since the 1950s. *Compare* **Bell+Howell perforation; CinemaScope perforation; Kodak standard.**

**dubtitles** *n.* Subtitles that are based on a dub script rather than on an actual translation of the spoken dialogue. *Compare* **sub.**

**ducats** *n.* **1.** Tickets: *Ducats for the hit show were hard to come by.* **2. duckets:** Money. [Industry trade paper jargon. After the gold and silver coins commonly used in European trade from 1284 through World War I.]

**duck** *v.* To lower the level of music to accommodate dialogue or other sound effects.

**duck bill** *n. See* **platypus.**

**duct tape** *n.* A poor man's gaffer's tape. Duct tape looks like silver gaffer's tape — both are cloth-based tapes designed to be easily torn by hand — but its adhesive has a tendency to melt under high temperatures (ducts do not normally get all that hot) and it often leaves a sticky residue behind when removed.

**dud copy** *n.* A flawed or rejected disc copy (DVD, VCD, or CD) produced during manufacturing.

**dues and assessments; dues and fees** *n.* Trade association fees (such as those of the MPAA or AMPTP) that are charged as a condition of membership. Members receive the benefits of membership (such as anti-piracy protection from the MPAA or union contract negotiations from the AMPTP) and pass the costs on to the projects they produce or distribute. For example, dues and assessments appear as an expense item in most distribution contracts, apportioned according to the gross receipts of each film released by a distributor.

**dulling spray** *n.* An aerosol spray that leaves a neutral density residue. Used to diminish the reflectivity of shiny surfaces. *Compare* **streaks and tips.**

**dummy head recording** *n. See* **binaural synthesis.**

**dummy run** *n.* A rehearsal. [A regionalism of the U.K.]

**dump tanks** *n.* Large water tanks that can quickly release their contents to simulate flooding, waves, etc.

**Dunning-Pomeroy self-matting process; Dunning process** *n. obs.* The trade name for an in-camera composite matte photography process developed for black-and-white photography in the 1920s before the widespread use of rear-screen projection process shots.

The background plate for a Dunning process shot was shot in advance, printed on positive film stock and dyed orange. It was then loaded into a bi-pack camera along with fresh negative stock so that incoming light had to pass through the orange print to reach the negative. The live foreground action was shot on a stage with the actors lit orange and the background lit blue.

The orange light illuminating the actors passed through the orange-dyed print and exposed an image of the actors on the negative film. Where the blue light from the background was not blocked by the actors, it exposed the orange-dyed print image onto the negative. The result was a composite black-and-white image of foreground and background images. Since the foreground images produced their own matte as they were photographed, this was considered a self-matting process.

**duo-bilateral** *n. See* **variable area sound track.**

**dupe; duplicate** *n.* **1.** A copy of a film print or negative made using reversal film stock. **2.** An interdupe produced as part of the mass production of release prints such as an internegative. ➢ *v.* **3.** To make a copy (dub) of a videotape, generally in small numbers. Also the copy itself. *Compare* **scratchprint.**

**dupe neg; duplicate negative** *n.* A new negative made from a positive composite print (generally an interpositive) or from another negative (using reversal film). Often a dupe negative is considered to be one negative made directly from another while an internegative is a negative made from an interpositive. In either case, it is almost always a composite containing both image and synchronized optical sound track.

Release prints can be made from a duplicate negative without causing further wear on the camera-original negative. If a large number of release prints are to be made, then it is better to use an interpositive and internegative negative (IP/IN) pair rather than a dupe negative struck

directly from the original negative. As the internegative wears out, a new one can be made from the interpositive without having to go back to the original negative. When a dupe negative wears out, one must make another directly from the original negative, thus causing excess wear.

Prints struck from a dupe negative are 3rd generation; the camera-original negative is the 1st generation while the dupe negative (however it is produced) is considered the 2nd generation.

*Also* **picture duplicate negative.** *See* **negative dupe; negative print; release negative.** *Compare* **internegative.**

**duplex** *mod.* A communications channel with the ability to transmit in both directions simultaneously. *Also* **full duplex.** *Compare* **half duplex.**

**duplicate** *See* **dupe.**

**duplicate negative** *n. See* **dupe neg.**

**duplicated audience** *n.* Persons reached more than once by an advertisement, or by multiple advertisements from the same campaign via different media.

**duplication** *n. See* **dub; dupe neg; video dub.**

**durviz** *n.* Shot pre-visualizations produced during production to cope with last-minute changes, to pre-judge the effect of a post-production composite shot, etc. [A variation on *previz*, substituting *dur* (meaning during production) for *pre* (meaning pre-production).] *See* **previz.**

**A dutch angle from RKO's *Citizen Kane* (1941) (courtesy Heritage Auctions, www.ha.com).**

**dutch angle; dutching** *n.* A shot where the camera frame is not level with the horizon — the camera is tilted to the left or to the right. When viewed, the images all appear to be at an angle. Often, the camera is also tilted up so that it is shooting from a low angle. For example, every villain's lair in *Batman* (the 1966-1968 ABC television series and the 1966 20th Century–Fox motion picture) was filmed with a dutch angle. *Also* **canted angle; dutch tilt.** *See* **oblique angle.**

**dutch tilt** *n. See* **dutch angle.**

**dutchman** *n.* A strip of canvas or other material used to cover the cracks between flats and painted so that it blends into the background.

**Duvetyne; duvetyn** *n.* The trade name for a type of heavy black cloth that is completely opaque and fireproof. It is mostly used for making flags or cutters and blacking out windows. *Also* **commando cloth.** *Compare* **blacks; bobbinet; Griffolyn; scrim; silk; solid.**

**DV** ABBR. *n.* **1.** Digital Video. **2.** The trade name for the consumer version of the professional-grade DVCPro format, introduced in 1995. DV records 4:1:1 color sub-sampled video at standard definition with a 5:1 compression ratio for a total bit rate of 25 Mbps. Sound is recorded as either 16-bit 2-channel stereo sampled at 48 kHz or 12-bit 4-channel stereo sampled at 32 kHz. DV cassettes come in Standard and Mini sizes. *Compare* **mini–DV.**

**DV Cam** *n. See* **DVCAM.**

***DV Magazine*; *Digital Video Magazine*** *n.* A monthly trade journal published by NewBay Media that focuses on digital video and television production. *DV Magazine* also sponsors the annual digital video trade show, DV-Expo. More information on the Expo is available at www.DVExpo.com. The *DV Magazine* Web site is www.dv.com.

**A representative issue of *DV Magazine* (courtesy *DV Magazine*, www.dv.com).**

**DVB** ABBR. *n.* **1.** Any of several MPEG-2 based digital television, data, and audio standards, originally developed for Europe, but now covering a large portion of the industrialized world. **2.** ~ **Project:** An organization established in 1993 to develop digital television, data, and audio broadcasting standards, now with over 260 members in more than 35 countries. The equivalent to the ATSC in the U.S. The DVB Web site is www.dvb.org. See illustration with digital television entry. [An initialism of *Digital Video Broadcasting*.]

**DVB-H** ABBR. *n.* [An initialism of *Digital Video Broadcasting-Handheld*.] *See* **mobile television.**

**DVB-MHP** *n. See* **multimedia home platform.**

**DVB network** *n.* A collection of MPEG-2 streams transmitted on a single delivery system. For example, all of the digital channels on a specific cable television system comprise a single DVB network.

**DVB-RCS** *n.* A standard communication path between a DVB-S (digital video broadcasting-satellite) service subscriber and the service provider where data are relayed via satellite rather than via land line (telephone hook-up) as is the alternative practice. DVB-RCS can be used for a variety of functions ranging from processing pay-per-view orders to providing Internet connectivity.

**DVB-T** ABBR. *n.* The DVB standard for terrestrial broadcast digital television transmission. DVB-T has been adopted throughout Europe, Australia, India, Russia, and South Africa, [An initialism of *DVB-Terrestrial*.] *Compare* **ATSC; DTMB; ISDB.**

**DVC** ABBR. *n. Also* **digital video compressor.**

**DVC Pro** *n. See* **DVCPro.**

**DVCAM; DV Cam** ABBR. *n.* The trade name for a prosumer-grade standard definition digital video format introduced in 1996 by Sony.

DVCAM supports 4:1:1 image sampling with 720 × 480 or 720 × 576 pixels per image. (Separate equipment is required for each format.) DVCAM uses a 6.35mm tape format and supports 10-bit data sampling, 5:1 intra-frame DV data compression, 2, 12- or 16-bit audio channels sampled at 32 or 48 kHz, and a 25 Mbps data transfer rate. In addition to the DV component digital interface, many DVCAM devices support an optional ITU-R 601 interface. DVCAM is marketed as a digital video alternative to 16mm film photography, but is not usually used for chromakey work due to its low color sampling format and inherent 5:1 compression, both of which lead to increased image artifacts.

*Compare* **DVCPro; HDCAM; mini–DV; MPEG IMX.**

**DVCPro; DVC Pro** ABBR. *n.* The trade name for a professional digital video tape format introduced in 1995 by Phillips and Matsushita.

DVCPro features 5:1 intra-frame compressed component digital video and 4:1:1 8-bit data sampling recorded on a ¼" cassette tape. Separate

devices are required for 525/60 or 625/50 video. DVCPro supports 2, 16-bit audio channels sampled at either 44.1 or 48 kHz. In addition to the DV component digital interface, many DVCPro devices support an optional ITU-R 601 interface as well. DVCPro is not usually used for chromakey work due to its low color sampling format and inherent 5:1 compression, both of which lead to increased image artifacts.
*Also* **D7.** *Compare* **DV; DVCAM.**

**DVCPro 50** *n.* The trade name for a variant of the DVCPro professional digital video tape format introduced in 1998 by Matsushita.
DVCPro 50 supports both ITU-R 601 and SMPTE 259M component digital video with 4:2:2 8-bit sampling and 4, 16-bit audio channels sampled at 48 kHz. DVCPro 50 devices can support both 525/60 and 625/50 with optional support for 480 line progressive scan mode. DVCPro 50 uses 3.3:1 intra-frame compression rather than the 5:1 compression of DVCPro delivering a high quality image, but recording less material per 6.35mm tape.

**DVCProHD; ~ EX** *n.* The trade name for a high-definition, widescreen variant of the ¼" DVCPro professional digital video tape format developed by Panasonic.
DVCProHD records 22:11:11 color sub-sampled 8-bit video. It uses an extension of the DV compression and recording system to reduce the data rate to 100 Mbps. and supports 1920 × 1080 images at 59.94i or 60i and 1280 × 720 images at 59.94P or 60P. The Panasonic Varicam uses the 1280 × 720 DVCProHD format to carry variable frame rate information. The EX variant (DVCProHD-EX) supports extended recording time and can store up to 126 minutes of digital video on a single cassette tape.

**DVD** ABBR. *n.* A 4¾" (12 cm) high-capacity optical disc standard, introduced in April 1997 as a video delivery format to replace the ubiquitous VHS tape. DVDs commonly carry digital video compressed with the MPEG-2 codec. Even with the occasional digital compression artifact taken into account, a DVD provides a better motion picture recording format than its predecessors: a DVD can hold far more material than a CD or VCD (from 4.7 GB to 17 GB); DVD movies are recorded with more lines of image resolution (480) than videodiscs (≈425) or VHS tapes (≈250); and DVD audio (sampled at 96 kHz with 24-bits of data per sample) is superior to CD audio (44.1 kHz/16-bits).
- **DVD-5:** A single-sided, single-layer (SS/SL) DVD capable of holding 4.7 GB. The most common type of DVD.
- **DVD-9:** A single-sided, dual-layer (SS/DL) DVD capable of holding 8.5 GB.
- **DVD-10:** A double-sided, single-layer (DS/SL) DVD capable of holding 9.4 GB. The second most common type of DVD. (One must generally flip the DVD over to read the second side.)
- **DVD-18:** A double-sided, dual-layer (DS/DL) DVD capable of holding 17 GB.

[An initialism. At one time, *DVD* stood for *Digital Video Disc*, but according to the DVD Forum (which controls the DVD standard and licenses the official DVD logo), DVD stands for *Digital Versatile Disc*.] *Compare* **Blu-ray; EVD; HD-DVD; regional coding; UMD.**

**DVD Forum** *n.* The organization that controls and issues DVD technical standards. The DVD Forum Web site is www.dvdforum.org.

**DVD line** *n.* The collection of equipment that allows one to produce a distributable DVD.

**DVD region** *n. See* **regional coding.**

**DVD Twin** *n. See* **HD-DVD.**

**DVD zone** *n. See* **regional coding.**

**DVE** ABBR. *n. See* **digital video effects.**

**DVI** ABBR. *n. See* **digital video interactive; digital video interface.** *Compare* **VDRV.**

**DVR** ABBR. *n.* A self-contained digital video recording device similar in function to a VCR. Most DVRs record video to a hard drive, but may also use solid state recording media or magnetic tape.
**USAGE:** There are those who identify a consumer-grade *DVR* (such as a TiVo device) as a *PDR* (Personal Digital Recorder) and a professional-grade DVR (such as a Thomson Grass Valley Infinity) as a *DMR* (Digital Media Recorder).
[An initialism of *Digital Video Recorder*.] *Compare* **DMP; PVR.**

**A Grass Valley professional-grade Infinity DMR for use in the field (front, back, and ready for transport, top row) and a Thomson consumer-grade DVR for home use (courtesy Thomson, www.thomsongrassvalley.com).**

**DVTR** ABBR. *n.* [An initialism of *Digital VideoTape Recorder*.] *See* **digital VTR.**

**DWDM** ABBR. *n.* A method for combining up to 80 separate channels of data on a single optical cable using a different wavelength for each channel. The fiber optic equivalent of frequency division multiplexing. DWDM supports more simultaneous channels than either coarse wavelength division multiplexing or standard wavelength division multiplexing. [An initialism of *Dense Wave(length) Division Multiplexing*.] *Compare* **CWDM; WDM.**

**DWT** ABBR. *n.* [An initialism of *Discrete Wavelet Transform*.] *See* **[1]compression.**

**DX** ABBR. *n. See* **double exposure.**

**dye coupler** *n. See* **coupler.**

**dye transfer** *n. See* **imbibition.**

**Dykstraflex** *n. obs.* The trade name for the motion-control system developed by John Dykstra while with Industrial Light and Magic (ILM) to produce the miniature photography shots for *Star Wars* (1977).

**Dynamation** *n. obs.* The trade name for the stop-motion photography rear projection/matting system developed by Ray Harryhausen for *The 7th Voyage of Sinbad* (1958). *Compare* **miniature rear projection.**

**Morningside Productions' *The 7th Voyage of Sinbad* (1958) (courtesy Heritage Auctions, www.ha.com).**

**dynamic cutting** *n.* A technique of juxtaposed montage where disparate shots are edited together to create a sense of dramatic tension or discord in the audience. *Also* **dynamic editing.** *Compare* **continuity editing; [1]montage.**

**dynamic distortion** *n.* Variations in a recorded sound's volume that were not present in the original sound.

**dynamic editing** *n. See* **dynamic cutting.**

**dynamic frame** ACADEMIC *n.* A concept originated by Sergei Eisenstein in his article *The Dynamic Square* (pub. 1930) whereby the image frame (size and aspect ratio) changes throughout a work. Used only sparingly, such as during the opening sequences of *This Is Cinerama* (1952) and *Around the World in 80 Days* (1956), due to its cost and the unsettling effect it tends to have on audiences. One of the few exceptions is *The Door in the Wall* (1955).

**dynamic headroom** *n.* The ability of an amplifier to handle short bursts of power without overload.

**dynamic microphone** *n.* A microphone where sound waves are converted into electrical impulses by a wire coil or ribbon attached to a diaphragm. The sound waves vibrate the diaphragm, which moves the coil or ribbon through a magnetic field. This creates small electric impulses that match the frequency and relative volume of the original sound waves. Coil-based dynamic microphones have a slower response than condenser or ribbon microphones, and can be used to soften fine detail in the recorded sound. A well-designed moving-coil dynamic mic can handle very loud sound without distortion. Dynamic mics are also known for their robustness and reliability under extreme conditions.

**USAGE:** Coil-based dynamic microphones are simply called *dynamic microphones* while ribbon-based dynamic microphones are specifically identified as *ribbon microphones*.

*See* **moving coil microphone.** *Compare* **condenser microphone; electrostatic microphone.**

**dynamic range** *n.* **1.** The visual difference between pure white and pure black as it is represented by a recording/playback system. **2.** The ratio between the greatest signal power that can be processed or transmitted without causing distortion or exceeding other performance limits and the least signal power that can be processed or transmitted without exceeding noise, error rate, or other performance limits. **3.** The range of sound levels (signal amplitudes) that a system can reproduce without distortion from the peak signal level (loudest) to the system's noise floor (softest), measured in decibels.

In digital systems, one gains about 6 dB of dynamic range for each additional bit in the sample size.

| *Bits-Per-Sample* | *Unique Values* | *Theoretical Dynamic Range* |
|---|---|---|
| 1 | 2 | 6 dB |
| 2 | 4 | 12 dB |
| 3 | 8 | 18 dB |
| 4 | 16 | 24 dB |
| 8 | 256 | 48 dB |
| 12 | 4,096 | 72 dB |
| 16 | 65,536 | 96 dB |
| 20 | 1,048,576 | 120 dB |
| 24 | 16,777,216 | 144.49 dB |
| 32 | 4,294,967,296 | 192.66 dB |

*Compare* **signal-to-noise ratio.**

**dynamic signal processing** *n.* Adjusting the type or amount of processing applied to a signal according to the signal's nature. *Compare* **static signal processing.**

**E** ABBR. *n.* **1. Exempt:** A common parental advisory rating indicating that the associated work falls into a category that is exempt from rating.

- A classification symbol of the Canadian Home Video Rating System (CHVRS) indicating that the content is not subject to classification. This includes most arts and culture, documentary, educational, instructional, music, nature, sports and leisure, and travel content. CHVRS ratings are derived by averaging the classifications given to audiovisual works by the provincial government film review boards. The CHVRS is administered by The Canadian Motion Picture Distributors Association (CMPDA). The CMPDA Web site is www.cmpda.ca.
- A category of the English-language Canadian TV classification system of The Action Group on Violence on Television (AGVOT) that covers content not subject to classification, including documentaries and other information programming, music videos, news, sports, talk shows, and variety programming. The AGVOT ratings system Web site is www.vchipcanada.ca.

➢ *aff.* **2.** Exa-; a metric unit of measure as in exabit or exabyte

**E for Everyone, a Canadian home video classification system rating icon (definition 1).**

**E&O; E and O** BUSINESS ABBR. *n. See* **errors and omissions insurance.**

**e-cinema** *n.* [Clipped from *electronic cinema.*] *See* **digital cinema.**

**E-EDID** ABBR. *n.* A standard means by which a video display device (such as a computer monitor) communicates its capabilities to a video interface (such as a computer's graphics card). Developed by the Video Electronics Standards Association as an extension of EDID (Extended Display Identification Data) in 2001. [An initialism of *Enhanced EDID.*] *Compare* **CEA-861-D.**

**E-Poll** *n.* An Internet-based public opinion survey company that provides the E-Score celebrity profile service. The E-Poll Web site is www.epollsurveys.com.

**E-Score** *n.* The trade name for a celebrity profile service based on public opinion surveys conducted by E-Poll. The E-Score service includes numerous measures of celebrity appeal, name and face recognition, etc., broken down by a variety of demographic factors such as the percentage of women 18–34 that say they "like" a celebrity or the percentage of men that think a particular celebrity would be a "good listener." E-Poll presently provides data on some 400 celebrity profiles. *Also* **Celebrity Score.** *Compare* **TVQ.**

**E-Z-Up** *n.* An easy to assemble pop-up tent used to shade an outdoor work area. E-Z-Ups come in a variety of sizes, but the most common are 8' × 8' and 10' × 10'.

**Eady Fund** *n. See* **British Film Production Fund.**

**Eagle-Lion Films** *n. obs.* U.K.–based motion picture distributor established in 1944.

**Ealing comedy** *n.* One of a series of droll English comedies produced by Ealing Studios in the late 1940s and early 1950s, many of which stared Alec Guinness. Examples include *Kind Hearts and Coronets* (1949), *The Lavender Hill Mob* (1951), and *The Ladykillers* (1955). *Compare* **Aldwych farce.**

**Alec Guinness (imperiously poking Dennis Price as Louis) in one of his eight roles in the Ealing comedy *Kind Hearts and Coronets* (1949) (courtesy Heritage Auctions, www.ha.com).**

**Ealing Studios** *n. obs.* U.K.–based motion picture production company known for its sophisticated "Ealing comedies." The studio closed in 1955.

**ear** *n.* **1.** A metal flange on a light used to attach barn doors and scrims. **2.** An adjustable extension arm that can be attached to a lamp housing

to hold a gel, silk, or scrim an increased distance from the light source without requiring an additional equipment stand. **3.** A flag or cutter set to block the light on the side of a lamp; a sider.

**early evening; ~ television** *n.* A division of the television broadcast day that typically runs from 5:00 PM until 7:00 PM. U.S. broadcast television early evening schedules typically focus on news programs. *Compare* **day part.**

**A 12K light with ears attached, left, with an ear at right (courtesy Matthews Studio Equipment, www.msegrip.com).**

**early fringe; ~ television** *n.* **1.** A division of the television broadcast day that typically encompasses the hours leading up to prime time, generally from 4:30 PM until 7:30 PM (if preceded by daytime) or 6:00 PM until 7:30 PM (if preceded by late afternoon). In either case, it is followed by prime time. Advertising during the early fringe is less expensive than prime time, but more expensive than most other times during day due to the increased audience size leading into prime time.

U.S. network broadcasters tend not to adjust their broadcast schedules for the Central time zone, choosing to cover both the Eastern and Central time zones with the same program feed. In the Central zone, this cuts an hour off the end of the early fringe, since network prime time starts an hour early, and adds an hour to the start of the late fringe.

➢ *mod.* **2.** The programs that air on television during early fringe. *Compare* **day part.**

**early morning; ~ television** *n.* **1.** A division of the television broadcast day that typically runs from 5:30 AM until 9:00 AM. Preceded by the prior day's late night or overnight and followed by morning. U.S. broadcast television early morning schedules typically include news programs and talk shows. ➢ *mod.* **2.** The programs that air during the early morning. *Compare* **day part.**

**early reflections; ER** *n.* The first and following sound wave reflections from adjacent room boundaries that occur within 40 ms of the incident wave, as opposed to later reflections, which are produced by farther surfaces or which have taken a longer path to reach the listener and are more likely to be perceived as distinct echoes.

**earn one's chops** *phr.* To learn a skill through years of hard work: *Alan earned his chops appearing in dinner theater, independent films, and local mattress store ads.* [After the jazz and rock music slang use of *chops* to mean technical performance skill. Probably from the common English use of *chops* to mean mouth and the importance of mouth control when singing or playing a musical instrument.] *See* **pay one's dues.**

**ears on** *phr.* **1.** An instruction to turn on one's walkie-talkie. **2. do you have your ~ :** An inquiry transmitted via a two-way radio to check if a particular person is listening to their radio. *Compare* **10-codes; break; come again; radio check.**

**earth station** *n.* Equipment on the surface of the Earth that can transmit or receive satellite communications. In general usage, this term refers to receive-only satellite dishes. *Also* **ground communications equipment.** *Compare* **satellite downlink.**

**earwig** *n.* A small radio receiver that can be placed inside one's ear where it cannot be seen easily. Often used to feed lines, deliver direction, or provide an audio reference to on-camera talent without disrupting the audio recording. *Also* **in-ear monitor.**

**EAS** ABBR. *n.* A U.S. government-sponsored emergency notification system designed to alert the public in the event of a pending natural disaster or civil defense activation by dispensing official bulletins through public and commercial radio and television stations. Televised EAS messages may interrupt regular programming or appear as a text crawl along the bottom of the screen. EAS replaced EBS in 1994. [An initialism of *Emergency Alert System*.] *Compare* **Public Alert.**

**easing** *n. See* **fairing.**

**east** *n.* The right side of an animation drawing, stand, or setup, while north, south, and west are the top, bottom, and left, respectively.

**Easter egg** *n.* A feature in a DVD, video game, computer program, etc. that is hidden and unmentioned on screen or in the collateral materials that accompany the work. The amount of time and effort needed to find — and once located, to access — an Easter egg varies from work to work.

Ben Stiller spoofs the Easter egg phenomenon in a segment included in the special features on the DVD of *Dodge Ball: A True Underdog Story* (2004) during which he gives instructions for finding the six Easter eggs hidden within the movie. (The viewer must press the enter key on the remote control whenever Stiller's character snaps his fingers during the film.)

*Compare* **button; credit cookie; tag.**

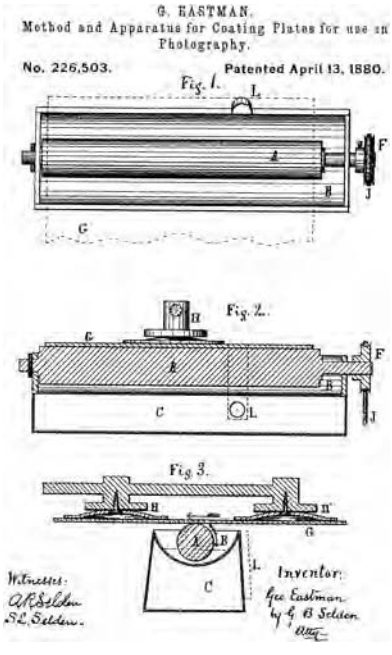
**eastern western** *n. obs.* A western from the early Silent Era (c. 1903–1915) that was actually filmed in the eastern United States and lacked locations typical of the true western United States.

**Eastman Color** *n.* The trade name for a line of professional-grade color negative and print films first introduced by Eastman Kodak in 1950, improving on the earlier Kodachrome line introduced in 1935. Eastman Color was first used for the documentary *Royal Journey* (1951). The company won a technical achievement Academy Award for Eastman Color film in 1952. *Compare* **Agfacolor; Ansco Color; Fujicolor; Gevacolor; Technicolor.**

**Eastman Kodak; Kodak; ~ Company** *n.* A U.S.–based film and photographic equipment manufacturing company, originally established by George Eastman in 1881. The Kodak Web site is www.kodak.com.

George Eastman formed the Eastman Dry Plate Company on January 1, 1881 to manufacture glass photographic plates using a process Eastman had patented the prior year. In 1884, Eastman and William H. Walker patented a paper-based roll film process and established the Eastman Dry Plate and Film Company in 1885. This was succeeded by the Eastman Company in 1889.

Eastman began experimenting with transparent Cellu-




**George Eastman's first patent, filed September 9, 1879. U.S. Patent No. 226,503 was issued April 13, 1880 (courtesy U.S. Patent and Trademark Office).**

loid-based film c. 1885. W.K.L. Dickson of the Edison Company attended one of the first public demonstrations of this new film at the New York Camera Club near the end of 1888 and subsequently convinced the Eastman Company to provide sample film for Dickson's experiments with the Kinetograph motion picture camera. While Dickson collaborated with Eastman to develop a film suitable for motion picture use, Eastman completed work on the factory that would produce the new film and commercial sales began in August 1889. The film base was produced on 100'-long glass tables, then coated with a gelatin-based photographic emulsion, cut into strips, and loaded into roll canisters. The Edison Company subsequently patented Dickson's specifications for motion picture film (as part of the Kinetograph camera patent filed August 24, 1891).

While the emulsions and bases have changed considerably over the years, the basic form of motion picture film has remained largely the same: 1⅜" wide (later standardized to 35mm — a ⅒₀₀₀ of an inch difference) with four square-punched perforations per frame (contemporary perforations are slightly smaller rectangles, but still remain four to the standard frame). In 1899, Eastman introduced the "continuous wheel process" for producing long sheets of celluloid film base. Large nickel-plated wheels ran day and night turning out sheets of film 41" wide and 2,000' long.

Eastman sold the first Kodak consumer camera in 1888 with the slogan "You push the button — we do the rest." It could take 100 still photographs and cost $25. When all the film was exposed, the owner would return the camera to Eastman who, for $10, would process and print the film, reload the camera with fresh film, and return it to its owner. In recognition of the popularity of the Kodak brand, the company was renamed Eastman Kodak in 1892. By 1896, Eastman had produced 100,000 Kodak cameras and reduced the cost of the pocket camera to $5. In 1900, Eastman introduced the $1 Brownie camera that used 15¢ roll film.

In 1923, the Eastman Kodak Company, now more commonly known as "Kodak," introduced the 16mm motion picture film format, targeted at the amateur market. Along with the film and processing services, Kodak offered the Cine-Kodak Motion Picture Camera and the Kodascope Projector. Unlike professional 35mm film that still used a highly flammable nitrate base, 16mm film used an acetate "safety" base, first introduced by Kodak in 1908. In 1928, Kodak released 16mm Kodacolor color negative film stock, followed in 1935 by Kodachrome color reversal film. Kodak also introduced 8mm amateur motion picture film in 1932. Kodachrome 8mm color reversal film became available in 1936. In 1941, Technicolor used Kodachrome film stock as the basis for its first single-strip 35mm color film process.

In 1948, Kodak introduced 35mm acetate base safety film, for which they won an Academy Award for technical achievement in 1950. In 1950, Kodak introduced Eastman Color Negative and Color Print films, which earned the company another Oscar in 1952, the same year that safety film became the motion picture industry standard. In 1969, Kodak received an Emmy Award for its development of fast color film processing for television use.

Kodak's dominance of film manufacturing led to a 1948 U.S. antitrust consent decree that required the company to open its color film processing patents for general use. A second consent decree in 1954 required the company to sell film without including the cost of processing.

Contrary to urban legend, the name Kodak (originally trademarked in 1888) does not derive from the shutter-sound of the first Kodak camera. George Eastman made up the word. As he said, "There is, you know, a commercial value in having a peculiar name." In materials published by Eastman Kodak, George Eastman described the creation of the Kodak brand name:

"I devised the name myself… The letter 'K' had been a favorite with me — it seems a strong, incisive sort of letter… It became a question of trying out a great number of combinations of letters that made words starting and ending with 'K.' … [Kodak] was a purely arbitrary combination of letters, not derived in whole or part from any existing word, arrived at after considerable search for a word that would answer all the requirements for a trademark name.… [I]t must be short; incapable of being misspelled so as to destroy its identity; must have a vigorous and distinctive personality; and must meet the requirements of the various foreign trademark laws."

*Compare* **Cinesite, Inc.**

**Eastman Television Recording Camera** *n. obs.* The trade name for a film camera system designed to record images off of a television screen for archival storage and subsequent rebroadcast. Developed in 1947 by the Eastman Kodak Company in cooperation with Du Mont Laboratories and NBC.

**EAV** ABBR. *n.* A digital video synchronization sequence used to identify the start of the horizontal blanking interval at the beginning of each new line of video. [An initialism of *End of Active Video*.] *Compare* **SAV.**

**EBS** ABBR. *n. obs.* A U.S. government sponsored emergency notification system designed to alert the public and dispense official bulletins through a nationwide network of radio and television stations, originally developed for civil defense notification during the Cold War. In 1994, EBS was replaced by EAS. [An initialism of *Emergency Broadcast System*.]

**EBU** ABBR. *n.* The association of European radio and television broadcasters, established in February 1950 and headquartered in Brussels, Belgium. The EBU represents member companies in more than 50 countries in Europe, North Africa and the Middle East, with associate members in approximately 30 countries from other regions of the world. EBU activities include representing broadcasters before the pan–European institutions, operating the Eurovision and Euroradio networks, organizing program exchanges between members, and coordinating standards development. The EBU Web site is www.ebu.ch. [An initialism of *European Broadcasting Union*.] *Also* **UER.** *Compare* **ANSI; DIN; IEC; ISO; ITU.**

**EBU Tech 3267-E** *n.* The EBU standard for a digital parallel interface for 625 line, 25 frames-per-second digital video. EBU Tech 3267-E is a revision of the earlier EBU Tech 3246-E standard, which was in turn derived from ITU-R601.

**EBU time code** *n.* A 25 frames per second time code standard established by the EBU and used with PAL video.

**ec/u; ECU** ABBR. *n. See* **extreme close-up.** *Compare* **script abbreviation.**

**ECC** ABBR. *n.* Additional data added to a digital data stream to help detect and correct data errors. [An initialism of *Error Correction Code*.] *Compare* **CRC.**

**ECCA** ABBR. *n. obs.* [An initialism of *European Cable Communications Association*.] *See* **Cable Europe.**

**ecchi** *n.* Adult-themed anime. More erotic than pornographic. [Transliterated from the Japanese.] *Compare* **hentai.**

**ECG** ABBR. *n. Also* **electronic content guide.**

**echo** *n.* In general, a wave that has been reflected at one or more points in the transmission medium with sufficient magnitude and time difference to be perceived in some manner as a wave distinct from that of the main or primary transmission. Echoes may lead the primary wave, but generally lag behind the primary wave.

In video applications, signal echoes appear on the picture monitor as reflections or ghosts. In audio applications, echoes are separated by at least 50 ms from the incident sound, as opposed to reverberation, which is a continuous wash of closely spaced, non-discrete, reflected sounds. In an interior space, echoes can make a room sound "hollow" and are common when there are hard floors, empty walls, flat ceilings, etc.

*See* **reflection.** *Compare* **ghosting.**

**echo chamber; echo box; echo unit** *n.* **1.** A room designed to produce echoes when recording sound. **2.** An electronic device that adds echoes to a sound recording.

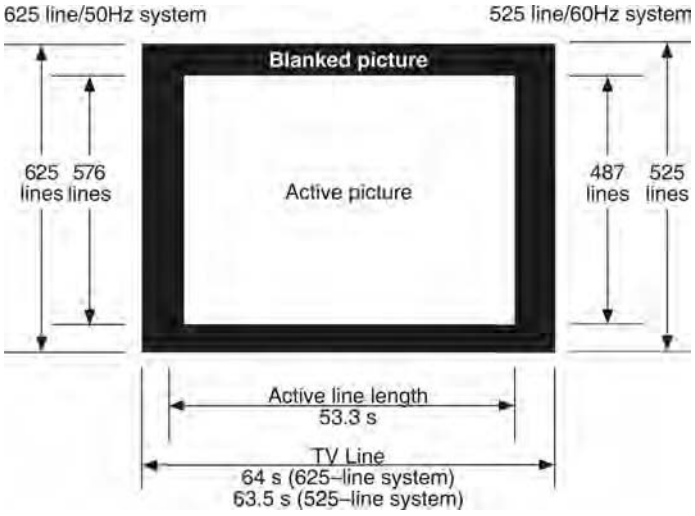
**echoplex** *n.* A technique that adds echoes to a portion of a musical score, such as the trumpets in *Patton* (1970) or the percussion instruments in *Planet of the Apes* (1968).

**Éclair** *n. obs.* The trade name for a line of French motion picture film cameras made by Éclair International Diffusion, beginning in 1912. The co-axial magazine in 16mm Éclair cameras, such as the NPR and ACL, allowed for fast magazine changes and were particularly helpful in documentary filmmaking. The company was purchased by Aaton in the 1980s. *Compare* **Aaton; Akeley; ARRI Group; Bell+Howell; Eyemo; Mitchell Camera Company; Moviecam; Panavision.**

**EDC** ABBR. *n.* [An initialism of *Error Detection Code*.] *See* **error detection.**

**edge** *mod.* Relating to a subjective roughness in the reproduced sound of a musical instrument. Usually caused by non-uniform, high-frequency response in a loudspeaker or other audio device.

**edge blanking; vertical ~** *n.* The part of a video signal that normally falls outside of the visible display area on a TV screen (the *edge noise* or *overscan*) and is converted to black. Most video capture devices that convert analog video to a digital format include some amount of edge blanking around the captured image.




**Edge blanking (© 2008 Quantel Ltd., All Rights Reserved, www.quantel.com).**

**edge business** *n.* An undesirable visual artifact common to digitally compressed images appearing as distortions concentrated along the edges of objects or moving objects superimposed over other objects. *Compare* **mosquito noise; quantization noise.**

**edge code** *n. See* **code numbers.**

**edge crop** *n. See* **center cut-out.**

**edge damage** *n.* Physical damage caused to the edge of a piece of film or magnetic recording tape. May affect the ability to play back the recorded material. With audiovisual media, the soundtrack is generally affected first, with the picture portion affected by more severe damage.

**edge detection** *n.* The process of identifying the outer boundaries of an object within a recorded image, often as a precursor to the construction of a computer model of the object or the creation of a matte key.

**edge flare** *n. See* **edge fog.**

**edge fog** *n.* Unwanted light exposure along the edge of a strip of film. Most common at the beginning or end of a roll.

Depending on the severity of the edge fog, it may affect the legibility of the latent edge numbers or extend into the film frame causing a visible artifact in the projected image. It may be caused by a camera light leak, possibly due to the film magazine or camera door not being closed or taped correctly, or accidental light exposure while loading or unloading the film magazine. It is also a potential danger of using daylight spools. Gray dye may be incorporated into film base to reduce the potential impact of edge fog and halation.

*Also* **edge flare; light piping.** *Compare* **halation.**

**edge light** *n. See* **kicker.**

**edge noise** *n.* That part of the video signal that normally falls outside of the area that shows on a TV screen. Since it is not part of the display image, it is considered unnecessary "noise." *See* **overscan.** *Compare* **edge blanking.**

**edge numbers** *n.* Small numbers running along one edge of the film that increment with each standard frame interval (once every 16 frames for 35mm or once every 40 frames for 16mm). Half-interval marks appear midway between each edge number, 8 or 20 frames offset for 35mm or 16mm film, respectively. Edge numbers appear between the perfs on 16mm stock and just outside the perfs on 35mm stock.

Edge numbers are exposed onto the film by the manufacturer. Since they do not appear until the film is developed, they are also called *latent edge numbers*. This helps distinguish them from *code numbers*, which are printed on the film and its corresponding sound elements when the two are synced during editing.

The edge numbers are transferred from the negative to the workprint when it is produced. This allows the negative cutter to match the negative to the edited workprint when conforming the negative.

Technically, 35mm edge numbers appear every 64 perforations. With standard 4-perf frames, this works out to once very 16 frames. If one uses a non-standard frame interval, such as 3-perf 35mm, then the frame count will not match up with the edge numbers. This does not affect the editorial process (which relies on the code numbers added by the editor), but it does make it more difficult to conform the negative to the edited workprint.

*Also* **footage numbers; key numbers; negative numbers; stock numbers.** *See* **latent edge numbers.** *Compare* **Acmade numbers; code numbers; KeyKode.**

**edge stripe** *n.* The magnetic sound recording stripe running along one edge of magnetic sound-on-film prints (along both edges in some 70mm magnetic sound-on-film formats).

**edge track** *n.* **1.** In multi-track recording, either of the recorded tracks located along the edge of the tape. **2.** Single perforation 16mm magnetic film with the sound track running along the edge opposite the perforations. *Compare* **center track.**

**edge up** *n.* A mild form of upstaging: *Try not to edge up on Alan in this next take.*

**edgewaving** *n. See* **fluting.**

**edgewax** *n.* The wax coating applied to the edges of a new film print along the emulsion side so that it will run more smoothly through a projector. *Compare* **waxing.**

**EDI; Nielsen ~** ABBR. *n.* A division of Nielsen Entertainment that tracks theatrical box office and admissions performance data. Known as Entertainment Data, Inc. before the Nielsen acquisition. The Nielsen EDI Web site is www.entdata.com. [An initialism of *Entertainment Data International*.]

**EDID** ABBR. *n. obs.* A standard means by which a video display device (such as a computer monitor) communicates its capabilities to a video interface (such as a computer's graphics card). Developed by the Video

Electronics Standards Association in 1994. Last updated in 2000 (then version 1.3). EDID has since been replaced by Enhanced EDID. [An initialism of *Extended Display Identification Data*.] *Compare* **CEA-861-D.**

**Edison aperture** *n. obs.* A 35mm film image with an aspect ratio of 1.33:1 (equivalent to 4 × 3), indicating that it is 1.33 times as wide as it is tall. Commonly used during the Silent Era (c. 1890–1930). [An eponym, after the *Edison Company*, where it was developed by William Kennedy Laurie "W.K.L." Dickson.] *Also* **full frame.** *See* **full aperture.** *Compare* **Academy aperture.**

**Edison Company** *n. obs.* The company established and operated by Thomas Alva Edison.

**W.K.L. Dickson in the oldest surviving example of an Edison Company film, produced on May 20, 1891, in the Photographic Building at the Edison Laboratory, West Orange, New Jersey (Library of Congress American Memory collection.**

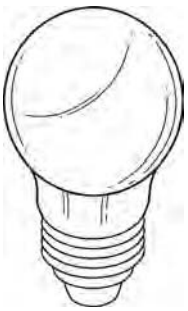
Edison's aggressive self-promotion and questionable patent application practices have nearly obscured his true contributions to the motion picture field. His claims of being the sole inventor of the motion picture camera were quashed by a U.S. Court of Appeals in 1902. Quite likely, Edison produced nothing himself in the motion picture arena, but took credit for the work of his employees (principally William Kennedy Laurie "W.K.L." Dickson, the developer of the Kinetoscope), licensed the patents of his competitors (such as Thomas Armat's Vitascope), and strong-armed the rest through the Motion Picture Patents Company (the Edison Trust), which was ruled an illegal monopoly in 1917. Edison originally saw the motion picture industry as an opportunity to sell hardware — peep show Kinetoscopes followed by cameras and projectors. The company got into motion picture production to ensure sufficient motion picture content (referred to as software) to drive demand for their hardware. Through the Trust, Edison sought to control the industry by controlling the hardware.

Edison's lack of appreciation for the true nature of the motion picture industry and the value of the films themselves (particularly the growing importance of the feature film) led to the company's departure from the business in 1918. Prior to that, the Edison Company produced several landmark short films, including *Edison Kinetoscopic Record of a Sneeze* (1894), *The Kiss* (1896), *The Life of an American Fireman* (1903), and *The Great Train Robbery* (1903).

[An eponym, after its founder, American inventor *Thomas Alva Edison*.]

**Edison plug** *n.* [An eponym, after the electrical plug configuration developed by the *Edison Company*.] *See* **PBG plug.**

**Edison Projecting Kinetoscope** *n. See* **Vitascope.**



**A light bulb with an Edison screw base.**

**Edison Projectorscope** *n. See* **Projectorscope.**

**Edison screw; ES** *n.* A type of light bulb with a threaded base that screws into its socket. Commonly used with household lights. Use of the Edison screw mount on professional lights is limited to certain types of flood lights due to limitations in the design: once tightened, the lamp filament may not be orientated correctly to the lens and reflector; if over-tightened, the glass bulb may crack, breaking the lamp. [An eponym, after the electric lamp design developed by the *Edison Company*.] *Compare* **bipost lamp.**

**Edison Trust** *n.* [An eponym, after the *Edison Company*'s major role in its creation and its monopolistic nature.] *See* **Motion Picture Patents Company.**

**edit** *v.* **1.** To select and assemble the various shots that create the sequences of scenes and sounds that make up an audiovisual work. ➢ *n.* **2.** A particular version of a work; each different assemblage is a different edit. [A back-formation of the noun *editor*.] *Compare* **creative control; cut; final cut.**

**edit bay** *n.* The editing room; the place where an audiovisual work is edited. The equipment and arrangement of the room will depend on the type of editing performed there, ranging from film editing to videotape or digital video editing. *Also* **cutting room; edit suite; editing room.**

**A contemporary digital non-linear edit bay (© 2000–2008 Avid Technology, Inc., All Rights Reserved).**

**edit bench; editing bench** *n.* A work space for film editing equipment; a table with attached film rewinds and space for a splicer. Most editing benches include a viewer (for picture) and a monitor (for sound). Some include a light table for examining the raw film footage. *Also* **cutting bench; editing table; sync bench.** *Compare* **flatbed; Moviola.**

**edit controller** *n.* **1.** An electronic device used to control tape-based video editing systems, allowing one to synchronize two or more input devices, to preview an edit before committing it to tape, to create basic video effects, and to record the result to an output tape. Now largely replaced by non-linear editing systems. **2.** A computer used to perform an on-line edit or auto-assembly based on information contained in an edit decision list. *Also* **edit programmer; editing control unit.**

**edit decision list** *n. See* **EDL.**

**edit list** *n.* A record of shots that should be included in a work. These are not final decisions, just indications of the best takes of the various shots available to the editor. *Compare* **edit decision list.**

**edit master** *n.* **1.** A finished audiovisual work. **2.** A videotape (or other video storage media) containing the final picture assembly of an edited work, often produced during an on-line editing session according to the edit decision list; the video equivalent of a conformed film negative. *Also* **edit video master; edited master; video assembled master.**

**edit out** *v.* To remove during editing.

**edit point** *n.* **1.** The beginning or end of an edited segment included during the assembly of a video or audio program. The edit point is where the material is "cut" during the editing process. **2. edit points:** Both the beginning and end points of an edited segment. Together, the two edit points identify the extent of the segment to be included in the edited work.

**edit programmer** *n. See* **edit controller.**

**edit suite** *n. See* **edit bay.**

**edit sync** *n. See* **editorial sync.**

**edit to tape** *n.* The process of recording a new copy of all or part of an edited work from a digital, non-linear editor to tape. When performed in assemble mode, the new material is given new time code marks. When performed in insert mode, the new material retains the original time code of its constituent elements. [A system command common to Apple's Final Cut Pro.] *Also* **digital cut.**

**edit video master** *n. See* **edit master.**

**EditDroid** *n. obs.* The trade name for a nonlinear editing system developed by the Droid Works division of Lucasfilm. The fist theatrical feature edited exclusively on the EditDroid was Crown International Pictures' *The Patriot* (1986). *Compare* **CMX; Editflex; Laseredit; [2]Montage.**

**edited for television** *phr.* An indication that a work from another medium (generally a theatrical motion picture) has been altered for broadcast on television.

First used in the U.S. by NBC in the fall of 1970 bowing to pressure from the FCC and the concerns of directors who felt that the unannounced editing of motion pictures constituted deceptive advertising since the edited works were substantially different from their original form. This followed a study conducted by the FCC that found over half of the feature films broadcast on television in the latter half of 1969 had been cut by at least two minutes.

Contemporary notices are more specific. For example, "This film has been modified from its original version. It has been modified to fit this screen." may be used to identify a pan and scan or center cut video version of wider-aspect ratio motion picture. A film being shown on broadcast television may expand the above by adding, "and edited for content and to run in the allotted time."

**edited master** *n. See* **edit master.**

**Editflex** *n. obs.* The trade name for an early off-line editing system. *Compare* **CMX; EditDroid; Laseredit; [2]Montage.**

**editing** *n.* The process of arranging, assembling, or excluding images, text, and sound to produce a completed audiovisual work. *See* **cutting; [1]montage.**

**editing bin** *n. See* **album; trim bin.**

**editing control unit** *n. See* **edit controller.**

**editing cue** *n.* An instruction to the editor written into a screenplay, generally indicating a visual transition such as FADE IN, CUT TO, DISSOLVE TO, and FADE OUT. To separate them from the rest of the screenplay, they are traditionally presented in all capital letters and aligned against the right margin. With the exception of FADE OUT (which may appear as the last line of a screenplay), they are generally followed by a colon to indicate the scene they introduce.

**editing in the camera** *phr. See* **cutting in the camera.**

**editing on film** *n.* Cutting and splicing motion picture film to create a finished work. *Compare* **film editing.**

**editing on video** *n.* Selecting and assembling video-based material (including analogue and digital video) to create a finished work.

**editing ratio** *n. See* **shooting ratio.**

**editing rights** LEGAL *n.* **1.** The permission and authority to alter a creative work. **2.** A contractual provision common to distribution contracts that gives the distributor the right to edit an audiovisual work to suit its purposes. *Also* **cutting rights.** *Compare* **creative control; droit moral; final cut.**

**editing room** *n. See* **edit bay.**

**editing room assistant** *n. See* **assistant editor.**

**editing sync** *n. See* **cutting sync; editorial sync.**

**editing table** *n. See* **edit bench; flatbed.**

**edition** *n.* A unique version of a work, such as a director's cut or part two in a series of works.

**Editola** *n.* The trade name for an upright film editing machine similar to a Moviola.

**editor** *n.* One who edits; one who is in charge of assembling the raw footage into a completed work, generally under the direction of the director and producer.

During production, the editor prepares the dailies; shortly after production wraps, the editor delivers the first assembly edit. The strength of the director's reputation will generally determine the latitude enjoyed by the editor from that point forward, particularly if the director has final cut approval. The editor must work with the available footage to produce the best possible work, though pickups may be shot to fill in gaps. The script may be re-worked as the editorial process moves forward; editing is often called the final rewrite. Formal recognition for the editor's craft came in 1934 during the 6th Academy Awards ceremony when Conrad Nervig won the first Oscar for film editing in recognition of his work on MGM's *Eskimo* (1933).

*See* **cutter.**

**editorial advertising** *n.* Paid advertisements that promote a point of view or advance a political agenda rather than sell a product or service. *Also* **issue advertising.** *See* **advertising genre; advocacy advertising.** *Compare* **political advertising.**

**editorial department** *n.* The portion of a production crew working under the direction of the editor. The work of the editorial department begins during physical production and extends well into post-production.

**editorial matter** *n.* The part of a commercial broadcast that is not advertising — news, information, and entertainment programming.

**editorial sync; editorial synchronization; ES** *n.* **1.** The precise alignment of sound and picture so both play back in perfect synchronization. **2.** Sync marks that line up the picture with the corresponding sound at the exact frame where each occurs (code numbers serve a similar purpose).

Sync sound edit systems and double-system sound projectors play back sound and picture from separate film strips that line up exactly. Standard projectors use a composite sound-on-film print that offsets sound from picture so that the sound (optical or magnetic) is over the sound reader at the same time that the corresponding image is in the projector gate. Editorial sync marks should not be confused with printer's sync, which offsets sound from picture so they are in the proper relative place (sound 21 frames in advance of picture for 4-perf 35mm film running at 24 fps, 26 frames ahead for 16mm) when printed on a sync sound release print.

*Also* **dead sync; dead-head sync; edit sync; editing sync; editor's sync; even sync; level sync.** *Compare* **[1]advance; printer's sync.**

**editor's cut** *n.* The assembly edit; the first phase of editing, generally completed without the director's participation. *See* **assembly.**

**editor's log** *n. See* **daily editor's log.**

**editor's off-line** *n. See* **work cassette.**

**editor's sync** *n. See* **editorial sync.**

**EDL** ABBR. *n.* A list of the selected in and out edit points, transitional effects, etc. produced by hand or by an electronic editing system. EDLs are used any time the editing work of one system or session must be replicated at a later point in time or by another editing system, either manual or electronic. For instance, when a film has been edited in a non-linear editing system and the negative cutter cannot be given an edited

workprint to conform the film negative, or when replicating the work of an off-line editing session in an on-line editing system. EDLs are generally expressed in terms of source file or tape identifier and time code and must be translated into edge numbers to conform a negative. [An initialism of *Edit Decision List*.] *Also* **cue list.**

**EDTV** ABBR. *n.* [An initialism of either *Enhanced-Definition TeleVision* or *Extended-Definition TeleVision*. Originally conceived as an intermediate step between standard definition and high definition television.] *See* **480p; 525p; advanced television.** *Compare* **[3]IDTV.**

**educational; ~ film** *n.* A genre of audiovisual works produced for their educational value, often intended for use in, or as a substitute for, the classroom. Educational films for classroom use were quite popular in the 1950s, and are now regularly spoofed in episodes of *The Simpsons* (1989–). Educational television programs range from *Sesame Street* (1969–), targeted at young children, to *Nova* (1974–), produced for adults.

**Educational Television; educational television station** *n. See* **[2]ETV.**

**edutainment** *n.* A type of work that is intended to educate while it entertains, generally with a primary focus on education and using its entertainment aspects to encourage learning. [A blend of *educational* and *entertainment*.]

**EFA** ABBR. *n. See* **European Film Academy.**

**EFF** ABBR. *n.* An electronic civil liberties protection association, that, among other things, seeks to educate the public and the press on technology-related civil liberties and provides for the legal defense of those whose liberties the EFF feels have been violated (such as the author of the DeCSS code that broke the DVD encryption system and those who circulated it on the Internet). EFF is based in San Francisco, California and was established in July 1990. The EFF Web site is www.eff.org. [An initialism of *Electronic Frontier Foundation*.] *Compare* **Public Knowledge.**

**effect** *n.* **1. visual ~ :** A shot transition other than a straight cut. **2.** An alteration made to the visual component of a work through special photographic techniques, optical printing, or post-production digital effects. **3.** An alteration made to the audio component of a work to create sounds not present in the original sound recording.

**effect of mere exposure** *n. See* **exposure effect.**

**effect shot** *n.* A shot included in an edited sequence for its emotional or dramatic impact, rather than because of its direct relationship to the narrative — often a visual metaphor. *Compare* **effects shot.**

**effective aperture** *n.* The ratio of a lens' focal length to the diameter of the diaphragm opening at a particular setting, expressed as an *f*-stop.

**effective frequency** *n.* The number of times that a consumer must be exposed to an advertising message before the consumer is likely to remember the advertisement well enough for it to have a positive influence on a purchasing decision. Traditionally, the average effective frequency was felt to be three, though more recent thinking holds that a single exposure is sufficient if it comes close enough to the actual point of the purchasing decision.

**effective radiated power; ERP** *n.* The power of the signal actually transmitted by an antenna, calculated as the original signal power plus the antenna gain or less the antenna loss.

In the U.S., the FCC generally limits VHF television channels 2–6 to an ERP of 100 kW, channels 7–13 to 360 kW, and UHF channels (those above 13) to 5 MW. Various adjustments may be made to these figures. For example, higher antennas naturally have a greater signal coverage area and therefore may have a lower maximum ERP to avoid signal interference in neighboring markets.

**effects; FX** *n.* An element of a work that is created artificially, not recorded naturally, including both visual effects and sound effects. *Compare* **sound effects; special effects; transitional effect; visual effects.**

**effects animation** *n.* A highly specialized type of animation that concentrates on special and atmospheric effects such as moving shadows, moonlight through clouds, fire, rain, smoke, snow, waterfalls, etc. The work of the effects animator is added to that of the character animator and background artist to produce a finished piece.

**effects box** *n. See* **matte box.**

**effects bus** *n. See* **mix/effects bus.**

**effects film** *n.* A work that relies heavily on special or visual effects, often at the expense of character development and story complexity. Examples range from *Jason and the Argonauts* (1963), which made extensive use of Ray Harryhausen's stop-motion special effects (SFX), to *The Day After Tomorrow* (2004), which used digital visual effects (VFX) to create environmental effects such as storms, tornadoes, inundating tides and waves, and sudden freezes. *Compare* **trick film.**

**Jason's (Todd Armstrong) famous battle with the skeletons in Columbia Pictures' effects film *Jason and the Argonauts* (1963) (courtesy Heritage Auctions, www.ha.com).**

**effects filter** *n.* A camera lens filter that alters the recorded image, such as a diffusion filter or a color gradation filter. *Compare* **color-compensating filter.**

**effects house; FX house** *n.* A company that specializes in the production of special or visual effects. *Compare* **creature shop; post house.**

**effects light** *n.* A special purpose light (other than key and fill) that illuminates a specific element within the frame. *Compare* **catchlight; c-light; rim light.**

**effects makeup** *n. See* **makeup effects.**

**effects projector** *n.* A very bright projector used for front- or rear-screen projection as part of a process shot.

**effects return** *n.* An input on a mixing console that receives a wet (processed) signal from an effects device. Effects return inputs usually have volume controls (faders) to adjust the intensity of the particular effect in use.

**effects send** *n.* An output on a mixing console that sends a dry (unprocessed) signal to an effects device. Effects send outputs usually have volume controls (faders) to set the effect send level. *Also* **aux send; post-fader send.**

**effects shot; FX shot** *n.* A shot that contains (or is entirely composed of) visual effects. *Compare* **effect shot.**

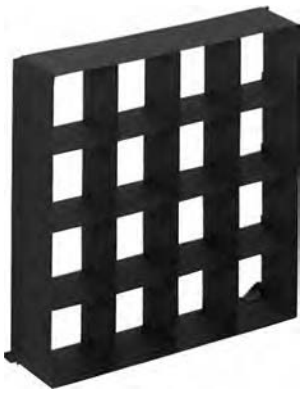
**effects track; effects stem; sound ~ ; SFX track** *n.* The portion of the composite soundtrack that contains the sound effects, but no dialogue or music, recorded to a distinct track, separate from all others. *Also* **SFX track.** *Compare* **dialogue track; music and effects; music track.**

**efficiency** *n.* A measure of how much of the input energy applied to a device is converted into output energy, expressed as a percent. For example, the efficiency of a loudspeaker is the percentage of the input electrical energy that is converted into sound energy. Any remaining energy is generally converted into heat.

**EFP** ABBR. *n. See* **electronic field production.**

**EFX** ABBR. *n. See* **sound effects; special effects.**

**egg crate; eggcrate** *n.* A black metal grid resembling a traditional egg crate that is fit to the front of a soft light to limit light spill to the sides. It also reduces overall light intensity.



**An egg crate (courtesy Mole-Richardson Co., www.mole.com).**

**EGTA** ABBR. *n. See* **European Group of Television Advertising.**

**EHD** ABBR. *n.* A method of determining when bit errors have occurred along a digital video path. Defined in SMPTE RP 165.

EDH uses two error detection checkwords, one for active picture samples and another for a full field of samples, and three sets of flags. Between them, they convey information regarding detected errors and facilitate identification of faulty equipment or cabling.

One set of flags is associated with each checkword, and the third set is used to evaluate ancillary data integrity. The checkwords and flags are combined into a special error detection data packet that is included as ancillary data in the serial digital signal.

[An initialism of *Error Detection and Handling*.]

**EI** ABBR. *n. See* **emulsion in; exposure index.**

**EIA** ABBR. *n.* A trade association and standards body formed as the alliance of four independent electronics industry trade associations: the Electronic Components, Assemblies & Materials Association; the Government Electronics and Information Technology Association; the JEDEC Solid State Technology Association; and the Telecommunications Industry Association. Originally established in 1924 and known as the Electronic Industries Association prior to 1998. The EIA Web site is www.eia.org. [An initialism of *Electronic Industries Alliance*.]

**EIA-170A** *n. See* **RS-170A.**

**EIA-422** ABBR. *n. See* **TIA-422.**

**EIA-608** *n.* Electronic Industries Alliance closed-caption standard for standard definition SDI television signals.

**EIA-708** *n.* Electronic Industries Alliance closed-caption standard for high definition SDI television signals.

**EIAJ** *mod. See* **JEITA.**

**Eidoloscope** *n. obs.* An early motion picture system developed by Major Woodville Latham in 1894–1895 with the assistance of Eugène Lauste.

On May 20, 1895, the Eidoloscope was used to give the first projected theatrical presentation of a motion picture before a paying audience at 153 Broadway in New York City. The sole film on the program *Young Griffo v. Battling Charles Barnett*, an actuality filmed from the roof of Madison Square Garden. The Eidoloscope used 51mm film and featured a 1.85:1 image aspect ratio. It featured both an intermittent film movement for improved image stabilization and a Latham loop, which prevented damage to the film from the strain caused by the intermittent movement.

*Also* **Panoptikon.**

**Eidophor** *n. obs.* The trade name for a large-screen video projector developed by Dr. Fritz Fischer in 1939 and first demonstrated on New Years Eve, 1943. The Eidophor first used a carbon arc lamp as its light source, but switched to xenon in 1958. The first full color Eidophor was introduced in 1956. Eidophors of various models were in common use as late as 2000, but have been mostly replaced by projectors using DLP (digital light projection) technology. [A blend of the Greek *edio* (meaning image) and *phosphor* (meaning light bearer).]

**eigentone** *n. See* **room mode; standing wave.**

**eight-channel mix** *n. See* **7.1.**

**eight millimeter** *mod. See* **8mm.** *Compare* **double-8; single-8; Super-8.**

**eight perf** *n. See* **8-perf.**

**8-bit color** *n.* A digital image color depth where each pixel uses 8 bits to describe its color value, allowing for up to 256 simultaneous colors. The color format used by VGA-compatible display systems.

Rather than indicate specific levels for the red, green, and blue (RGB) components of each pixel's color, a color lookup table (CLUT) is used to translate the number assigned to each pixel into a display color. Each of the 256 entries in the CLUT translates into a different RGB value selected from the universe of values that a particular display can represent. The entries in the CLUT may be assigned according to a pre-defined standard, or may be assigned by analyzing the image and optimizing the selected colors for the best possible image reproduction.

*Also eight bits per pixel Compare* **color depth.**

**8:8:8** *mod.* Uncompressed standard definition component color video with no color sub-sampling, either RGB (red, green, blue) or Y (luminance), R-Y (red minus luminance), and B-Y (blue minus luminance) sampled at 27 MHz.

**8 field** *n.* The field sequence in color PAL video. *Compare* **color field; 4 field.**

**8/70** *n.* A 70mm film format where each film frame is 8 perforations high and about 52mm × 38mm, resulting in a 1.37:1 aspect ratio. The format was developed by Iwerks Entertainment for use in special venue and simulation rides. In 2000, Iwerks received a Scientific and Technical Achievement Academy Award for the 8/70 Linear Loop projection system. This format represents a compromise between image quality (each frame is more than five times larger than a standard 35mm image) and cost (8/70 uses about half as much film as the standard 15/70 IMAX format). *Compare* **5/70; 10/70; 15/70.**

**8-VSB** ABBR. *n.* The method of encoding digital material for transmission selected by the ATSC for digital television transmission in the U.S. Using 8-VSB one can encode approximately 19.5 Mbps of data in a 6 MHz broadcast channel. [An initialism of *8 Vestigal SideBand modulation*.] *Compare* **16-VSB; VSB.**

**8mm** *mod.* **1.** A consumer grade video format that records to 8mm cassette tape.

There are three different 8mm video formats:

- **Video8:** An analog video format introduced in 1985 with Sony's Handycam consumer camcorder, offering approximately the same image resolution as VHS (240 lines), but with improved audio. Video8's most direct competition at the time was VHS-C.
- **Hi8:** An analog format introduced by Sony that improved upon Video8, offering higher resolution (400 lines) and digital audio in some professional-grade devices. Introduced by Sony to compete with JVC's Super-VHS format. Each tape can record 120 or 90 minutes of NTSC or PAL video, respectively. (When recording PAL format, the tapes run faster.)
- **Digital8:** A digital video format introduced by Sony in 1999. Each tape can record 60 minutes of digital video. Digital8's most direct competition in the consumer camcorder market is miniDV.

**2.** *obs.* A consumer grade film gauge introduced by the Eastman Kodak Company in 1932 that is 8mm wide from edge to edge. 8mm is commonly a silent film format, but can support a magnetic sound track.

In 1951, Kodak introduced the low-cost Brownie 8mm film camera, using the same brand name as their original $1 Brownie still film camera introduced in 1900. Kodak followed this in 1952 with the Brownie Movie Projector and in 1955 with the multi-lens Brownie Turret Camera. In 1959, Kodak introduced fully automatic exposure control in four different 8mm cameras.

**A Bolex 8mm (definition 2) film camera (photograph by Emin Ozkan).**

8mm film has 80 frames per foot, resulting in a very small image size and therefore limited image quality. It was superseded in the marketplace by Super-8 film (with a larger image area), introduced in 1966. Super-8 has since been superseded by the various consumer-grade video formats.

*Also* **cine-8; regular-8.** *See* **standard-8.** *Compare* **double-8; single-8; Super-8.**

**8-perf; eight-perf; eight-perforation** *n.* 35mm film shot so that each frame runs for 8, rather than the standard 4, perforations. The image is also rotated 90° so that it runs down the length of the film. This gives an exceptionally large image area (more than twice that of a standard 35mm film frame), allowing it to stand up to optical compositing without significant image degradation. This format is particularly attractive for visual effects photography. *Also* **lazy-8.** *See* **VistaVision.** *Compare* **2-perf; 3-perf; 4-perf.**

**8281** *n.* The part number for a popular type of high-quality, double-shielded, 75-ohm coaxial cable manufactured by Belden Wire & Cable and commonly used in video applications.

**18** *n.* A classification rating of the British Board of Film Classification (BBFC) first introduced in 1982. Children under 18 may not attend an 18-rated motion picture and may not rent or purchase an 18-rated home entertainment work. The BBFC Web site is www.bbfc.co.uk.

**A BBFC classification system rating icon.**

**18 ans+** ABBR. *n.* A French Canadian theatrical and home entertainment rating symbol of the Régie du Cinéma du Québec indicating that the program is not appropriate for children under 18 years of age. The Régie du Cinéma du Québec Web site is www.rcq.gouv.qc.ca.

There are actually different classification mechanisms in place for theatrical exhibition (which is overseen by the provinces), home entertainment (which is generally an industry-run classification, based upon provincial classifications), and television, which was created by a pan-industry group, The Action Group on Violence on Television (AGVOT), with Government input from the television regulatory authority, the Canadian Radio-television and Telecommunications Commission (CRTC).

According to the Régie, "Films reserved for adults most often deal primarily with the representation of explicit sexual encounters. They may also be extremely violent, showing scenes of hyperrealistic cruelty, torture and horror." The advisory for televised works warns, "Programming restricted to adults — Contains constant violence or scenes of extreme violence." A work with an 18 ans+ rating may be further qualified as containing explicit sexuality.

**18A** *n.* A classification symbol of the Canadian Home Video Rating System (CHVRS) indicating that the content is suitable for viewers over 18 years of age.

**A Canadian home video classification system rating icon.**

Home entertainment products with an 18A rating should not be rented or sold to children under 18, and children under 18 should only view such content in the company of an adult. Works rated 18A may contain explicit violence, frequent coarse language, scenes of sexual activity or horror. CHVRS ratings are derived by averaging the classifications given to audiovisual works by the provincial government film review boards. The CHVRS is administered by The Canadian Motion Picture Distributors Association (CMPDA). The CMPDA Web site is www.cmpda.ca.

*Compare* **R 18+.**

**18% gray** *n. See* **middle gray.**

**18+** ABBR. *n.* An English-language Canadian television rating symbol of The Action Group on Violence on Television (AGVOT) indicating that the program is not appropriate for anyone under the age of 18. French language television programming in Canada is classified according to the Régie du Cinéma du Québec system (www.rcq.gouv.qc.ca). The AGVOT ratings system Web site is www.vchipcanada.ca.

**A Canadian TV classification system rating icon.**

According to the Canadian TV Classification System: "Programming [classified as 18+ is] intended for adults 18 and older. It may contain elements of violence, language, and sexual content which could make it unsuitable for viewers under 18."

**eighth apple; ~ box** *n.* A wooden box enclosed on all sides, constructed to the same dimensions as a full apple box, but instead of being 8" high, it is only 1" high. Like an apple box, an eighth apple is used as a platform when something must be higher than it would otherwise stand or as a base to which a light or equipment mount is secured. *See* **pancake.** *Compare* **half apple; quarter apple.**

**From left, full, ½, ¼, and ⅛ apple boxes (courtesy Matthews Studio Equipment, www.msegrip.com).**

**EIT** ABBR. *n. See* **event information table.**

**EK neg** ABBR. *n.* **1.** A camera-original negative, regardless of who manufactured the film itself. **2.** A release print made directly from the original negative, rather than an internegative, regardless of who manufactured the film itself. [An initialism of *Eastman Kodak negative*.] *See* **camera-original.**

**elasticity** *mod. See* **price elasticity.**

**electile dysfunction** *n.* An electoral mishap. [Industry trade paper jargon. Coined by *Variety* in 2000 in reference to the Florida "hanging chad" issue during the 2000 U.S. presidential election.]

**electret** *n.* A material that can maintain a long-lived electrostatic charge, producing an electric field in much the same way that a magnet produces a long-lived magnetic field. [A blend of *electric* and *magnet*.]

**electret microphone** *n.* A variation on the condenser microphone that does not require phantom power to operate. Sound pressure moves a diaphragm in proximity to a permanently charged electret, creating a varying capacitance that matches the original sound waves. Thanks to the electric charge in the electret element, the microphone does not require battery or phantom power, though some designs may use a powered preamp. Electrets can lose their electric charge in high humidity and high temperature environments, so care should be taken in their storage and operation.

**electric best boy** *n. See* **best boy electric.**

**electric department; electric crew** *n. See* **electrical department.**

**electric theater** *n. obs.* Motion pictures and the venues that exhibited them. Used generically during the early days of the nickelodeon c. 1905. [An eponym, after the *Electric Theater* opened in Los Angeles in 1902.]

**electrical department; electrical crew** *n.* The portion of a production crew working under the direction of the gaffer, responsible for lighting and other electrical matters. The best boy is second in command in the electrical department. Other electrical department crew members include electricians, lamp operators, electric grips, etc. *Also* **electric department.**

**electrical reproduction** LEGAL *n.* **1.** A copy produced by electrical or electronic means. **2.** The process of producing such copies. *Compare* **mechanical reproduction.**

**electrical transcription** *n.* A recording of a live event produced by electrical or electronic means, often for later television broadcast or so that a live program can qualify for copyright protection.

**electrician** *n.* A crew member in the electric department, mainly responsible for providing power to lighting and other equipment, placing and operating lights, etc. *Also* **juicer; lamp operator; spark.** *See* **set lighting technician.** *Compare* **grip.**

**electrician, second** *n.* The second in command of the electric department, reporting directly to the gaffer and responsible for the set electricians (the third electricians). *See* **best boy electric; gaffer's best boy.**

**electrician, third** *n.* A crew member in the electric department working under the direction of the second electrician (best boy electric) and the gaffer. *Also* **set electrician.**

**electrics; LX** *n.* **1.** The members of the electrical department. **2.** Electrical equipment.

**electroacoustic** *mod.* Relating to the interaction between electrical and acoustic phenomena. Transducers, such as microphones and loudspeakers, are electroacoustic devices.

**electroacoustic transducer** *n. See* **transducer.**

**electroforming** *n.* An electrochemical process used to bond a thin layer of metal to a substrate as in the manufacturer of optical discs.

**electromagnetic; ~ spectrum; ~ waves; EM** *mod.* Relating to the interactions between electrical and magnetic phenomena. Transformers, antennas, and phonograph cartridges are electromagnetic devices. *Also* **EM.**

**electromagnetic interference; EMI** *n.* Signal distortion caused when magnetic force lines generated by radio waves, electrical current in neighboring wires, and events in outer space, like sun-spots, intersect with a signal-carrying wire, generating a slight, random variation in the electrical current such as audio static in an analog telephone line. This interference can enter either directly into the signal path, or indirectly via the power or ground connections. EMI is a major obstacle in high-speed communications because it affects the very precisely modulated signals used to transmit and receive data. *Compare* **induction; radio frequency interference.**

**electromagnetic spectrum; EM** *n.* The forms of radiant energy arranged by wavelength and ranging from billionths of a millimeter (gamma rays) to several miles (radio waves).

There are four known forces operating in the universe: strong and weak nuclear forces, gravity, and electromagnetism. Electricity and magnetism are mutually affective. That is, a magnetic field can influence an electric field and vice versa since an electromagnetic wave consists of both an electric field and a related perpendicular magnetic field. The electromagnetic spectrum consists of (in order of increasing wavelength) gamma rays, X-rays, ultraviolet light, visible light, infrared light, microwaves, and radio waves.

Since all electromagnetic energy travels at the same speed (commonly known as the speed of light, or 299,792,458 meters per second in a vacuum), the longer wavelengths have lower frequencies (cycles per second, or Hertz) than the shorter ones. The overall EM spectrum wave frequencies range from 0 to $10^{23}$ Hz. The visible spectrum (light) is the frequency range detectable by the human eye and includes wavelengths from 400 to 700 nanometers (in the vicinity of $10^{14}$ Hz). The brain interprets these wavelengths of energy as the colors of the visible spectrum: violet, blue, green, yellow, and red, in that order. Ultraviolet (black light) lies just below the visible spectrum while infrared (heat) lies just above.

*Compare* **broadcast spectrum.**

**electronic A/B roll editing** *n. See* **A/B roll editing.**

**electronic beam recorder** *n.* A video to film transfer system where an image is exposed onto film using a computer-controlled beam of light. *Compare* **flying-spot.**

**electronic cinema; e-cinema** *n.* [Coined in the 1980s. At the time used to refer to analog video projection in a theatrical setting.] *See* **digital cinema.**

**electronic clapper; electronic clapstick** *n.* An electronic device that allows one to synchronize the picture and sound elements that result from double-system recording. With a typical electronic clapper a few frames of film are fogged (exposed to a flash of light) at the same time a synchronizing pulse is sent to the sound recorder. During editing, these two are re-synchronized rather than using the visual/audio cue of a cracking clapstick. *Compare* **digital slate.**

**electronic compositing** *n.* The process of producing a composite image by electronic means rather than by physically matting separate film elements and compositing them using an optical printer. *Also* **electronic image compositing; electronic matting; video matting.** *Compare* **compositing.**

**electronic content guide; ECG** *n. See* **EPG.**

**electronic editing** *n.* Video editing performed by re-recording material to create a new work without physically cutting and splicing videotape.

All contemporary video editing systems employ electronic editing. The practice began in 1963 with the introduction of the Ampex Editec, a videotape editing machine that used cue tones recorded on the tape to

control the edit points and eliminate the visible glitch that might otherwise accompany an electronic edit. However, electronic editing was not common until the widespread adoption of Sony's ¾" U-matic format in the 1970s. High resolution off-line and on-line digital non-linear electronic editing systems (NLE) are now commonly used to edit works shot and finished on both film or video.

*Compare* **digital intermediate.**

**electronic feedback** *n.* The application of a small portion of the output voltage of an amplifier to the amplifier's input to cancel part of the input signal. This reduces the gain of the amplifier, but it also reduces the distortion and noise introduced by the amplifier. *Also* **negative feedback.** *Compare* **audio feedback; video feedback.**

**electronic field production; EFP** *n.* Broadcast works produced outside of the television studio, such as commercials and other non-news programming shot using portable equipment. Generally shot as single camera works. *Compare* **electronic news gathering.**

**electronic file** *n. See* **file.**

**Electronic Frontier Foundation** *n. See* **EFF.**

**electronic image compositing** *n. See* **electronic compositing.**

**Electronic Industries Alliance** *n. See* **EIA.**

**electronic journalism** *n. See* **electronic news gathering.**

**electronic line replacement; ELR** *See* **ADR.**

**electronic matting** *n. See* **electronic compositing.**

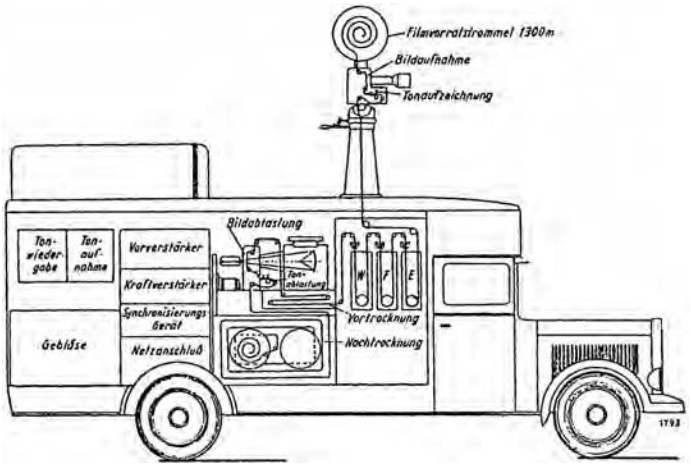
**electronic media buy** *n.* Television or radio commercial advertising time purchased in support of an ad campaign.

**electronic monitor viewfinder** *n. See* **electronic viewfinder.**

**electronic news gathering; ENG** *n.* Reporting television news from the field (rather than the studio) using video cameras and equipment (rather than film cameras followed by a film-to-video transfer some time later in the studio).

ENG was used occasionally for special events, but did not receive widespread use until the introduction of the time-base corrector (TBC) in 1973. The TBC made it possible to mix live video shot in the studio with pre-recorded video shot in the field. It was the development of the TBC and the ensuing adoption of ENG, more so than television in general, that put an end to the film newsreel.

[Coined by the CBS television news division.] *Also* **electronic journalism.** *See* **satellite news gathering.** *Compare* **electronic field production.**




**An early mobile television camera circa 1937. The entire truck is the camera. Images were exposed by a film camera mounted on the roof. The exposed film passed down into the truck, through a processing lab, and past video and optical sound sensors before being broadcast by an electronic transmitter. The elapsed time from image exposure to television transmission was under 60 seconds, allowing near-live news reporting from the field for the first time (© 1938 Hanns Günther, Michael Buckland collection).**

**electronic press kit; EPK** *n.* A package of program clips, B roll, behind the scenes featurettes, trailers, and interviews sent to broadcasters to publicize an audiovisual work. A video EPK typically contains 20 to 30 minutes of material with each piece introduced by a title card identifying the segment and its running time in minutes and seconds. A radio EPK is generally presented on an audio CD and contains the audio portion of the video EPK along with radio ads and selected music from the work. *Compare* **interactive press kit; video press kit.**

**electronic program guide** *n. See* **EPG.**

**electronic rangefinder** *n. See* **rangefinder.**

**electronic service guide; ESG** *n. See* **EPG.**

**electronic storyboard** *n.* A storyboard presented in video form (to give a sense of pacing) or created using a computer program that automates the storyboard creation process for non-artists. *Compare* **animatic; previz.**

**electronic television** *n.* A television system that uses an electronic device to break a video image into individual picture elements. Electronic television was first developed by Philo T. Farnsworth and Vladimir K. Zworykin, working independently. Electronic television succeeded mechanical television as the industry standard by the early 1930s. *Compare* **mechanical television; solid-state television.**

**Electronic Video Recording; EVR** *n. obs.* The trade name for a film-based video recording process first demonstrated by CBS in 1967. A video image was recorded to black-and-white film for later television playback. The growing popularity of videotape recording made EVR obsolete by 1971.

**electronic viewfinder** *n.* A television monitor that displays the camera's view so people other than the camera operator (director, script supervisor, DP, etc.) can see what is being shot. *Compare* **video assist; video tap.**

**electroprinting** *n.* Printing an optical soundtrack directly from the magnetic source onto a composite print (or interpositive/internegative) rather than first producing a master optical sound track and combining sound and picture in an optical or contact printer. Generally employed as a cost- or time-saving measure.

**electrostatic loudspeaker** *n.* A dipole speaker with a transducer that uses the audio signal to vary the strength of an electric field that, in turn, induces vibration in a metallic or metalized membrane. In principle, it is the reverse of an electrostatic microphone, and very different from the more common electromagnetic voice coil loudspeaker.

Electrostatic speakers are usually quite large, such as 6' high by 2' or 3' wide. They are always direct radiators, and they must be large to attain reasonable efficiency at low frequencies. The radiation pattern of an electrostatic speaker in a free-field is similar to that of a figure-eight microphone. Because of their large size, electrostatic loudspeakers tend to become very directional in the high-frequency range. They are also characterized by low impedance, and this is problematic for some amplifiers.

*See* **planar loudspeaker.**

**electrostatic microphone** *n.* A type of microphone, including condenser and electret microphones, where changes in air pressure cause changes in the capacitance of a condenser with respect to a capacitor or electret. *Compare* **condenser microphone; dynamic microphone.**

**electrostatic noise** *n.* A field of random electrical charges that can affect electronic signals. Electrostatic noise can be generated by neon or fluorescent lighting, electrical motors, and other broad-spectrum emissions sources.

**An Elemack Cricket dolly (courtesy Elemack System S.R.L., www.elemack.com).**

**Elemack** *n.* The trade name for an Italian camera dolly and crane manufacturer established in 1962. Elemack is particularly well known for its Spyder and Cricket dollies. The Elemack Web site is www.elemack.com.

**element** *n.* **1.** Part of a package; the primary talent (actors, director, writers, and producers) signed on to participate in a project: *The film has all the necessary elements attached.* **2.** The components (people, resources, finances, companies, deals, etc.) that are combined to create a finished work. **3.** The different pieces of content (negative, sound, overlay titles, interpositives, etc.) that make up an audiovisual work; a facility type. **4. film ~ :** The individual physical segments of audio or visual material (photographic film, magnetic tape, etc.) that make up an audiovisual work. *Also* **component part.**

**element identification** *n.* A unique tracking number assigned to each element, or facility type, by a post-production facility. *Compare* **asset barcode.**

**element tracking** *n.* A system for identifying the location and recording the movement of all elements of a work during the post-production process.

**elementary stream; ES** *n.* A coded digital video, audio, or data bit stream. Each elementary stream is divided into smaller packets that are stored or transmitted in sequence and marked with an identifier for later reassembly.

**elevation** *n.* A type of engineering or design drawing featuring a side view of a set or lighting arrangement that shows how high each component is in relation to the others (literally, their elevation off the ground). *Compare* **ground plan.**

**elevator** *n.* **1.** A lift that can raise or lower the camera and camera operator while shooting. **2.** A mechanical device used to load/unload film without stopping the transport on a film processing device. If the transport is stopped, then any film currently in the processing device will spend too much time in the current chemical bath, resulting in improperly processed film. The alternative, running one batch of film completely through the processing device before loading the next batch, is inefficient. [From the Middle English *elevaten*; from the Latin e*levare*, meaning to raise up.] *Compare* **crane.**

**elevator pitch** *n.* A project or story pitch timed so that it can be delivered in no more than 30 seconds to 2 minutes. (In theory, the duration of an elevator ride.) *Compare* **cocktail pitch.**

**elevator shot** *n.* A shot produced while the camera is being raised up or down by an elevator. *Also* **vertical tracking shot.** *Compare* **crane shot.**

**elevator stage** *n.* A stage divided into sections that can be independently raised or lowered.

**elevator time** *n.* The time allowed for a project pitch; usually no longer than 30 seconds to 2 minutes. (In theory, the duration of an elevator ride). *Compare* **high concept; pitch.**

**1125/60** *mod.* A high definition interlaced video signal containing 1,125 lines and 60 fields per second (30 frames per second); a device capable of recording or playing back such a video signal. (May also operate at 59.94 fields per second to maintain backward compatibility with NTSC video.) Commonly used in those markets that also support the NTSC analog format.

**Elgephone** *n. obs.* The trade name for a sound amplification system developed by Léon Gaumont for use with the Chronophonograph. It relied on compressed air to drive twin loudspeakers and could produce sound volumes from a standard phonograph disc suitable for spaces that seated several thousand patrons. *Compare* **Chronochrome.**

**ellipsis** *n.* Extended periods of time omitted from a film narrative. Editing transitions such as wipes, dissolves, and fades are visual cues for such gaps in time. [From the Latin *ellipsis*; from the Greek *elleipsis*, from *elleipein*, meaning to fall short.]

**ellipsoidal spot; ellipsoid** *n.* A spotlight equipped with an ellipsoidal reflector, rather than a parabolic one. Projects a hard, focused beam with little to no spill, much like a follow spot. Common to live theater.

**elliptical editing** *n.* An editing style where segments of the action are intentionally skipped over—eliminated from the narrative sequence much like words are eliminated from a sentence by an ellipsis (…)—resulting in jump cuts and an unsettling viewing experience.

**elliptical filter** *n.* A multiple-element, lowpass or bandpass filter that has the steepest possible rolloff slope and a small amount of ripple in the passband, with one or more notch filters added to it. Elliptical filters are used as anti-aliasing filters in digital audio devices.

**ELR** ABBR. *n. obs.* [An initialism of *Electronic Line Replacement.*] *See* **ADR.**

**ELS** ABBR. *n. See* **extreme long shot.** *Compare* **script abbreviation.**

**EM** ABBR. *n. See* **electromagnetic; electromagnetic spectrum.**

**embargoed press release; embargoed story** *n.* Material that is distributed to the press in advance of its official release date with the understanding that the press will not report on it until the embargo is lifted. This gives reporters time to write stories to coincide with the official release of the information to the public.

Academy Award winners were originally announced to the press in advance so newspapers could include the results in their early morning editions. The results were officially embargoes until 11:00 PM on the night of the awards ceremony. Then, in 1940, the *Los Angeles Times* published the results in an early evening edition that was available on the street as guests were arriving to the ceremony. Since then the Academy has kept the results secret until they are announced at the ceremony.

**embedded audio** *n.* Digital audio included in a serial digital video data stream with the video and audio multiplexed together according to SMPTE 272M or SMPTE 299M for standard definition or high definition, respectively.

**embedding** *n.* The process of combining one type of signal with another such that both signals can be transmitted using the standard associated with just one of them, such as when inserting AES audio into a serial digital video signal. *See* **multiplexing.** *Compare* **de-embedding; [1]mux.**

**embossing** *n.* When film is projected with a high-intensity lamp without sufficient cooling, the picture area permanently expands and the frame stands out from the surface of the film as if it had been embossed. Since this affects all frames equally, it does not normally cause a visible artifact on the screen.

While film remains the most certain long-term archival medium for

audiovisual works, it is susceptible to various forms of physical defect or damage. The most common include:

- Abrasions
- Buckling (Cockling)
- Channeling
- Cinch Marks (Rain)
- Curling
- Embossing
- Fluting (Edgewaving)
- Frilling
- Microspots (Redox Blemishes)
- Reticulation
- Roping (Run-Off)
- Scratches
- Shrinkage
- Sparkle
- Spoking
- Spotting
- Twisting
- Water Spots

**EMC** ABBR. *n.* The amount of moisture in a material at a certain sustained relative humidity. Materials will naturally absorb moisture from the air or release moisture into the air at a rate depending on their composition and the relative humidity. After a time, a point of balance is reached and the moisture content of the material remains constant. The moisture content in a material can then be controlled by adjusting the relative humidity of the surrounding air. Archival storage vaults carefully control relative humidity to ensure the optimal moisture content in the stored film. [An initialism of *Equilibrium Moisture Content*.] *Compare* **thermal equilibrium.**

**EMEA** ABBR. *n.* A common sales and distribution territory consisting of the countries that comprise Europe, the Middle East, and Africa, generally under the direction of a regional office headquartered in Europe. [An acronym of *Europe, the Middle East, and Africa*.]

**Emergency Alert System** *n. See* **EAS.**

**Emergency Broadcast System** *n. See* **EBS.**

**Emergo** *n. obs.* The trade name for a multimedia theatrical system developed by William Castle and used for 1959's *House on Haunted Hill*, where an inflated skeleton on a guy-wire would fly over the audience at a key moment in the film.

Castle was known for his often outrageous promotional techniques. For instance, for 1961's *Homicidal*, Castle offered refunds for patrons who were too frightened to continue watching the film so long as they followed the "Yellow Streak" to the "Coward's Corner" in the lobby where they had to sit in a cage while a recorded voice announced, "Look at the coward! See him quiver in the Coward's Corner."

*Compare* **Illusion-O; Percepto; Psychorama.**

**EMI** ABBR. *n. See* **electromagnetic interference.**

**An Emmy (definition 2) Award statuette (courtesy Heritage Auctions, www.ha.com).**

**emily** *n. See* **single broad.**

**emission** *n.* The radiation produced by a radio wave transmitting station, including a television broadcaster, satellite communications system, etc.

**Emmy** *n.* **1.** An Emmy Award: *Alan received his one and only Emmy for playing a corpse.* **2.** An Emmy Award statuette: *Alan kept his Emmy in a glass case in his living room.* The Emmy statuette design was based on a sketch by Louis McManus, an engineer at Culver City's Cascade Pictures, which he modeled on his wife, Dorothy. **3.** The bi-monthly magazine published by the Academy of Television Arts and Sciences (ATAS), beginning in 1979. Subscriptions are available to Academy members and the general public. The ATAS Web site is www.emmys.com. *Compare* ***Television Quarterly.***

**Emmy Awards** *n.* **1.** The awards presented each year to honor achievement in television by the Academy of Television Arts & Sciences (ATAS), the National Academy of Television Arts & Sciences (NATAS), the 20 U.S. Regional Chapters of the Academy of Television Arts & Sciences, and the International Academy of Television Arts & Sciences.

The first Emmy Awards were presented on January 25, 1949 in Hollywood and honored programs first broadcast in 1948. In 1977, a schism between the ATAS and the NATAS led to a division of the Emmy Awards programs between the two organizations.

**Primetime Emmys:** The best known of the Emmy Awards, granted by the Academy of Television Arts & Sciences each year since 1949, generally in September. Awards are presented during a live televised ceremony in over 90 competitive categories recognizing achievement in nationally broadcast U.S. prime time programming. The Creative Arts categories are honored in a separate ceremony. Additional awards include the Engineering and Interactive Media categories, the Governors' Award, and the Syd Cassyd Founders' Award. Further information can be found at www.emmys.com.

**Daytime, Sports, News and Documentary Emmys:** Granted by the National Academy of Television Arts & Sciences each year since 1949, generally in May. The Daytime Emmy's are presented during a live televised ceremony, with the Daytime Creative Arts categories honored in a separate ceremony. Further information can be found at www.emmyonline.org.

**International Emmys (iEMMY):** Granted by the International Academy of Television Arts & Sciences each year, generally in November. Awards are presented during an internationally televised ceremony in eight major categories: Arts Programming, Children & Young People, Documentary, Drama Series, News Coverage, Popular Arts/Scripted, Popular Arts/Non-Scripted, and Movies/Mini-Series. Further information can be found at www.iemmys.tv.

**Regional Emmys:** Granted by each of the 20 U.S. Regional Chapters of the National Academy of Television Arts & Sciences each year to honor programming produced and broadcast within their respective regions. Further information can be found at www.emmyonline.org.

**2.** The Emmy Awards presentation program: daytime, primetime, or international. [Coined in October 1948 as a variation on *Immy*, the common nickname for the image orthicon tube by television engineer Harry Lubcke (president of ATAS from 1949–1950).] *Compare* **iEMMY; Regional Emmy.**

**emotional memory; emotional recall** *n.* The acting technique of recalling the psychological or emotional response to a past event to elicit a strong emotion such as sobbing, laughter, etc. Often, it is the recollection of a specific object, termed the release object, that triggers the desired emotional response, such as tears. Often incorrectly associated with Stanislavski/Strasberg Method acting, but technically not one of the tools of that technique.

**USAGE:** *Sense memory* is often used to include *emotional memory*, but the two are technically different — the former involves physiological recollections while the latter involves psychological recollections.

*Also* **affective memory.** *Compare* **actor's process; sense memory; substitution.**

**emotional story** *n. See* **inside story.**

**empathy** ACADEMIC *n.* When the viewer shares the feelings of a character in an audiovisual work without losing his sense of himself. *Compare* **association; identification.**

**emphasis** *n. See* **resonance.**

**emphasis curve** *n. See* **de-emphasis curve; pre-emphasis curve.**

**empty frame** *n.* A metal or wood frame with an attached ⅝" (baby) male mounting pin, such as would normally support a flag, but without any covering. Empty frames may be covered with a variety of materials and then placed in front of lights to achieve a specific effect. For

example a light source can be color corrected by skinning an empty frame with CTO (color temperature orange) gel and placing the gel-covered frame between the subject and the light. Commercial empty frames are most often made of metal and come in sizes ranging from 18" × 24" to 4' square. One may also build an empty frame from lumber, typically 1" × 3" boards for frames up to 10' square.

**emulator** *n.* An electronic device or piece of software that can run the same programs and accept the same data as another system and return the same results. For example, when authoring a DVD, a disc image is created on a computer and emulator software is used to access the disc image under the same conditions that will be found when running the image from a DVD in a DVD player.

**emulsion** *n.* **1.** A material containing small particles or liquid globules suspended in a liquid or gelatin binding agent with which they do not mix, such as an emulsion of oil in vinegar. **2.** A light-sensitive mixture that coats one side of motion picture film. It consists of silver halide crystals and other chemicals suspended in gelatin. Different emulsions are sensitive to different wavelengths of light and produce different types of images including black-and-white, infrared, color balanced for tungsten light, color balanced for daylight, etc.

When film emulsion is exposed to light, a latent image is recorded by a chemical reaction between the light and the silver halide crystals (the film "grain"). Development fixes the latent image, making it visible and permanent. Using a simple example (assuming black-and-white film), the silver crystals that were exposed to light remain behind in the development process while the crystals that were not exposed are washed away. This causes the brightest areas of the image to have the most silver and block the most light (they appear black). Since the silver is washed away from the areas that were not exposed, they block the least light (they appear clear). The resulting image is the inverse of the original, making the film a negative. When the process is repeated with a new strip of film exposed by light passing through the original negative, a new latent image is created that is the opposite of the negative and therefore a positive image. When that film is developed, one has a print that can be projected. (Reversal film skips the intermediate step. Once it is exposed and processed, it produces a positive print, not a negative.)

Color film emulsion typically has three layers of silver halide and special dye couplers, one for each of the primary colors. When the film is exposed and processed, the metallic silver reacts with the dye couplers to form a colored image. The metallic silver is generally washed away (except in bleach bypass printing), leaving the color image behind.

**3.** A mixture containing iron oxide particles that coats one side of magnetic audio or video tapes and one or both sides of magnetic computer disks, allowing the composite media to retain an analog or digital magnetic data recording. *Compare* **recording emulsion.**

**emulsion & cut** *n.* The combination of edge and emulsion batch numbers imprinted on raw film stock by the manufacturer.

**emulsion batch** *n.* The mixture of raw emulsion solution prepared when manufacturing film. Photographic film carries a unique number to identify the specific batch of emulsion solution with which it was made.

Despite stringent manufacturing controls, it is usually best to shoot each scene with film stock from the same batch. Like ceramic tiles and bolts of cloth, each batch of motion picture film is slightly different. The same is true of magnetic tape, but the differences are so slight in relation to the signal recorded that it makes no practical difference. But if one were to mix film from different emulsion batches in the same scene, there might be a visible color shift between shots. It may be possible to correct this during color timing, but it will take extra time, cost extra money, and may never be completely satisfactory.

To avoid this, one traditionally buys all the film required of each emulsion type (with an extra safety margin) at the beginning of a production. One could try to have just enough of each batch for each scene, but scenes are not normally shot in sequence due to other cost considerations. During production, if more film of a particular emulsion type is needed, every effort is made to secure it from the same batch, but this may not be possible.

When shooting wraps, there is usually some film left over. It cannot be resold as new, but it can be sold at a discounted rate as a recan, recovering a portion of its original cost. Low budget productions will often purchase short ends or recans left over from other productions or mix film with different emulsions and from different manufacturers, depending on the tightness of the budget and what sort of film can be found. Mixing film with different emulsion batch numbers is often the least of their worries.

**emulsion batch number** *n.* The unique number assigned to each manufactured lot of film. The emulsion batch number traditionally appears on the film can just after the emulsion type. *Also* **batch number.**

**emulsion characteristic curve** *n. See* **characteristic curve.**

**emulsion in; EI** *n.* Film wound so that the emulsion side faces in or down towards the center of the reel or roll. *Also* **base up.** *Compare* **A-wind; emulsion out.**

**emulsion leader** *n.* Blank film leader (traditionally either black or clear) that is made from emulsion-coated film. Emulsion leader can be cement spliced with regular motion picture film, making it ideal for use in negative cutting when one is preparing A and B rolls. However, it is much more expensive than plastic leader, making it an unnecessary extravagance during editing (when tape splices, not cement splices, are often used) or on release prints (which one assumes will not be re-edited once made).

**emulsion out; EO** *n.* Film wound so that the emulsion side faces out or up and away from the center of the reel or roll. *Also* **base down.** *Compare* **B-wind; emulsion in.**

**emulsion pileup** *n.* The buildup of debris in a camera, printer, or projector gate, consisting mostly of small flakes of film emulsion.

**emulsion position** *n.* The orientation of film as it is wound around a spool or reel, either emulsion in (EI), with the emulsion facing the center, or emulsion out (EO), with the emulsion facing away from the center. *Compare* **A-wind; B-wind.**

**emulsion side** *n.* The side of a strip of photographic film or magnetic recording tape that is covered with photosensitive or magnetic emulsion. One can tell the two apart because the emulsion side is duller than the base side.

**emulsion speed** *n. See* **film speed.**

**emulsion type** *n.* The composition of a film's light-sensitive emulsion and the image reproduction characteristics it possesses, including film speed, gain size, color vs. black-and-white, daylight or tungsten balance for color film, etc. A single production will commonly use several different emulsion types: one for indoor, one for outdoor; one for day, one for night. Excluding compelling stylistic or financial motivations, a single scene will be filmed with film of the same emulsion type coming from the same batch number.

Each film manufacturer has its own way of designating the film's emulsion type:

- Kodak assigns a coded four-digit number to each emulsion. The first two numbers indicate the film gauge and its intended purpose. For example, 72 indicates 16mm camera stock while 52 indicates 35mm camera stock. The next two numbers indicate the specific emulsion, thus 7248 and 5248 are two different gauges of the exact same emulsion type.
- Fuji's emulsion codes consist of the film's rated speed. If the film is color, this is followed by a letter indicating if the film is daylight- or tungsten-balanced. For example, 250D is daylight-balanced color film with an exposure index of 250.

**encapsulator** *n.* An electronic device or software program that packages encoded data so that it can be carried inside a different encoded format. Before it can be used, the encapsulated data must be first extracted from the carrier format, then processed as normal.

For example, when MPEG encoded video is transmitted over an IP network as part of an IPTV system, the MPEG video stream is first broken up into smaller pieces and then re-encoded as a series of IP packets. The video in the data payload of each IP packet is still in an MPEG format and cannot be viewed directly. Instead, the MPEG data must be extracted from the IP packets and reassembled into the original MPEG stream. The reconstituted MPEG stream is then run through an MPEG decoder to obtain a viewable video stream.

**A device designed to encapsulate MPEG-2 video in an IP data stream compatible with the DVB-H standard (courtesy Thomson, www.thomsongrassvalley.com).**

**enclosure** *n.* The cabinet in which a speaker is mounted.

**EncodaCam** *n.* The trade name for a camera visualization system that combines precise camera motion capture with virtual set technology to allow on-set previsualization of digital visual effects. The lag time between the live action performance and viewing the composited scene is roughly ⅓₀ of a second. General Lift of El Segundo, California created the EncodaCam. Its first extensive use on a feature film was for *I, Robot* (2004).

**encode** *v.* **1.** To convert the numeric values of analog samples into digital representations as part of the analog-to-digital conversion process. **2.** To apply a reversible process to a signal before it is recorded. For example, most noise reduction systems require that the signal be encoded before it is recorded, then decoded before it can be played back. **3.** To convert a component video signal with separate red, green, and blue into a composite signal. **4.** To compress a media file. Encoding a file into MPEG format, for example, involves both a translation from one form to another as well as a compression that reduces the size of the digital representation. Most people ignore the fact that a format conversion has taken place and concentrate on the fact that a compression has been performed. **5.** To embed electronic technical data within a video signal. *Compare* **decode.**

**encoder** *n.* **1.** An electronic device or software program that converts a signal from its original form into another form that is more suitable for storage, processing, or transmission, such as from component to composite, from analog or raw digital into an MPEG compressed format, from multichannel audio to dual channel audio, etc. Once the signal has been so encoded, it must generally be decoded before it can be viewed or otherwise used. **2.** A device that embeds closed-captions in a video signal. *Compare* **closed-caption encoder; decoder.**

**Rack-mount MPEG-2 encoder (definition 1) and decoder (courtesy Thomson, www.thomsongrassvalley.com).**

**end-addressed** *mod.* Relating to a microphone that is aimed at the sound source, as opposed to a side-addressed microphone, which is aimed so that the side of the mic faces the sound source.

**end board** *n. See* **tail slate.**

**end credits** *n.* The written acknowledgments of those who contributed to an audiovisual work, generally the cast and crew, appearing on screen following the program content of a motion picture or television program. Credit placement is an important issue and is often contractually negotiated. Due to their length in contemporary films, end credits tend to roll or crawl. *Also* **back credits; closing credits; end roller; end titles; end-title billing.** *Compare* **credit inflation; front credits; title sequence.**

**end markers** *n. Also* **tail sticks.** *See* **tail slate.**

**end of tape** *n. See* **automatic shut-off.**

**end out** *mod. See* **tail out.**

**end rate** *n.* The lowest rate for advertising time on a broadcast station.

**end roller** *n. See* **end credits; rolling titles.**

**end slate; end sticks** *n. See* **tail slate.**

**end title** *n.* On-screen text that marks the end of a work.

**end-title billing** *n. See* **end credits.**

**end titles; ET** *n. See* **end credits.**

**end-to-end** *mod.* From creation to consumption and all points in-between.

**ending theme song** *n. See* **closing theme song.**

**ends-out** *mod. See* **tail out.**

**ENG** ABBR. *n. See* **electronic news gathering.**

**engagement; theatrical ~** *n.* **1.** The period of time during which a film is shown at a theater. **2.** A work that has been scheduled to run in a theater. *See* **run.** *Compare* **exclusive engagement.**

**Engel's law; Engel curve** BUSINESS *n.* The observed phenomenon that as one's income rises, the percentage spent on food drops, even if the amount spent increases. By extension, the overall division of household income among food, shelter, transportation, entertainment, etc. changes as one's income rises. [An eponym, after German statistician *Ernst Engel*.] *Compare* **entertainment budget.**

**engine room** *n.* The space in a video or broadcast facility where the video, audio, and graphics electronic storage and processing equipment is located. *Compare* **control room; headend; news room.**

**The engine room at KSN-TV in Wichita, Kansas (courtesy Thomson, www.thomsongrassvalley.com).**

**engineering department** *n.* The people responsible for technical operations at a television station or network.

**English** *n.* Four leaf barn doors with the two larger leaves oriented vertically.

**USAGE:** Offensive. While on its face, the term *English* seems quite innocuous, it is actually a racial slur directed at Asians based on the stereotypical shape of their eyes.

[Coined to contrast with the term *Chinese*, which identifies a horizontal orientation of the barn door leaves.] *Compare* **[1]Chinese.**

**enhance** *v.* To electronically adjust the quality and sharpness of a video image.

**enhanced-definition television** *n. See* **EDTV.**

**Enhanced EDID** *n. See* **E-EDID.**

**enhanced TV; eTV** *n.* A general classification for interactive services and applications provided in conjunction with video programming. *See* **interactive TV.**

**Enhanced Versatile Disc** *n. See* **EVD.**

**enlargement printing** *n. See* **blow-up.**

**ensemble** *n.* **1.** The collection of supporting actors that appears within a work, especially backup dancers in a musical number. **2.** A team of writers hired to work on a television program; *M*A*S*H* (1972–1983) is credited as being the first non-variety show to successfully implement a writing ensemble over the length of its run. [From the French *ensemble*, meaning together.]

**ensemble cast; ensemble** *n.* A cast of several actors with equal prominence. No one actor is singled out as the "star." *LA Law* (1986–1994), *Friends* (1994–2004), and *A Mighty Wind* (2003) each had ensemble casts.

**entertainment budget** BUSINESS *n.* The money one has available to spend on entertainment items, including audiovisual entertainment. *Compare* **disposable income; Engel's law.**

**Entertainment Data International; Entertainment Data, Inc.** *n. See* **EDI.**

**entertainment dollar** BUSINESS *n.* **1.** The money spent by an individual, household, or other group on entertainment products, including audiovisual entertainment: *Make your entertainment dollar go farther by attending discount matinees.*

**USAGE:** One may substitute any currency name for *dollar*. For example, *entertainment Euro*.

**2.** Entertainment spending equated to a currency amount where one dollar equals 100 percent: *The theatrical box office accounts for only 3¢ of the total U.S. entertainment dollar.* (In other words, spending on theatrical admissions accounts for about 3 percent of the total amounts spent on entertainment of all types in the United States.)

**USAGE:** This works best with decimal currencies (those evenly divisible by 100).

*Compare* **discretionary spending; share of wallet.**

**entertainment industry** *n.* Collectively, those individuals and organizations that provide entertainment as a profession, including motion pictures, home entertainment, video games, television, radio, live theater, music, publishing, etc. *Compare* **audiovisual industry; communications industry; creative industry.**

**entertainment law** LEGAL *n.* The laws and regulations that apply to the various segments of the entertainment industry, including live theater, motion pictures, music, publishing, radio, television, etc., and cover topics such as contracts, copyright, intellectual property rights infringement, and libel.

**Entertainment Partners; EP** *n.* An employee-owned production management services company based in Burbank, California with offices in New York, Florida, Louisiana, Georgia, Pennsylvania, and New Mexico. EP provides worldwide payroll, production management, and residual services to the entertainment industry, including TV, film, commercials, and music. EP also offers U.S. and international production incentive consulting services, publishes *The Essential Guide to U.S. & International Production Incentives* and *The Paymaster*, and operates Central Casting, providing casting services for background actors from its offices in Los Angeles and New York. EP's line of production management software tools includes the former Movie Magic product line and its own Entertainment Partners line of budgeting, scheduling, and payroll programs. The EP Web site is www.entertainmentpartners.com. *Compare* **Central Casting; Movie Magic.**

**entertainment portfolio** BUSINESS *n.* A company's financial or business holdings in the entertainment industry.

**entertainment product** *n.* A specific instance of a type of entertainment that can be sold to the public, such as a motion picture, a television program, a video game, a concert, a theme park (the experience derived from attendance), etc.

**Entertainment Trades Alliance; ETA** *n. obs.* A U.K. entertainment industry trade union created in 1984 by the merger of the Association of Broadcasting and Allied Staffs and the National Association of Theatrical, Television and Kinematograph Employees. On February 1, 1985 ETA changed its name to Broadcasting and Entertainment Trades Alliance (BETA). On January 2, 1991, BETA and the Association of Cinematograph, Television and Allied Technicians joined to become the Broadcasting Entertainment Cinematograph and Theatre Union (BECTU).

**entitlement** LEGAL *n.* The money earned under compulsory license, collected from the licensees (typically cable and satellite service providers) by a central authority (typically a retransmission collection society) and distributed to the appropriate copyright claimants (those who have asserted their rights to a particular work in a specified media/distribution channel, territory, etc.).

**entr'acte** *n.* **1.** The interval between two acts in a stage performance or the intermission between two parts of a long motion picture. It was once common practice to provide an intermission part way through a particularly long film, such as *Gone with the Wind* (1939–238 minutes) or *Ben-Hur* (1959–212 minutes), but more contemporary films have dispensed with the intermission, such as *Malcolm X* (1992–202 minutes) and *The Lord of the Rings: The Return of the King* (2003–201 minutes). The last theatrical release with an official intermission was *Gandhi* (1982–188 minutes). **2.** The music or other entertainment presented during an intermission. Motion pictures such as *Camelot* (1967) often had special music just for their intermissions. [A contraction of the French *entre-actes*, meaning between acts.] *Compare* **exit music; intermission; overture.**

**entrance** *n.* The first appearance of a character in a scene or shot. *Compare* **exit.**

**envelope** *n.* **1.** The connecting material created to tie together the individual elements in a clip show. Envelopes generally consist of the main characters from a television series reminiscing about old times. The clips from past shows represent their recollections.

One of the more creative envelopes was written for the two-part "Menagerie" episode of *Star Trek* (1966–1969). *Star Trek* had a previously un-broadcast pilot called "The Menagerie" (in a highly unusual move, NBC commissioned a second pilot, "Where No Man Has Gone Before," when they were not satisfied with the original pilot). When the production fell behind schedule during its first season, an envelope was created that wrapped around "The Menagerie," turning the one-hour pilot into two, one-hour episodes. This produced two episodes for the time and money it would normally have taken to produce one episode and helped the show stay on schedule.

**2. sound ~ :** The shape, or contour, of the graphical representation of a musical sound with amplitude (volume) plotted on the vertical Y-axis and time plotted on the horizontal X-axis. The shape of a sound synthesizer's envelope is controlled by a set of rate (or time) and level parameters affecting the various stages of each sound, including the attack, decay, sustain, and release (ADSR) periods. **3.** The glass globe of

an electric light bulb (lamp) containing the filament, regardless of shape. **4.** An electric lamp. *Compare* **wraparound.**

**envelope generator** *n.* A hardware device or software routine that generates a sound envelope. Also known as a *contour generator* or *transient generator* because the envelope is a contour (shape) that is used to create some of the transient (changing) characteristics of the sound over time.

An envelope generator gives shape to each note, but makes no sound. Its output is used as a control source that tells some other part of the synthesizer how to produce the sound. Typical synthesizers have three envelope generators for each sound oscillator: one each to control pitch, filter rolloff, and amplitude.

*Also* **contour generator; transient generator.** *Compare* **ADSR.**

**envelope please, the** *phr. obs.* The traditional phrase used by an award presenter requesting the envelope that contains the winner's name in an awards ceremony where the winners are not known in advance. This phrase was most closely associated with the Academy Awards up until the practice changed and presenters began carrying the envelope with them when they entered on stage (and therefore no longer had to ask for it). *Compare* **and the Oscar goes to...; and the winner is...**

**environment map** *n.* An image of an object's surroundings that can be wrapped around or projected onto the surface of a three-dimensional computer model to create the effect of a reflective surface. *Also* **reflective map.** *Compare* **mapping.**

**environmental effects** *n.* Special or visual effects that create or simulate weather conditions and forces of nature, such as rain, snow, fog, storms, etc. *Also* **atmospherics.** *See* **atmospheric effects.**

**environmental sound** *n.* Background noise, either recorded on the set or added during the sound mix. *See* **ambient sound; background noise; natural sound; room tone.**

**EO** ABBR. *n. See* **emulsion out.**

**EOT** ABBR. *n.* [An initialism of *End of Tape*.] *See* **automatic shut-off.**

**EP** ABBR. *n. See* **Entertainment Partners; executive producer.**

**EPG** ABBR. *n.* An on-screen, often searchable, listing of television programming currently available or that is scheduled for broadcast in the near future (ranging from several days to several weeks), including program name, channel, start time, and duration. [An initialism of *Electronic Program Guide*.] *Also* **electronic content guide; electronic service guide.** *Compare* **APG; IPG; MPG; Open EPG.**

**ephemeral film** *n.* [Coined c. 1993 by American film archivist Rick Prelinger.] *See* **sponsored film.**

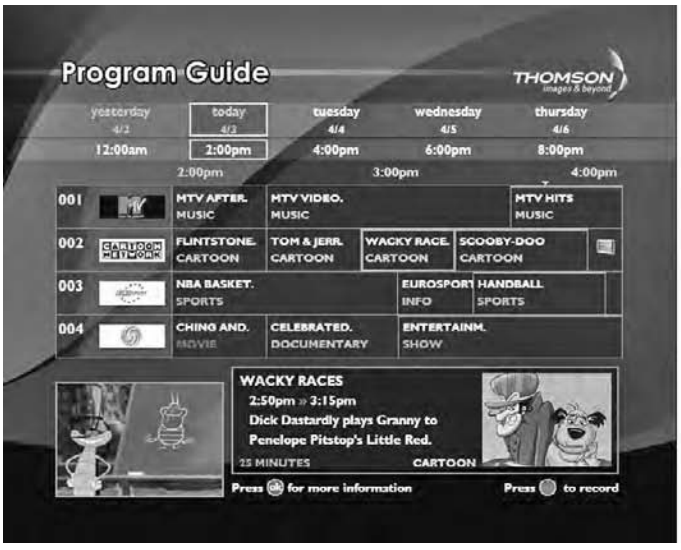
**epic** *mod.* Presented in a grand style; a work of any genre that encompasses life on an elevated scale, with a sweeping visual style, massive sets or panoramic landscapes, involved plots and heroic characters, complex action sequences, and costumed casts of thousands.

The first epics were long narrative poems that told stories of archetypal heroes and grand adventures. In an epic poem, character development was secondary to the story, and many epic films carry on this tradition. Such epics must be judged in the context of contemporary mainstream cinema. During the early Silent Era (c. 1886–1915), most works were one reel or less (10 to 15 minutes, depending on projection speed), so Giovanni Pastrone's two reel *La Caduta di Troia* (*The Fall of Troy*, 1910) was truly epic in ambition and narrative scope. Pastrone surpassed himself four years later with the 18-reel (originally listed as 4,000m or at least three hours) *Cabiria* (1914). This, at a time when the standard U.S. production ran for one reel.

D.W. Griffith began the U.S. tradition of epics with *Birth of a Nation* (1915) and its even grander sequel, *Intolerance* (1916), both supposedly inspired by the epic scope of Pastrone's *Cabiria*. Abel Gance's triple-screen, six-hour silent film *Napoléon* (1927) was truly epic, particularly when one considers that it was originally conceived as part one of six chronicling the Emperor's life.

Cecil B. DeMille is synonymous with the biblical epic. During a career spanning the Silent and Sound Eras, he produced and directed *The Ten Commandments* (1923, 1956), *Cleopatra* (1934), and *Samson and Delilah* (1949). MGM produced both silent and sound versions of Civil War General Lew Wallace's novel *Ben-Hur* (1925, 1959), with the latter version setting the record for the most Academy Awards, eleven. (*Titanic* (1997) and *The Lord of the Rings: The Return of the King* (2003) have since tied *Ben-Hur*'s record, though at the time of *Ben-Hur*'s wins, there were fewer competitive categories.)

Epic motion pictures have generally earned a great deal at the box office since they offer a scope of experience that cannot be matched on the stage or on television. 1963's *Cleopatra* was a box office success but nearly bankrupt 20th Century–Fox due to its troubled production history and staggering budgets. Adjusting for inflation, it is possibly the most expensive film ever made. Michael Cimino's *Heaven's Gate* (1980) was both an epic film and an epic failure. It may not have cost as much as *Cleopatra*, but since it failed utterly at the box office it had no hope of ever making back



**Screen shots from an electronic program guide (courtesy Thomson, www.thomsongrassvalley.com).**

**The most expensive film ever produced, 20th Century–Fox's epic *Cleopatra* (1963) (courtesy Heritage Auctions, www.ha.com).**

even a small part of its out-of-control production costs. Other epics have faired much better. Adjusting for inflation, David O. Selznick's production of Margaret Mitchell's *Gone with the Wind* (1939) has earned more than any movie ever made, well justifying Selznick's lavish production of what was essentially a pulp romance novel.

Epics are also possible on television, but they lack the same sweeping visual scale of a theatrical feature. Televised epics tend to be presented as a mini-series, gaining an advantage over their theatrical counterparts in the scope of the stories they can tell due to their extended running time. *The Winds of War* (1983) at 883 minutes (14 hours, 43 minutes) and its sequel *War and Remembrance* (1988) at 953 minutes (15 hours, 53 minutes) are excellent examples of the long form television epic that is not possible in contemporary cinema. Peter Jackson's *The Lord of the Rings* trilogy (with a total running time of 558 minutes in theatrical release) combines the story-telling scope of a television mini-series with the visual scope of a theatrical epic.

*Also* **spex.** *See* **spectacular.**

**epilogue** *n.* The closing part of a work in which the principal matters are summarized in a concise form; a conclusion. Often a short segment at the end of a work that deals with the future of the characters depicted in the work, sometimes presented as text on the screen. *The Poseidon Adventure* (1972), *Animal House* (1978), *Stripes* (1981), and *Gods and Generals* (2003) all contain epilogue sequences. Each episode of *Dragnet* (1951–1959) ended with an iconic epilogue sequence detailing the depicted criminal's prison sentence. *Also* **afterword.** *See* **coda.** *Compare* **dénouement.**

**episode** *n.* **1.** A separate incident, story, or action; an incidental narrative separate from the main subject but naturally arising from it. **2.** A self-contained installment of a serial work, such as a television series or film serial. **3.** One of several stories told in a filmed anthology. *Compare* **composite film; pilot; TV series episode.**

**episodic** *mod.* **1.** A work that is presented in a series of installments, such as a television sitcom or a theatrical serial. **2.** A long-format work, such as a theatrical motion picture, that lacks a strong story arc. Instead, it presents a series of loosely-linked vignettes or episodes.

**EPK** ABBR. *n. See* **electronic press kit.** *Compare* **IPK.**

**EQ** ABBR. *n. See* **equalization.**

**equal billing** *n.* Two or more names that appear at the same time in the credits or at the same height and size in a print ad. While names appearing at the same height in a print ad receive equal billing, there is an implication that names appearing on the left have priority over those to the right. To compensate, multiple versions of print ads with equal billed actors appearing in different orders may be produced.

**equal likeness** LEGAL *n.* A clause in a star actor's employment contract that requires that if anyone's picture (photograph, drawing, etc.) appears in advertising materials then a similarly-sized and placed picture of the star actor must be included as well.

**equal-loudness contour; equal-loudness curve** *n.* The inverse of a frequency response curve, reflecting the perceived loudness of various tones. Human hearing is not a linear function — the ear is more sensitive to certain pitched tones than others, and this sensitivity changes with the actual sound pressure level (SPL) of the sound wave. This is particularly problematic in recording as a mixed master will be perceived differently depending on the playback level. In general, human hearing is most sensitive to sounds in the range of 1–8 kHz, with sensitivity dropping off significantly in the low frequencies and above 12 kHz. Equal-loudness contours show the actual dB SPL of sounds that are perceived to be of the same loudness. *Also* **phon line.** *Compare* **frequency response curve; sound pressure level.**

**equal opportunity rule; equal time rule** *n.* A rule created by the U.S. Congress and the FCC that states that all true political candidates competing for the same office (or their appointed representatives) must have an equal opportunity to purchase equal air time for campaign advertising. An equal opportunity usually includes equal time, but the term means more than that. For example, it means the right to obtain time in a period likely to attract approximately the same size audience as when the opposing candidate appeared. News shows are exempt. This rule was first created under the *Radio Act of 1927*, and further developed under the *Communication Act of 1934*. *Compare* **Prime Time Access Rule.**

**equalization; EQ** *n.* The process of adjusting the amplitude and phase of individual signal frequencies or frequency ranges in a signal, often to reduce unwanted noise, improve clarity, or achieve a flat overall response from an amplifier. *Compare* **cable equalization.**

**equalization curve** *n.* A standardized equalization effect applied to an audio signal during tape-based recording and playback. Pre-emphasis and the complementary de-emphasis curves are applied to the recorded and reproduced signal, respectively. These paired pre- and post-equalization curves are different for each standard tape speed. *Compare* **de-emphasis curve; pre-emphasis curve.**

**equalization cut** *n.* A switch on a sound mixing console that allows one to compare the original, un-equalized sound to the equalized sound.

**equalize** *v.* To adjust the relative strength of different frequencies within a sound signal. This modifies the balance of treble and bass found in a sound, improves the signal-to-noise ratio by suppressing frequency ranges high in noise, etc. *Compare* **filter.**

**equalized loss** *n.* Signal loss caused by the wire carrying the signal.

**equalizer; graphic ~ ; parametric ~ ; EQ** *n.* An electronic device that can equalize or adjust the tone of a sound signal by altering the relative levels of specific frequencies or ranges of frequencies.

In effect, an equalizer is an adjustable filter inserted in a circuit to divide and adjust its frequency response by altering or distorting the relative amplitude of certain frequency ranges of an electronic signal, measured in

**A dbx iEQ-15 dual channel, 15-band graphic equalizer (courtesy dbx Professional Products, www.dbxpro.com).**

decibels. Equalizers come in four varieties: shelving, graphic, parametric, and semi-parametric.

A shelving equalizer is the most basic type, offering the ability to cut or boost signal gain above or below a given frequency. A graphic equalizer typically has a number of fixed-frequency bands (5–10 in consumer equipment, typically 31 in professional equipment), each controlled by its own slider, which determines the amount of cut or boost applied over each band by an adjustable bandpass filter. (The highest and lowest faders control shelving filters, rather than bandpass filters.) A parametric equalizer goes two steps further, allowing the user to select both the center frequency and width of each band. This affords more precise control over which frequencies will be affected by the boost or cut in amplitude. Because EQ circuitry with these controls is more expensive to build, a parametric equalizer will typically provide fewer bands than a graphic equalizer. A semi-parametric equalizer, sometimes found in multi-effects devices, provides control over the center frequency of each band, but not over the bandwidth.

*Compare* **active equalizer; passive equalizer; semi-parametric equalizer; shelving equalizer.**

**equalizing** *n. See* **equalization.**

**equalizing pulses** *n.* Video signal pulses that are half the width and transmitted at twice the rate of the horizontal sync pulse during the blanking intervals, immediately preceding and following the vertical sync pulses. These equalizing pulses trigger the vertical deflection at the same time in each vertical blanking interval and keep the horizontal sweep circuits in step during the blanking interval surrounding the vertical sync pulse.

**equilibrium moisture content** *n. See* **EMC.**

**equipment rack** *n. See* **rack.**

**equipment rental house** *n.* A company that specializes in the rental of audiovisual production equipment. *Also* **rental house.**

**equipment stand** *n.* A three-legged stand with telescoping risers that allow it to be set at a variety of heights. Atop the stand is an equipment mounting point, the type of which varies with the type of stand. The three legs provide a stable platform on most surfaces and fold together for easy storage. *Also* **grip stand; Hollywood stand; light stand.** *Compare* **light stand.**

**equitable remuneration** LEGAL *n.* A dual right that strikes a balance between a creative professional's right to fair compensation for his work and a third party's right to use the work for a fair price. Often applied to broadcast retransmission rights, patent rights, etc. First embodied in international copyright law by the 1928 edition of the *Berne Convention*, adopted in Rome (though it was proposed at the earlier 1908 *Berne Convention* conference in Berlin).

**Equity** *n. See* **Actors' Equity Association.**

**equity kicker** BUSINESS *n.* A loan provision that may grant a lender some level of profit participation in addition to their guaranteed principal and interest repayment.

**equivalent noise** *n.* The sound generated by a microphone and the associated recording equipment. (A sound recording made in an otherwise silent space will not be completely silent.) *Compare* **asperity noise; system noise.**

**ER** ABBR. *n. See* **early reflections.**

**Erato** *n. See* **muse.**

**erect image** *n.* An image oriented so that it is right side up.

**erecting system** *n.* A device that inverts an image so that it appears right side up and reads correctly left to right, such as is found in film camera viewfinders. Generally composed of a series of mirrors or prisms.

**erotica** *n.* Works that arouse sexual desire. Implies a more artistic intent than pornography.

**ERP** ABBR. *n. See* **effective radiated power.**

**error concealment** *n.* A technique used to reduce the impact of an error in a digital system when the error cannot be corrected. Error concealment usually consists of introducing a smooth transition from the last good data block before the error to the first good data block after the error, usually some form of interpolation, such as audio cross-fading. Error concealment is one reason why a digital copy may not be an exact clone of the digital master.

**error correction** *n.* A technique used to recover the original values when one or more bits are missing or incorrect in a digital data stream. Error correction is made possible through a variety of techniques, starting with simple error detection followed by a requested retransmission and growing progressively more complex.

**error correction code** *n. See* **ECC.**

**error detection; ~ code; EDC** *n.* A technique used to identify when one or more bits are missing or incorrect in a digital data stream. Error detection is made possible through a variety of techniques, starting with simple parity bits and growing progressively more complex.

**error protection** *n.* All of the circuits and data handling procedures that together accomplish error detection, error correction, and error concealment in a digital recording or playback system.

**error rate** *n.* A measure of the performance of a digital transmission system, specified as a bit error rate (the probability of errors per bits transmitted), a block error rate (the probability of one or more errors in a specified-length block of bits), or in some other forms, such as the percent of error-free seconds.

**errored second** *n.* Any one second interval in a digital transmission containing at least one bit error.

**errors and omissions insurance; E&O** BUSINESS *n.* An insurance policy that covers liability due to negligent acts, errors, or omissions in the performance of professional services. In audiovisual productions, such insurance generally protects the producers from claims of copyright or trademark infringement, invasion of privacy, libel, and breach of contract. *Compare* **insurance coverage; right of privacy.**

**ES; E.S.** ABBR. *n. See* **Edison screw; editorial sync; elementary stream.**

**escalating contingent compensation** BUSINESS *n.* Amounts paid on a conditional basis that increase according to a schedule, usually tied to a series of gross box office receipt thresholds. *Also* **[1]rollback.**

**escalation point** BUSINESS *n.* A financial threshold or event that triggers an increase in contingent compensation.

**escape film** *n.* A work that focuses on the efforts of those held in captivity to escape their confines. Examples include *Grand Illusion* (1937), *The Great Escape* (1963), *Escape from Alcatraz* (1979), and the television series *Prison Break* (2005–2009).

**escapist film** *n.* A work that is sufficiently engaging to provide a relief from the trouble of the real world by presenting enjoyable characters

and situations far removed from the viewer's everyday life. Such films were particularly common during the Great Depression (c. 1928–1936), including *Paramount on Parade* (1930), *Grand Hotel* (1932), and *Broadway Melody of 1936* (1935). *Compare* **telefoni bianchi.**

**ESG** ABBR. *n. Also* **electronic service guide.**

**espionage** *n.* A genre of works that focus on the practice or employment of spies. The protagonist of an espionage story is often a superhero: attractive, agile, powerful, and cunning, working against seemingly impossible odds but triumphing in the end. *The Falcon and the Snowman* (1985) runs contrary to this convention, presenting an account of two real Americans convicted of spying for the Soviet Union in the 1970s. *Also* **spy.**

**-esque** *aff.* A suffix added to a word to create an adjective that describes something that shares attributes or is evocative of the thing identified by the original word. For example, *Pythonesque* describes something that is reminiscent of the material presented on *Monty Python's Flying Circus* (1969–1974) while *Star Wars–esque* describes something that is similar to *Star Wars* (1977).

**Essanay; ~ Film Manufacturing Company** *n. obs.* A U.S. motion picture production company and one time member of the Motion Picture Patents Company (the Edison Trust). Established in 1907 and best known for its westerns (including its 376 Broncho Billy shorts) and comedies (such as Charlie Chaplin's 1915 short *The Tramp*, produced after Essanay hired Chaplin away from Keystone). In 1917, Essanay was purchased by the Vitagraph Company. [After the phonetic spelling of *S and A*, from the first letters of the last names of its two founders, *George K. Spoor* and *Gilbert M. Anderson*.]

**Escapist films were a mainstay during the Depression Era, such as MGM's *Broadway Melody of 1936* (1935) (courtesy Heritage Auctions, www.ha.com).**

***The Champion* (1915), one of Charlie Chaplin's Essanay productions (courtesy Heritage Auctions, www.ha.com).**

**essence** *n.* The raw encoded form of audio and video data. So called to distinguish it from the metadata information that together make up the information content of a data stream and any "wrapper" data that is then added to aid access to or improve the robustness of the stream.

**essential element** LEGAL *n.* Something that the producers feel is necessary to a production and cannot be replaced without significant expense (if it can be replaced at all). This is often a star actor or the director. Financiers will often require that the producer insure all essential elements so that if one is unavailable (through injury, illness, or anything else that interrupts the production schedule), the financial losses are covered. For example, Nicole Kidman injured her knee while filming *Moulin Rouge!* (2001), causing two production delays. Kidman was insured as an essential element, so the insurance company had to pay $3 million to cover the additional expenses incurred as a result. *Also* **basic element; key element.**

**establish** *v.* To set up or lay the groundwork for the existence or placement of something: *We haven't established the coffee cup yet. Compare* **continuity.**

**established** *mod.* **1.** Someone with a well-known and generally respected reputation: *Alan has been an established actor for several years.* ➢ *mod.* **2.** A visual element (generally a person or a prop) that has already been filmed in a certain position or with a certain appearance, which must then be matched in future shots to ensure visual continuity.

**establishing shot; establisher** *n.* A wide or long shot that sets a scene by presenting the physical relationships of the subjects (the actors and any other elements important to the scene) and their environment; it establishes the mood or tone for a scene, or appears early in a scene and gives the audience a context in time and space for what is to follow. Several establishing shots in series may present different views of the locale, or a moving camera may turn the establishing shot into a tour of the location.

Not every scene has, or requires, an establishing shot; often they are avoided for artistic reasons — for instance to conceal information that will later become important so that the audience is left intentionally in suspense or confusion. The television program *Law & Order* (1990–) intentionally avoids establishing shots. Scenes begin with the characters already in place and end before the characters leave. This gives maximum time for the plot to unfold, necessary for a program as thickly-plotted as *Law & Order* tends to be.

**USAGE:** *Establishing shot* may be used synonymously with *master shot*, though they are technically not the same thing.

*Compare* **master shot; reestablishing shot.**

**Estar; Kodak ~ ; ~ film base** *n.* **1.** The trade name for a brand of polyester base film first introduced in 1960 by the Eastman Kodak Company. Estar is tougher and longer lasting than acetate base, making it ideal for interpositives, internegatives, release prints, and archival storage. Its durability makes it undesirable for use as a camera negative. The film will not easily tear so a camera jam could result in physical damage to the camera. Acetate negative film usually will give way before the camera is permanently damaged. **2. estar:** The generic name polyester base film, even film that is not produced by Kodak under the Estar name (much the same as using Hoover for vacuum cleaner, Kleenex for facial tissue, or Xerox for photocopier).

**esthetics** ACADEMIC *n. See* **aesthetics.**

**estimate sheet** *n.* A summary budget presented on one sheet with high-level aggregate budget categories covering both above-the-line

and below-the-line expenses, or a series of sheets giving a more detailed budget breakdown. *See* **top sheet.**

**estimated budget** BUSINESS *n.* The first projection of how much something will cost; a rough budget approximating production costs based on standard industry fees and historical percentages. The typical budget life cycle includes an estimated budget followed by a preliminary budget and production budget. Along the way there will be various adjusted and revised budgets.

**Estudios Churubusco Azteca** *n. See* **Churubusco Studios.**

**ETA** ABBR. *n. See* **Entertainment Trades Alliance.**

**eternal child archetype** ACADEMIC *n.* The uninitiated individual, the idealist, the child, and the poet. Tom Hanks played the eternal child in *Big* (1988) and *Forrest Gump* (1994). Tom Cruise played this part as Maverick in *Top Gun* (1986). With a more sinister twist, Oscar Wilde created Dorian Gray. Often, this archetypal character develops through a coming-of-age story, involving a tragic fall due to the insubstantiality of his personality. In other situations, this character is used for comedic effect, often a cute child or a bumbling adult.

**ethnic film** *n.* A work that presents a detailed and realistic view of a particular social class or ethnic group.

**ethnic media** *n.* Media that targets a specific ethnic group, such as a Spanish-language television station in a predominantly English-speaking market.

**ethnographic film** *n.* A work that documents a specific culture.
Ethnography is a branch of anthropology concerned with the scientific study of an individual culture. Ethnographic films, then, are the audiovisual record of a culture. Two of the earliest ethnographic films were *In the Land of the War Canoes* (1914), focusing on the Kwakiutl Indians of British Columbia, Canada, and *Nanook of the North* (1922), focusing on an Inuit Eskimo family in northern Canada. The first anthropologists to produce motion pictures as part of scientific ethnographic research were Gregory Bateson and Margaret Mead, who documented their cultural studies of Bali and New Guinea in the 1930s on film, and then released six short films based on their work in 1952, including *Trance and Dance in Bali*.
*Compare* **visual anthropology.**

**ETSI** ABBR. *n. See* **European Telecommunications Standards Institute.**

**[1]eTV** ABBR. *n. See* **enhanced TV.**

**[2]ETV** ABBR. *n.* **1.** *obs.* **Educational Television:** The block of UHF and VHF television channels in the U.S. set aside by the FCC in 1952 for non-commercial, educational television. The first ETV station, KUHT operated by the University of Houston, went on the air on May 23, 1952. The first educational television station of any sort in the U.S. was Iowa's W9XK, which operated a mechanical television station service for local schools from 1932 to 1939. ETV gave way to PTV (Public Television) with the passage of the Public Broadcasting Act of 1967. **2. educational television:** A non-commercial television station primarily devoted to educational broadcasting.

**EUREKA E!95; EU95** *n.* An HDTV standard developed by EUREKA, the pan–European industrial research organization established in 1985. The E!95 development project began in 1986 and completed in 1995. The result was a proposal for an HDTV system patterned after key characteristics of the existing PAL analog television standard. E!95 calls for 1250 interlaced lines per image (exactly twice that of PAL) with 50 fields per second (the same as PAL) and a 16:9 aspect ratio (as opposed to the 4:3 aspect ratio of PAL). The EUREKA Web site is www.eureka.be.

**Euroconnector** *n. See* **SCART.**

**European Broadcasting Union** *n. See* **EBU.**

**European Cable Communications Association; ECCA** *n. obs. See* **Cable Europe.**

**European Film Academy; EFA** *n.* A motion picture industry professional association based in Berlin, Germany, established in 1989 to promote European film culture. The Academy presents conferences, seminars, and workshops throughout the year, culminating in the annual European Film Awards. The Academy Web site is www.europeanfilmacademy.org.

**European Film Awards** *n.* The annual awards, established in 1989, presented by the European Film Academy to honor European cinema. The European Film Awards Web site is www.europeanfilmacademy.org/htm/Awards.html.

**A European Film Award statuette (courtesy European Film Academy, www.europeanfilmacademy.org).**

**European Group of Television Advertising; EGTA** *n.* The trade association headquartered in Brussels, Belgium and established in 1974 to represent the advertising interests of European commercial television stations. The EGTA members represent over 100 television stations in Europe, Canada, Korea, Iran, and Morocco, which between them account for more than 65 percent of television advertising in Europe. The EGTA monitors public policy and legislation that might affect commercial television advertising and lobbies European government institutions on behalf of its members' interests. The EGTA Web site is www.egta.com.

**European Telecommunications Standards Institute; ETSI** *n.* An independent organization responsible for the development and promulgation of telecommunications and broadcasting standards in Europe. The ETSI Web site is www.etsi.org.

**European widescreen** *n.* An aspect ratio of 1.66:1. The most common European aspect ratio, comparable to the U.S. 1.85:1.

**Euterpe** *n. See* **muse.**

**evaluative journalism** ACADEMIC *n.* The genre of reportage practiced by film critics, combining descriptive information (genre, cast, plot, etc.) with an opinion on the merits of the work. Studies conducted on the impact of film reviews on financial performance generally show that the descriptive elements have a greater impact on consumers' decision making than the opinion expressed by the reviewer. *Compare* **signaling properties.**

**evangelical program** *n.* A religious program that focuses on the teachings of the Christian gospel, especially the four gospels of the *New Testament*.

**EVD** ABBR. *n.* A high-definition DVD standard developed by Beijing E-world Technology with the support of the Chinese government. An EVD player uses the same red laser reader and MPEG-2 video/audio encoding employed by traditional DVD players, but stores up to 105 minutes of high-definition video (1920 × 1080i or1280 × 720p) and 6-channel surround sound audio. The format was introduced on November 18, 2003. [An initialism of *Enhanced Versatile Disc*.] *Also* **Enhanced Versatile Disc.** *Compare* **DVD; UMD; VCD.**

**even sync** *n. See* **editorial sync.**

**event** *n.* A unit of television programming, such as a movie, an episode of a television series, a newscast, or a sporting event; a broadcast data stream with a defined start and end time.

**event information table; EIT** *n.* Data carried in a digital television transport stream concerning events or programs carried in the stream, both now and later (event name, start time, duration, etc.). *Compare* **network information table; service description table; time and date table.**

**event television** *n.* **1.** Originally: live television coverage of a major news story, sports contest, or other live event. **2.** Commonly: any television program that is heavily promoted. The original definition was expanded in the 1960s to include television premieres of major motion pictures, made-for-TV specials, and other created television events. *Compare* **appointment television.**

**events marketing** *n.* Sponsoring an event to generate publicity.

**Everyone** *n. See* **E.**

**evidentiary editing** *n.* Editing that serves to further a documentary's central argument or thesis rather than working to preserve the traditional narrative found in fiction film editing. [Coined by Bill Nichols, documentary and ethnographic film authority and past–President of the Society of Cinema Studies.]

**EVR** ABBR. *n. See* **Electronic Video Recording.**

**exa-; E** *aff.* Ten raised to the 18th power ($10^{18}$) or 2 raised to the 60th power ($2^{60}$). [Clipped from the Greek *hexa-*, from *hex*, meaning six. In reference to the value of 1,000 raised to the 6th power.] *Compare* **$^2$bit; byte.**

**exact cut** *n.* The precise length of a shot intended for use in an optical composite or visual effects sequence.

**exaggerated perspective** *n.* A shot composed so that objects appear to be closer to, or farther from, the camera than they actually are, based on the audience's assumptions of the impact that visual perspective has on an object's size. Technically, all forced perspective techniques take advantage of exaggerated perspective, including foreground and background miniatures. However, it is possible to change the apparent size of objects in the camera's view without using miniatures.

In the *Lord of the Rings* trilogy (2001, 2002, 2003), there are several characters of markedly different size played by human actors: hobbits (quite short), dwarves (moderately short), humans (normal height), and the wizard Gandalf (taller than most). For the most part, the actors are not the same height as the characters they play. One could film each actor's performance individually in front of a blue screen and create a composite shot in post-production, but this presents a number of problems — particularly timing the performances of the various actors so that they appear to interact with one another. Instead, several of the shots where more than one type of character appears use exaggerated perspective. The shot is composed so that the point where the actors' feet touch the ground does not spoil the illusion (the same concern as with all foreground and background miniatures) and then Gandalf is positioned closest to the camera (appearing larger than the actor playing him), the dwarves are placed in the middle distance (appearing shorter than the actors playing them), and the hobbits are farthest away (appearing quite small). All of the actors are given appropriate eye lines so they seem to be looking at one another and the scene is blocked so that if they cross in front of another actor, the illusion is not dispelled. Since the whole effect can be viewed through the camera, any necessary adjustments can be made on the set. The same technique was used extensively in *Darby O'Gill and the Little People* (1959) when leprechauns appear in the same shot as humans. The illusion works and can be easier on the actors and less costly for the producer than doing everything as a matte shot.

Another exaggerated perspective technique was used extensively by Fritz Lang in his silent films and by Disney in the construction of Sleeping Beauty Castle at Disneyland. To make Sleeping Beauty Castle appear larger than it is, the "stone blocks" from which it is constructed and its general dimensions get smaller as one moves up the structure. Fritz Lang would construct a special set for each shot so that the perspective would be perfect and the set would appear to be much larger than it actually was. A similar technique was used for a scene in *Willy Wonka & the Chocolate Factory* (1971). The actors appear at the end of what seems a very long hallway with a door at the end. As they walk down the hall, it becomes apparent that it is actually quite short but that the walls and ceiling converge on a very small door. In this case, the illusion of forced perspective created by constructing a set with exaggerated perspective was intentionally shattered for comedic effect. A similar gag was used during the French Revolution sequence in *History of the World: Part I* (1981).

**Excelsior Sound Effects Cabinet** *n. See* **Allefex.**

**exchangeable image file format** *n. See* **Exif.**

**exciter lamp** *n.* A small incandescent projector lamp that emits an unvarying light that shines through the optical sound track portion of a film to illuminate the optical sound reader. The variations in the optical sound track cause variations in the light intensity recorded by the sound reader that are first converted into electricity and then into sound.

**exclusions** BUSINESS *n.* Income that is not included in the accountable gross when calculating profit participations.

**exclusive engagement** *n.* The agreement under which a film is made available only at a single theater in a specific geographic market for a specified period of time. *Also* **exclusive opening; exclusive run.**

**exclusive opening** *n. See* **exclusive engagement.**

**exclusive release** *n.* A release pattern where a film is distributed to only a handful of carefully selected theaters intended to reach a specific target audience.

**exclusive representation agreement** LEGAL *n.* A variation on the option/purchase agreement where a producer or agent obtains the exclusive right to sell a project or contract an individual's services for a specified period of time.

**exclusive run** *n. See* **exclusive engagement.**

**exclusivity** LEGAL *n.* A contractual clause that sets forth a restricted and often sole relationship with respect to the matters covered by the contract. For example, for writers, an exclusivity clause guarantees a screenwriter's right to be the sole writer on a project. (Only about two percent of screenwriters have sufficient clout to insist on this clause in their contracts.) Commercial television distribution contracts often grant exclusive playback rights to a broadcast station within the market it serves. (In the U.S., FCC rules prevent cable television operators from carrying distant signals that violate a local television stations' exclusivity agreements.)

**exec** *n.* Studio executive. [Used as industry trade paper jargon.]

**executive producer; EP** *n.* **1.** One who arranges the financing for an audiovisual work or who has made a significant contribution to the development of the literary property, typically including securing the underlying rights to the material on which the work is based. During the Studio Era (1927–1954), this credit was rarely given since the studios were the primary financiers. As the Studio Era came to an end and most films became independent productions or negative pickups, executive producers abounded.

**USAGE:** Due to the unregulated nature of producer credits, someone with the title executive producer could actually have little to do with the production. The title may be handed out as a perk to the film's star, the star's

agent or manager, etc., a practice that the Producers Guild of America is working to combat.

**2.** The creator or creative supervisor of a television program; the senior or most influential writer on a show. *Compare* **production executive.**

**executive story consultant** *n.* A writer hired as a script doctor to improve some element of a television script. While common from the 1970s through the 1990s, this credit is rarely used today and has been mostly supplanted by "consulting producer." *Also* **consulting producer.** *Compare* **story consultant.**

**executive story editor** *n.* A senior story editor who supervises the activities of other story editors working on a television production. *Compare* **story editor.**

**Exempt** *n. See* **E.**

**exhib** *n.* [Industry trade paper jargon.] *See* **exhibitor.**

**exhibition; public ~** *n.* **1. theatrical ~ :** The presentation of a projected audiovisual work before a paying audience. The end point in the production-distribution-exhibition chain. **2.** Showing an audiovisual work on television; a telecast.

**exhibition days** LEGAL *n.* A common television distribution contractual clause that specifies the maximum number of different days during which a particular work may be broadcast within a set period of time. *Compare* **unused exhibition.**

**exhibitor; exhib; motion picture ~ ; theatrical ~** *n.* **1.** One who presents an audiovisual work as a public performance in exchange for payment from the audience. **2.** The owner or operator of a motion picture theater. May be part of a theater circuit (chain) or an independent operator. The exhibitor can be thought of as the film's retailer. *See* **house.**

**exhibitor chain; exhibitor circuit** *n. See* **[1]circuit.**

**exhibitor discount** BUSINESS *n. See* **[2]adjustment; settlement transaction.**

**exhibitor financing** BUSINESS *n.* Production financing provided by an individual or company employed in motion picture exhibition.

**exhibitor type** *n.* A categorization according to the means by which a work is presented to the public, ranging from a traditional theatrical exhibitor using film projection to direct satellite broadcast subscription television service.

**exhibitor's bid** BUSINESS *n. See* **bid.**

**exhibitor's campaign manual** *n. See* **press kit.**

**exhibitor's net** BUSINESS *n.* **1.** The exhibitor's net income including all sources of revenue. **2.** The portion of the theatrical box office retained by the exhibitor.

**Exif** ABBR. *n.* A standard digital image file format that supports the inclusion of metadata describing the associated still digital image (recorded using JPEG and TIFF image formats) or sounds (recorded using the WAVE audio format) and facilitates data exchange between software programs or hardware systems. The Exif metadata can describe the camera used to take a picture, attributes of the picture (resolution, compression, exposure, *f*-stop, etc.), the date and time the picture was taken, etc. Exif was originally developed by the Japanese Electronics Industry Development Association (JEIDA) in 1998 and last updated in April 2002.

**USAGE:** The term is properly presented as *Exif*, using the international convention of capitalizing only the first letter of an initialism. In the U.S., one often sees it presented as *EXIF*, using the American convention of capitalizing the first letter of each word that contributes to an initialism.

[An initialism of *Exchangeable Image File Format*.] *Also* **exchangeable image file format.**

**existing light** *n. See* **available light.** *Compare* **ambient light.**

**exit** *n.* Leaving the stage or departing from a scene or shot: *Sally's exit comes just before the pie fight.*

Charles Jehlinger of the American Academy of Dramatic Arts offered actors the following advice, "Stay in character at least five feet beyond the exit line. You commit mental murder when you drop out of character before your exit. Build to your exits, don't drop down on them."

*Compare* **entrance.**

**exit line** *n.* The point on a set where an actor can no longer be seen on camera. Once an actor steps beyond the exit line, he is off camera. To be safe, an actor should stay in character and continue moving until well beyond the exit line. Otherwise, the audience may see the actor change out of character, thus breaking the illusion of reality.

**exit music** *n. obs.* Specially composed music that played after a motion picture was over while the audience was leaving the theater. Now that motion pictures commonly have extended end credits, the music that plays during these credits has taken the place of exit music. *Compare* **entr'acte; intermission; overture.**

**exit poll** *n.* A survey of an audience to obtain their reaction to an audiovisual work that they have just seen.

**EXLS** ABBR. *n. See* **extreme long shot.** *Compare* **script abbreviation.**

**expanded cinema** *n.* An evolved form of New American Cinema's nonrepresentational film movement that took advantage of technological developments in the 1970s including computer graphics, videography, and laser holography.

**expanded polystyrene** *n.* A lightweight, rigid plastic foam, commonly used in the construction of sets and props.

**expander** *n. See* **volume expander.**

**expansion factor; expansion ratio** *n.* The difference between the amount of data or signal dynamic range in a compressed format and the amount of data or dynamic range after it has been restored to an approximation of its original state, usually expressed as a numeric ratio such as 1:5. The opposite and complement of compression.

An expansion factor of 1:2 indicates that for every unit of size input, the expanded output consumes two units: it is twice the size or has twice the dynamic range.

**expected rights** LEGAL *n.* The distribution rights that one anticipates will become available at some future date, allowing advance planning, sales, bookings, etc. At some point, sufficient actual rights must be obtained to cover any anticipated commercial exploitation.

**expeditor** *n.* One who is responsible for the physical movement of film elements within a post-production facility.

**expendables** *n.* Miscellaneous items that are consumed through use. Each production department has its own sort of expendables. Individually, they do not cost very much, but collectively, they represent a significant expense. Expendables can range from paperclips and toner cartridges in the production office, to makeup sponges and gaffer's tape on the set.

**experience good; experience product** *n.* A product or service whose quality and fair price cannot be judged in advance — one must experience the product or service before one can determine how much one likes it.

Creative works, including audiovisual works, are inherently experience goods. As a result, the market value of an experience good is never determined until after is is made available to consumers, with consumer taste

being determined independently of production budget, critical acclaim, or the fame of individuals involved in the production.

**experimental film** *n.* A non-commercial work that avoids the filmmaking or storytelling conventions of the day, often avoiding the depiction of objective reality. *Compare* **avant-garde; New American Cinema; underground film.**

**exploit** BUSINESS *v.* To use a creative work for commercial advantage. In this context, *exploit* is a good thing.

**exploitation** *n.* **1.** Using to the greatest possible advantage, often a commercial advantage: *The exploitation of Alan's latest film will return triple our investment.* **2.** An advertising or marketing campaign. ➢ *mod.* **3.** Placing gratuitous emphasis on sex or violence.

**The cast of MGM's exploitation picture *Freaks* (1932) was banned in a number of countries during its initial release. It was not allowed into the United Kingdom until 1963, and then only with an X rating (courtesy Heritage Auctions, www.ha.com).**

**exploitation picture** *n.* A work that emphasizes a gratuitous thematic element, usually sex or violence, often with little social or artistic redeeming value. Such works may exploit the public's voyeuristic interest in tragic events, famous people, or the less fortunate, as with *Freaks* (1932). Exploitation pictures often focus on subjects that are taboo in mainstream media leading to low-budget, independent productions such as Russ Meyer's *The Immoral Mr. Teas* (1959), the first commercially successful skin flick in the U.S. following the introduction of the Hays Code in 1930. *Compare* **genre picture; sexploitation.**

**exploitation window** LEGAL *n.* The time during which a work may be commercially exploited in a given media or distribution channel, market or territory, and language.

**exploitative approach** *n.* A marketing campaign that emphasizes the gratuitous thematic elements in an audiovisual work.

**explosives specialist** *n. See* **pyrotechnician.**

**exponential zoom** *n.* A zoom shot where the apparent image size increases or decreases at a constant rate throughout the zoom.

When using a digital video editing system, one can program a zoom from one virtual focal length to another. If the zoom is then performed in a linear fashion (the focal length changes at a constant speed from start to finish), the rate of image growth will seem to slow down as the focal length increases (zooms in) or speed up as the focal length decreases (zooms out). To give the image the appearance of a constant rate of change, the zoom must progress at an exponential rate — specifically, it must use a logarithmic rather than a linear scaling factor. If the focal length changes logarithmically, then the apparent image size will increase or decrease at a constant rate. This is not an issue when using a physical zoom lens because the lens is already constructed using a logarithmic scale, so when one adjusts the lens at a constant rate the focal length changes at a logarithmic rate. *Also* **logarithmic zoom.**

**exporting culture** *n.* Representing one's culture in export goods. For instance, since 1924 the U.S. has been charged with exporting its culture around the globe through Hollywood movies to the detriment of indigenous culture and local film industries. *Compare* **cultural imperialism.**

**expose** *v.* To subject raw film stock to sufficient light to create a latent image in the emulsion that is later developed into a visible one through laboratory processing.

**exposed film** *n.* Photosensitive film that has been exposed to light (recording a latent image), but not yet processed (developed).

**exposition** *n.* Explanatory or background material that establishes the situation, characters, and events present in a work.

When well done, exposition blends seamlessly into a work, providing the audience with all the information necessary to understand what is happening (and often more importantly, why it is happening) without intruding into the narrative flow. When poorly done, it is often delivered through awkward dialogue and generally considered to be a sign of lazy writing (violating the "show don't tell" rule).

Obvious exposition was particularly popular in 1950s science fiction movies. One of the key functions of the scientist's beautiful daughter was to give the brilliant scientist someone to whom he could explain everything. The aptly named character Basil Exposition in *Austin Powers: International Man of Mystery* (1997) does nothing but deliver obvious expository dialogue.

An illustration of bad expository writing appears in *Ebert's Bigger Little Movie Glossary* (pub. 1999); "You know Betty, we've been married now for five years, and you work in the bean canning factory. I of course have been farming now for all of my life, but despite that, we're still pretty good detectives. I'm sure you remember the assassination of the president of the 4H Club."

**expository** *mod.* Relating to exposition; serving to explain; illustrative: *The expository dialogue was well crafted and fit seamlessly into the work.*

**exposure** *n.* **1.** The process of shining focused light on photosensitive film to create a latent image that can later be made visible and permanent through chemical processing (development). **2.** The intensity of the light that reaches the film or imaging device in a camera. Principally controlled by the amount of light illuminating the subject and the camera lens aperture setting. **3.** The length of time that light is allowed to reach the film or imaging device in a camera. Principally controlled by the shutter angle and the camera running speed (frames per second). **4.** The amount of light (intensity × time) used to register an image on film or a video imaging device. Often measured on a logarithmic scale ($\log_{10}$). **5.** A single image created on film when it is properly exposed to focused light and then chemically processed. **6.** Publicity or public awareness: *Alan will do almost anything if it will increase his exposure. Compare* ***f*-stop; T-stop.**

**Linear Zoom**

| Lens Focal Length | 50mm | 100mm | 150mm | 200mm | 250mm | 300mm | 350mm | 400mm | 450mm | 500mm |
|---|---|---|---|---|---|---|---|---|---|---|
| Change in Focal Length | — | 50mm | 50mm | 50mm | 50mm | 50mm | 50mm | 50mm | 50mm | 50mm |
| Image Magnification | — | 100% | 50% | 33% | 25% | 20% | 17% | 14% | 13% | 11% |

**Exponential Zoom**

| Lens Focal Length | 50mm | 65mm | 84mm | 108mm | 139mm | 180mm | 232mm | 300mm | 387mm | 500mm |
|---|---|---|---|---|---|---|---|---|---|---|
| Change in Focal Length | — | 15mm | 19mm | 24mm | 31mm | 41mm | 52mm | 68mm | 87mm | 113mm |
| Image Magnification | — | 29% | 29% | 29% | 29% | 29% | 29% | 29% | 29% | 29% |

**exposure bracketing** *n. See* **bracketing.**

**exposure calculator** *n.* A tool used to determine the proper exposure given the lighting conditions and type of film employed. *Also* **exposure table.**

**exposure effect; mere ~** *n.* A psychological phenomenon where repeated exposure to something increases one's liking for that thing.

For example, repeated exposure to an advertisement can increase one's positive opinion of a product without ever actually having tried the advertised product. There is a threshold, however, when repeated exposure becomes overexposure, leading to boredom (when one stops paying attention to an advertisement or stops liking a favorite food) and active dislike.

This phenomenon encourages repeated advertisements for a product to increase consumer recognition and desire for the product, as well as regular changes to the advertising message to avoid having consumers tune out the message or dislike the product. This phenomenon also adds to the ebb and flow of popularity for a particular genre, star actor, etc. After sufficient exposure, people may start seeking something out, but after too much exposure, people may start avoiding that same thing.

**exposure guide** *n.* The film manufacturer's instructions for achieving proper exposure in various lighting conditions.

**exposure index; EI** *n.* The numeric measure of a film's relative sensitivity to light; a film's speed. Commonly abbreviated E.I. and measured on the ASA/ISO scale or the DIN scale. *Also* **exposure rating.** *See* **speed rating.**

**exposure latitude** *n.* The range of exposures that will result in an acceptable image.

**exposure meter** *n.* An instrument that measures the amount of light falling on a subject (incident-light meter) or emitted or reflected by a subject (reflected-light meter). *Also* **light meter.**

**exposure rating** *n. See* **exposure index.**

**exposure report** *n.* A report from the film lab giving the timing light settings used when printing each shot.

**exposure sheet** *n.* A document used in animation that details the action, vocal sounds, musical beats, and sound effects taking place in each frame that will be photographed. Each entry on the exposure sheet translates to a drawing that must be produced.

The typical exposure sheet is divided into 80 lines, numbered 1 through 80 along the left margin. Each line represents a frame of film. At 24 frames per second, there are 80 frames in 5' of film, which translates to 3⅓ seconds of screen time. Each row of the exposure sheet indicates what sounds, musical beats, or key bits of action begin or end (or continue through) that specific frame of film. If there are no significant changes from one frame to the next, a new drawing is not necessary and the prior one may be reused.

*Also* **X-sheet.** *Compare* **animation timing; track analysis.**

**exposure table** *n. See* **exposure calculator.**

**exposure test strip** *n. See* **sensitometric strip.**

**exposure time** *n.* The elapsed time that a camera, printer, or projector shutter is open, exposing the film to light. This is followed by the advance cycle, during which the film moves ahead to the next frame. In a camera, the exposure time and film advance cycle are the same duration. In a projector, the film advance cycle is shorter than the exposure time to reduce apparent flicker.

**expressionism; German ~** *n.* An artistic movement of the early twentieth century.

According to cultural historian Walter Laqueur, "To try to define Expressionism is a thankless task given the inchoate character of the movement." In general terms, expressionism emphasized the subjective view of the author, rejecting naturalism and any attempt to depict the real world. Expressionism was both a visual and literary movement, but it is perhaps best known as the cinematic style characteristic of German filmmakers from 1919 through 1933 (German Expressionism), with its distorted and exaggerated images, unnatural angles, heavy shadows, and forced or false perspectives. The most famous examples are *Das Cabinet des Dr. Caligari* (*The Cabinet of Dr. Caligari*, 1919) and *Nosferatu, eine Symphonie des Grauens* (*Nosferatu, a Symphony of Horror*, 1922).

*Compare* **Aestheticism; Dadaism; formalism; impressionism; magical realism; modernism; naturalism; realism; surrealism.**

**Peter Lorre in Fritz Lang's *M* (1931), a noted example of expressionism (courtesy Heritage Auctions, www.ha.com).**

**EXT; Ext; ext** ABBR. *n. See* **exterior.**

**extemporize** *v. See* **ad lib; improvise.**

**extended-definition television** *n. Also* **EDTV.**

**extended display identification data** *n. obs. See* **EDID.** *Compare* **E-EDID.**

**extended scene; extended shot** *n.* A segment in a rough cut with blank leader added to the head or tail to indicate that a portion is missing and must be replaced.

**extended subsplit** *n.* A cable television system frequency division scheme that allows bi-directional traffic on a single coaxial cable. Upstream reverse channel signals come from the customer to the headend in the 5 to 42 MHz band. Downstream signals go from the headend to the customer in the band from 50 or 54 MHz up to the upper frequency limit of the cable system. *Compare* **high split; low split; mid split; subsplit.**

**extended VCD** *n. See* **XVCD.**

**extension** *n.* A scheduling adjustment on a union-governed set where the director calls for a 30-minute delay of a meal break to allow sufficient time to complete the shot then in progress. *Compare* **forced call; grace; meal penalty; night premium; premium overtime.**

**extension arm; extension grip arm** *n.* A stainless steel tube with a 2½" grip head affixed to one end, generally available in 20" and 40" lengths. If the arm has a ⅝" outside diameter it can be used as a boom with baby light fixtures. *Also* **gobo arm; grip arm.** *Compare* **grip head.**

**extension tube** *n.* A hollow metal tube that can be added to long lenses to turn them into macro lenses for extreme close-up work. The lens is attached to one end of the tube and the other end is attached to the camera. Extension tubes commonly come in a set with various lengths that can be combined to create even more variations. Only a small portion of the original image is being stretched to fill the frame, so the amount of light hitting the film is much less than were the lens used by itself. As a result, a wider aperture or more light must be used to achieve the same level of exposure. Extension tubes will not work properly with short lenses.

**exterior** *n.* **1.** A scene that appears to take place out of doors, even though it may actually be filmed on a soundstage. ➢ *mod.* **2.** Something that is out of doors: *The exterior set melted in the rain.* ➢ *n.* **3. EXT.; Ext:** A script notation indicating an exterior scene or shot. *Compare* **interior; location.**

**exterior lighting** *n.* The natural and artificial light used to illuminate an exterior shot. *Compare* **interior lighting.**

**exterior set** *n.* A film set that is out of doors. It is possible for an exterior set to represent an interior scene, though this is not as common

as it was during the early Silent Era (c. 1890) when the sun was the primary source of illumination. *Compare* **interior set.**

**external budget** *n.* A summarized budget, generally providing worst-case cost estimates for review by investors, etc. *Compare* **internal budget.**

**extinction frequency; erase frequency** *n.* In analog magnetic tape recording, the high frequency beyond which significant cancellation occurs because its wavelength, when recorded on tape at the specified tape speed, approaches the width of the head gap. The result of recording a tone at the extinction frequency is to erase the tape.

**extra** *n.* An actor who appears as a non-specific, non-speaking character, usually as part of a crowd or in the background of a scene, providing a sense or realism that would be lacking if only the principal actors appeared on screen. Extras are generally hired for short periods of time, not the entire production. Extras may provide all or part of their own wardrobe. Unlike bit players, extras rarely receive screen credit. *Also* **supernumerary.** *See* **atmosphere; background.** *Compare* **bit player; dress extra; interview extra.**

**extra release** *n.* A contract between a producer and an individual who may appear recognizably in an audiovisual work but who does not deliver any lines on camera, allowing that person's likeness to appear in the finished work.

**extradiegetic** ACADEMIC *mod.* An element of a work that is not directly related to the story. [A blend of *extra* (Latin, meaning outside) and *diegetic* (from the Greek *diegesis*, meaning the recounted story).] *Compare* **diegesis.**

**extrapolation** *n.* The process of producing new information by extending the patterns established by the existing information, often used to predict the next occurrence in a series. *Compare* **interpolation.**

**extras** *n. See* **extra.**

**extreme** *n.* A primary animated character pose, or key frame, created by the animator. The motion between extremes is created by the in-betweener. *Compare* **in-betweening.**

**An extreme close-up (definition 1) (illustration by William Mitchell, www.largedarkshape.com).**

**extreme close-up** *n.* **1.** Closer than a close-up; a shot that isolates the details of an object. The camera is so close that the film's frame can only show a small portion of the subject, such as most of actor's head, or just an eye. **2. ECU; XCU; ec/u:** A script notation indicating a change to an extreme close-up. *Also* **detail shot.** *Compare* **warner brothers.**

**extreme high-angle shot** *n.* Higher than a high-angle shot; a shot from high above looking down. *Compare* **bird's-eye view.**

**extreme long shot** *n.* **1.** A wide-angle shot that is longer than a long shot; a shot taken at such a distance that the subject is barely discernible. Sherif Ali ibn el Kharish (played by Omar Sharif) is introduced in *Lawrence of Arabia* (1962) using an extreme long shot that at first appears to show only empty desert. Aerial shots often begin or end as extreme long shots. **2. ELS; EXLS; XLS:** A script notation indicating a change to an extreme long shot.

**extreme low-angle shot** *n.* Lower than a low-angle shot; a shot from well below looking up.

**extreme wide-angle lens** *n. See* **fisheye lens.**

**extreme wide-angle shot** *n.* Wider than a wide-angle shot. Either an extreme long shot (photographed from far away) or a close shot photographed with a fisheye lens.

**extrude** *v.* To extend a two-dimensional shape into three-dimensional space. This is a common technique for creating basic objects in 3-D computer graphics. For example, a circle extruded into 3-D space becomes a cylinder while an extruded square becomes a box.

**eye-catch** *n.* A still image or short animation sequence commonly shown just before and after commercial breaks in televised anime. Sometimes, an eye-catch is also included in direct-to-video anime in keeping with the televised style. In this case, it provides a visual timing cue for the viewer, indicating how much of the program remains — for example, marking the half-way point.

**eye contact** *n.* When one looks directly into the camera. Generally avoided in fictional works, but a regular feature of news reports.

**eye-level** *n.* The approximate height from the ground of a subject's eyes. *Compare* **camera angle; high angle; low angle.**

**eye-level angle; eye-level shot** *n.* A level or horizontal angle with the camera set even with the action; a shot taken with the camera placed at or near the subject's eye-level rather than the camera operator's eye-level. This provides a subjective experience for the viewer since the world is seen from a specific perspective, rather than the generic perspective of the omniscient camera. In *E.T. the Extra-Terrestrial* (1982), the camera is positioned at the eye-level of the children so that the world is seen through a child's eyes. High- and low-angle shots are identified as being above (looking down) or below (looking up) eye level.

**eye light** *n.* A small light shown on an actor's face to highlight the eyes or give them a sparkle. *See* **catchlight; kick; obie.**

**eye sync** *n.* Manually synchronizing image and sound that were recorded separately without the use of synchronizing marks.

**Eye web** *n.* The CBS television network (in reference to the characteristic CBS logo): *The Eye web has developed a reputation for appealing to older viewers.* [Industry trade paper jargon.] *Compare* **Alphabet web; Peacock web.**

**eyeballs** *n.* Television viewers. *Compare* **butts in the seats; fannies.**

**eyebrow** *n.* A shade attached to the end of a lens to keep stray light from striking the lens, causing lens flare. *Compare* **lenser.**

**eyecup** *n.* The part of the camera viewfinder that comes in contact with the operator's face during normal operation. The eyecup serves to block unwanted light and makes the image in the viewfinder easier to see. If it is particularly deep, the eyecup may have a small hole to prevent a suction action when the operator attempts to pull his head away from the viewfinder. For hygienic reasons, the eyecup often has a disposable cover that can be replaced between operators.

**eyeline** *n.* **1.** Where an on-screen actor is, or appears to be, looking. Eye lines are particularly important in close-ups and other shots where the camera does not show both the actor and where the actor is looking. Actors are often given something to look at off-camera that will have them looking in the proper direction when the different shots are edited together. This ensures a consistent eyeline between takes. **2.** The line of sight from an audience member to the screen. *Also* **sight line.** *Compare* **clear the eyeline.**

**eyeline match; ~ ing cut** *n.* A cut between two shots that creates the illusion that the subject of the one shot is looking at an object in the

other shot. This could be anything from an actor looking at a clock to two actors having a conversation where they each appear on the screen one at a time.

**Eyemo** *n.* The trade name for a very small, commonly remote control-operated camera that can hold up to 100 feet of film. It is often placed in a protective crash housing and used for filming stunts that are deemed too impractical and dangerous for camera operators or more expensive cameras. Since the Silent Era (c. 1886–1930), Eyemo cameras have been prized for their small size and ability to fit into unusual places. *Compare* **Aaton; Akeley; ARRI Group; Bell+Howell; Éclair; Mitchell Camera Company; Moviecam; Panavision.**

**eyepiece** *n.* The lens through which one looks when using a camera. *Compare* **viewfinder.**

**eyewitness news** *n.* A style of local television news that originated in the U.S. in 1968. Rather than have the studio-based news anchor read all of the news stories (and provide voice-over narration for filmed reports from the field), eyewitness news features field reporters delivering their own stories on camera. The eyewitness news format took off in 1973 when electronic news gathering (ENG) made live reporting from the field economical and practical. Eyewitness news formats often include ad libbed banter between the news anchors and the field reporters between the stories.

The concept for the eyewitness news format may have originated in San Francisco during the 1968 newspaper strike when public television station KQED began airing a program featuring out of work newspaper reporters who appeared on camera to relate the top stories of the day. It was first put into regular practice later that year by Albert T. Primo at KYW-TV in Philadelphia. Primo reasoned that since his field reporters were being paid as performers under an AFTRA union contract, he could put them on the air without having to pay them any more money. At the same time, he also introduced a lighter, more informal structure to the news program, including the chatter between anchors and reporters, to help differentiate his new news format from the more formal news anchor-focused formats common at the time.

*Compare* **action news; happy talk news; reportage.**

**F** *mod.* An estimated measure of the amount of light let in through a type of lens (the ratio of focal length to effective aperture). Also useful in determining the likely depth of field. *Compare* ***f*-number; *f*-stop; T.**

**F connector** *n.* An inexpensive, but not very durable, coaxial cable connector available in screw-on and push-on varieties. Commonly used with consumer-grade equipment such as televisions. *Compare* **BNC connector; RCA connector; XLR connector.**

***f*/#** *n.* An *f*-stop notation, such as *f*/11 or *f*/2.8. *Compare* **T/#.**

***f*-number** *n.* The numerical notation for an *f*-stop; the focal length of a lens divided by the diameter of the aperture. Theoretically, all lenses at the same *f*-number produce images of equal brightness. Practically, there can be significant variation from lens to lens, depending on the number of lens elements, their coating, etc. Varifocal (zoom) lenses are particularly susceptible to light loss, where a certain amount of light is absorbed by the lens itself resulting in an unexpected, if slight, underexposure. *Also* ***f*-stop number.** *Compare* **relative aperture; T-number.**

***f*-stop; f/stop** *n.* The most common measurement of the aperture setting of a lens. The lower the *f*-stop, the wider the aperture and the more light allowed through the lens; the higher the *f*-stop, the smaller the aperture and the less light allowed through the lens.

Lens speed is judged by the minimum *f*-stop (widest opening) supported by the lens. Thus, a lens with a maximum opening of *f* 1.4 is faster than a lens with a maximum opening of *f* 8 and should require less light to achieve a properly exposed image.

**The effect on image exposure as the f-stop is adjusted from f 4 to f 5.6 and f 8, from left, reducing the aperture size and the amount of incoming light by half with each full f-stop adjustment (photograph by Shahla Omar, www.shahlaomarphoto.com).**

In theory, opening the lens aperture one *f*-stop wider will admit twice as much light. The reverse is also true, so an aperture setting two *f*-stops smaller should admit ¼ as much light. (The lens itself absorbs some of the light, so *f*-stops are not 100 percent accurate in predicting exposure.)

An *f*-stop is calculated mathematically as the focal length of the lens divided by the diameter of the aperture and is expressed as an *f*-number such as *f* 8. The typical *f*-stop scale is 1, 1.4, 2, 2.8, 4, 5.6, 8, 11, 16, 22, 32, 44, 64, and so on, but *f*-stops beyond *f* 22 are rare. The *f*-stop sequence is derived by multiplying by the square root of 2 (1 times square root of 2 = 1.4; 1.4 times square root of 2 = 2; 2 times square root of 2 = 2.8; and so on).

The lens aperture could be set at a point between *f*-stops. When this is done, the *f*-stop is expressed as some fraction above the lower *f*-stop. For instance, if the *f*-stop were set to a point half way between *f* 4 and *f* 5.6, this would be expressed as "one half above 4." Technically speaking, this is *f* 4.9, but it is very hard to judge exactly where 4.9 should be on a lens aperture ring. On the other hand, it is relatively easy to judge the halfway point between *f* 4 and *f* 5.8.

An *f*-stop is used to calculate both film exposure (for which a T-stop is more accurate since it accounts for the light absorbed by the lens) and depth of field. Some lenses will carry both T-stop and *f*-stop notations on opposite sides of the aperture ring. To help differentiate the two, T-stops are often in red while *f*-stops are in white.

*Also* **lens stop; relative aperture.**

***f*-stop band; f-stop ring** *n. See* **aperture ring.** *Compare* **T-stop band.**

***f*-stop number** *n. See* ***f*-number.**

**F2/SH** ABBR. *n.* Full two shot; the shot is framed to hold two subjects in full figure.

**F3/SH** ABBR. *n.* Full three shot; the shot is framed to hold three subjects in full figure.

**face** *n.* A well-known or easily-recognized person; a celebrity. [A regionalism of the U.K.]

**face time** *n.* The cumulative time one appears on screen. Specifically, the amount of time that someone's face can be seen by the viewer: *Alan complained when his co-host got more face time. Compare* **screen time.**

**face-to-face communication** *n.* An exchange of information where the sender and receiver can see each other and communicate with each other in a timely (usually instantaneous) manner, generally in person or over a video conference.

**facial ratio** *n.* The subject lighting ratio when the subject is someone's face. *Compare* **lighting ratio.**

**facilities allocation** BUSINESS *n. See* **overhead allocation.**

**factual film** *n. See* **documentary.** *Compare* **fiction film.**

**fade** *n.* **1.** A smooth, gradual transition from a normal image to no image (fade out) or from no image to a normal image (fade in). Many works begin with a fade in or end with a fade out. This is also common for the individual acts in a television drama. Fades are also used as a transitional effect.

Some cameras can perform film fades in-camera by automatically adjusting the shutter angle or lens aperture while the camera is running (using an integral or external automatic fade unit), but most film fades are produced by a lab or optical house. Video fades are most often produced electronically.

A lab can produce fades during printing if they are of a standard length — 24 frames, 48 frames, etc. (the exact lengths vary by lab). Unlike dissolves, basic fades to black do not require that the negative be cut in A and B rolls. A standard fade to white (or some other color) can still be performed by a lab, but generally requires an A/B roll negative. If a custom fade is needed (a non-standard length, variable fade rate, etc.), it is produced by an optical house or as a digital effect. The finished optical is included in the master negative by the negative cutter. Labs may also perform fades by progressively bleaching the image from the negative (a chemical fade).

Development of the fade as a narrative technique is often attributed to director D.W. Griffith and cameraman G.W. "Billy" Bitzer c. 1910. Many of the filmmaking techniques perfected and popularized by Griffith and Bitzer were actually originated elsewhere, such as the Brighton school of filmmaking.

**2.** A smooth, gradual transition to silence (fade out) or from silence (fade in or fade up). **3.** The gradual deterioration of a color photographic image over time due to a breakdown in the color dyes that make up the image. This is visible as an overall image desaturation and shift in color cast (since the different color dyes deteriorate at different rates). **4.** A repeated section at the end of a song that gradually fades out; an outro. *Compare* **cross-fade; fade to black; fade to white; transitional effect.**

**fade down; fade** *n.* An audio fade out. *Compare* **fade up.**

**fade from black** *n.* A smooth, gradual transition from solid black to a normal image. *See* **fade in.**

**fade in; fade-in** *n.* **1.** A smooth, gradual transition from a solid color (usually black) to a normal image. When a fade-in overlaps a fade-out, it is a dissolve. **2.** A smooth, gradual transition from silence to sound; a fade up. When an audio fade-in overlaps an audio fade-out, it is a cross-fade. **3.** A script notation marking the beginning of the story or an individual scene, the passage of time, or a change in location. Traditionally, the first line in a script. Also used following a fade out.

**USAGE:** When presented in the traditional motion picture screenplay format, the *FADE IN* notation appears flush with the left margin, two lines above the scene description.

**4. FI:** A script notation indicating a fade in. *See* **fade from black.** *Compare* **fade out; fade up.**

**fade out; fade-out** *n.* **1.** A smooth, gradual transition from a normal image to a solid color (usually black). Often followed by a fade-in. When a fade-out overlaps a fade-in, it is a dissolve. **2.** A smooth, gradual transition from sound to silence; a fade down. When an audio fade-out overlaps an audio fade-in (or fade up), it is a cross-fade. **3.** A script notation marking the end of the story or an individual scene, the passage of time, or a change in location. Traditionally, the last line in a script.

**USAGE:** When presented in the traditional motion picture screenplay format, the *FADE OUT* notation appears two lines below the previous line of text with a 6" left margin (or flush with the right margin).

**4. FO:** A script notation indicating a fade out. *Also* **go to black.** *See* **fade to black.** *Compare* **fade in.**

**fade out to commercial** *phr.* **1.** A fade to black at an act break in a television program followed immediately by a commercial break. ➢ *n.* **2. FO to COMM:** A script notation indicating a fade out followed by a commercial. *Compare* **script abbreviation.**

**fade to black** *n.* A smooth, gradual transition from a normal image to solid black (an empty frame). *See* **fade out.**

**fade to white** *n.* A smooth, gradual transition from a normal image to solid white. For example, commonly used in the program *Six Feet Under* (2001–2005) as a transition effect to indicate a change in time or place. *Also* **washout.**

**fade up; fade** *n.* **1.** An audio fade in. **2.** A visual fade in from black. *Compare* **fade down.**

**fader** *n.* **1.** A device used to control a fade, either an electronic fade (in an audio or video system) or a mechanical fade (in a film camera or printer). **2.** A variable control used to change the distribution of power between front and rear speakers or left and right speakers. *Compare* **volume control.**

**fail-safe** *n.* A device that automatically shuts down a projector when the film breaks.

**fair use; fair dealing; ~ doctrine** LEGAL *n.* **1.** A provision of copyright law that allows certain restricted uses of copyrighted material without the permission of the copyright holder.

In the U.S., a claim of fair use is a common legal defense to a charge of copyright infringement. The courts have recognized and upheld claims of fair use exemptions from copyright protection for material used for purposes of news reporting, criticism, commentary, research, or educational purposes — though other factors, as noted below, not just the purpose of usage, may determine whether a fair use claim is upheld.

Fair use is often misunderstood, and notoriously difficult to determine with certainty in all cases. According to the U.S. Copyright Office, "The distinction between 'fair use' and infringement may be unclear and not easily defined. There is no specific number of words, lines, or notes that may safely be taken without permission. Acknowledging the source of the copyrighted material does not substitute for obtaining permission."

Typically, courts evaluate four factors in determining fair use or fair dealing:

- The purpose and character of the use, including whether such use is of a commercial nature or is for not-for-profit educational purposes;
- The nature of the copyrighted work;
- The amount and substantiality of the portion used in relation to the copyrighted work as a whole; and
- The effect of the use upon the potential market for or value of the copyrighted work.

**USAGE:** Commonly called *fair use* in the U.S. and *fair dealing* in the U.K.

**2.** Using the unprotected (not copyrightable) underlying theme or idea of a work without copying the work itself. For example, the various science fiction, slasher, and adventure films that were produced following the success of *Star Wars* (1977), *Halloween* (1978), and *Raiders of the Los* Ark (1981), respectively, or parody works that reference the conventions of a genre, such as *Airplane!* (1981), and *Scary Movie* (2000). *Compare* **bright-line; copyright; plagiarize.**

**fairing** *n.* **1.** The acceleration or deceleration at the start or end of a camera move (zoom, pan, tilt, dolly shot, etc.). This facilitates cutting to or from a static shot. **2.** The acceleration or deceleration of a static drawing at the start or end of its move in an animated *slide*. This provides an improved sense of natural motion without requiring more than one drawing. Common in anime. *Also* **easing.**

**faithful adaptation** *n. See* **literal adaptation.**

**fall down backward** *phr.* [A cledonism common to the British stage.] *See* **break a leg.**

**fall-off; light ~** *n.* **1.** A reduction in light as one moves from the center of the source. Fall-off can be either gradual or sharp.

All light beams experience some degree of fall-off. In general, the more focused a light, the sharper the fall off near the edges of the beam. Sharp fall-off within the beam can create a hot spot. Reflected light also demonstrates fall-off as one moves farther from the reflecting object. Since most

theatrical projection screens and CRTs are not perfect spherical sections, they tend to be brighter in the center and fall-off at the edges. (They also tend to lose focus slightly at the edges.)

**2.** The tendency for the amount of light that passes through a lens to diminish as one moves from the center of the optical axis out towards the edge. *Compare* **Cosine 4th Power Law; inverse square law.**

**fall season** *n.* The portion of the U.S. television broadcast year that begins in late September or early October and marks the end of the summer rerun season and the time when most new programming debuts along with new episodes of returning programs.

**false** *mod.* Something that does not seem to be correct, such as a performance that is not true to the character or dialogue that is awkward or out of place: *Alan carried off the part without a single false move or moment.*

**false light** LEGAL *n.* A doctrine of common law that gives a private party protection against what *Restatement (Second) of Torts* § 652E (1977) calls, "unreasonable and highly objectionable publicity that attributes to him characteristics, conduct, or beliefs that are false, and so is placed before the public in a false position," even if the publicity is seemingly complimentary. This includes miss-attributing quotes, even if the statements are innocuous on their own. *Compare* **libel.**

**false perspective** *n.* A set design technique where the natural visual perspective of objects is violated for dramatic effect. For example, instead of diminishing with distance, objects may grow larger as they appear farther from the camera. What should be horizontal and perpendicular planes may appear at angles to one another. The use of false perspective is usually limited to dream sequences or representations of altered mental states. Perhaps the most celebrated use of false perspective appears in *Das Cabinet des Dr. Caligari* (*The Cabinet of Dr. Caligari*, 1919). *Compare* **forced perspective.**

**When the camera crosses the axis of action in violation of the 180-degree rule, it creates a false reverse and the characters switch sides on the screen even though they are still standing in the same positions (illustration by William Mitchell, www.largedarkshape.com).**

**false reverse; ~ angle shot** *n.* When one crosses the line during filming or editing, breaking the 180° rule and causing the subject to seem as if it has changed direction or position from one shot to the other.

**false start** *n.* A shot where an actor corrects a mistake near the start of a scene by redoing the dialogue and action from the beginning. In these situations, the director may tell the actor to "start again from the top" or to go "back to one." Filming may not stop between the false start and the re-start of the action. *Compare* **flub; from the top; pickups.**

***Family Entertainment Copyright Act of 2005*; FECA** LEGAL *n.* U.S. federal legislation enacted in 2005 that, among other things, made it a federal crime to camcord a movie in a theater, allowed for fines of up to $250,000 for distributing a pirated DVD prior to the movie's release, and included the *Family Movie Act* (FMA), which makes it legal to produce technology that filters potentially offensive material from a DVD as it plays.

**family friendly** *mod.* Entertaining for both children and adults, unlike children's programs, which may not hold any interest for adults. Examples include *A Christmas Story* (1983), *Enchanted* (2007), and *Ratatouille* (2007). *Compare* **Christmas movie.**

***Family Guide to TV*** *n.* A television program rating guide prepared by the Parents Television Council (PTC). *The Family Guide* profiles every sitcom and drama on the major U.S. broadcast networks and select cable channels, and provides information on subject matter that the PTC deems inappropriate for children. *The Family Guide to TV* identifies programs that promote family-friendly themes using a traffic light rating system (red, yellow, and green) to indicate a program's perceived suitability for children, based on language, violence, and sexual situations, as well as overall content. The Family Guide is available at the PTC Web site, www.parentstv.org.

**family melodrama** *n.* A work where the main characters struggle emotionally with broken hearts, family conflicts, illness, or other reversals of fortune. Such films often exhibit a sentimental tone and feature a female protagonist. *Compare* **woman's picture.**

***Family Movie Act of 2005*; FMA** LEGAL *n.* U.S. federal legislation enacted in 2005 as part of the *Family Entertainment Copyright Act* (FECA) that makes it legal to produce technology that filters potentially offensive material from a DVD as it plays. The creative industry had tried to stop companies from providing this technology to consumers, reasoning that it amounted to an unauthorized alteration of copyrighted material.

One of the first companies to provide this content filtering service to consumers was ClearPlay. Staff members at ClearPlay review DVDs and identify potentially offensive language, sexual content, and graphic violence. Consumers then subscribe to the ClearPlay service. When they play a supported DVD on a ClearPlay compatible device, offending content is muted or skipped over based upon previously stated user preferences.

**Family Viewing; ~ time** *n.* A loosely defined concept originally developed in 1975 that U.S. television programming during the early evening hours, generally from 7:00 PM until 9:00 PM, should be free of violence, sexually suggestive material, mature themes, etc.

Family Viewing was promoted in the U.S. as an example of industry self-regulation, but was in fact the result of intense lobbying and rumored coercion by then FCC chairman Richard E. Wiley. Broadcasters cooperated and moved mature-themed programming to later time slots, but producers felt this restricted their creativity and sued in federal court. A 1976 ruling found Family Viewing time to be illegal, but most U.S. broadcasters continue to follow the policy in general, and often provide a warning in advance of programs that some parents may find unsuitable for their children.

**Famous Players Film Company; Famous Players-Lasky** *n. See* **Paramount Pictures.**

**[1]fan** *n.* An instrument used for producing artificial currents of air, by the wafting or revolving motion of a broad surface. During production, fans are used to create a variety of weather conditions from a gentle breeze giving shape to a flowing gown up to the force of a simulated hurricane. [From the Old English *fann*; from the Latin *vannus*, referring to a winnowing fan used to separate grain from chaff by means of a slight breeze.]

**[2]fan** *n.* One who is excessively enthusiastic about, or ardently devoted to, some subject or person. [Clipped from *fanatic*.] *Compare* **cinéaste; cinephile.**

**fan edit** *n.* An alternate version of a work produced without the participation of the work's original creators either to address what the new editor perceives as deficiencies in the original or to create a satire. For example, *Star Wars Episode I.I—The Phantom Edit* (2000) is one of several edited versions of *Star Wars: Episode I—The Phantom Menace* (1999) produced by fans of the series.

**fan fiction; fanfic** *n.* Original works of fiction written by fans that feature characters and settings drawn from favored works, such as *Star Trek* (1966–1969) or *Punky Brewster* (1984–1988). *Compare* **filk.**

**fan magazine** *n.* A publication catering to the film audience, rather than the industry. The first monthly motion picture fan magazine, *Motion Picture Story*, was established by Vitagraph's J. Stuart Blackton and premièred in February 1911. Later in 1911, Macfadden Publications launched *Photoplay*, the first motion picture fan magazine to gain lasting success. On September 14, 1981 the fan magazine came to television in the form of the U.S. nationally syndicated, entertainment-focused television news magazine program *Entertainment Tonight,* featuring satellite-fed, day-and-date programming. *Compare* **film journal; film magazine; trade paper.**

**Typical fan magazines (Don Gardener and Colette Marland collections).**

**fan service** *n.* Scenes added to anime that do not further the plot but are included to increase the appeal to the work's target market, especially gratuitous nudity. *Compare* **obligatory scene.**

**fan test** *n.* A technique used by some to judge an author's grasp of traditional screenplay layout conventions, and therefore the presumed quality of the writing before actually reading the script. One flips through the pages of a script from back to front using a fanning motion, looking at the pattern of the page layouts to see if they follow conventional standards.

**fanac** *n.* The activities fans participate in as part of their fanatical following, including attending conventions, publishing zines (fan-produced magazines), dressing up as favorite characters, learning to speak the Klingon language, etc. [A blend of *fan* and *activity*.]

**fandom** *n.* The community of fans of a particular activity, genre, program, sport, etc. [A blend of *fan* (from *fanatic*) and *kingdom*.]

**fandub** *n.* A work that has been dubbed by a fan or video pirate, generally without the express consent of the work's owner. The dialogue in fan-produced dubs may follow the original story or may represent the fan's reinterpretation of the story — often for comic effect. [A blend of *fan* and *dubbed*.]

**fannies** SLANG *n.* **1.** The number of tickets (admissions) sold.
**USAGE:** Not used in the U.K., where *fanny* is a slang term for female genitalia.
**2.** Obsessive fans with a proclivity for sending nude photos of themselves to the objects of their adoration. *Compare* **butts in the seats; eyeballs.**

**fansub** *n.* A work that has been subtitled by a fan or video pirate, generally without the express consent of the work's owner. [A blend of *fan* and *subtitle*.] *Compare* **digisub; sub.**

**Fantascope** *n.* [A British trade name.] *See* **Phenakistiscope.**

**fantasy** *n.* A genre that depicts characters or events not possible in reality, often characterized by fanciful or supernatural elements. According to Walt Disney, "Fantasy, if it's really convincing, can't become dated, for the simple reason that it represents a flight into a dimension that lies beyond the reach of time."

The types of works normally associated with fantasy include films such as *The Thief of Bagdad* (1924), *The Wizard of Oz* (1939), *Brigadoon* (1954), *Conan the Barbarian* (1982), and the *Lord of the Rings* trilogy (2001, 2002, and 2003). Fantasy may be further divided into light fantasy and high fantasy. High fantasy deals with traditional myths and fairy tales, with witches, elves, and demons. This sub-genre includes *Snow White and the Seven Dwarfs* (1937), *Jason and the Argonauts* (1963), and *Dragonslayer* (1981). Light fantasy involves magical or supernatural happenings, but often in a comic or romantic setting. This sub-genre includes *Topper* (1937), *It's a Wonderful Life* (1946), *Harvey* (1950), *Mary Poppins* (1964), *Big* (1988), *Casper* (1996), and the various *Freaky Friday* films from 1976 to 2003.

Technically, fantasy is a much broader category that can include everything from *Cinderella* (1950) to *Rambo* (1987). Many works that might fall into this larger vision of fantasy have been separated out into their own genres, such as horror movies, monster movies, adventure, and science fiction, leaving only films with a magical premise in the core fantasy genre.

**A classic of light fantasy, Universal's *Harvey* (1950), starring Jimmy Stewart as Elwood P. Dowd (courtesy Heritage Auctions, www.ha.com).**

**fantasy advertisement** *n.* A commercial advertisement that presents a fantasy about a product or service, such as that eating mints can help people resolve conflict in their lives or that cartoon elves bake cookies in trees, rather than focusing on the more mundane facts of the goods being sold. *See* **advertising genre.**

**fantasy violence** *n. See* **cartoon violence; FV.** *Compare* **TV-Y7-FV.**

**fanzine** *n.* A periodical produced by fans about the object of their obsession, generally with low production values due to their self-financed nature and limited circulation. Traditionally distributed in print, now often made available on the Internet as a blog or video blog. [A blend of *fan* and *magazine*.] *Also* **zine.** *Compare* **video blog.**

**far-field** *n.* The area between the free-field and the reverberant field when recording sound in an enclosed space.

The sound pressure level (SPL) of a sound varies with the distance between the sound source and the recording microphone. At close ranges within the free-field, the SPL will vary in accordance with the inverse square law. Moving out from the free-field into the far-field, the reduction in SPL will be less than predicted by the inverse square law because of the amplifying effect of reverberations and echoes from the surrounding space. Eventually, a point is reached called the reverberant field where there is almost no change in SPL as the distance changes because the incident sound is overlapped by reverberation in inverse proportion (as the SPL of the sound diminishes, the SPL of the reverberation increases by a nearly equal amount). The relative extent of the near-, far- and reverberant fields is a function of the directionality of the sound source and the acoustics of the room.

*Compare* **free-field; near-field; reverberant field.**

**far shot** *n. See* **long shot.**

**farklempt** *mod. See* **verklempt.**

**FASA** ABBR. *n.* The sonic characteristics that can be changed to enhance a sound recording.

- **Frequency**: Pitch, transposing parts, chord inversions, layering with other octaves, etc.
- **Amplitude**: Level, use of dynamic range to cut and boost sections, and relative volumes among parts.
- **Spectrum**: Textures and the range of frequencies present, layering sounds with others, introducing new textures from other parts, changing the sounds for a part, such as playing a percussion line as a bass part, the contrast in frequency and textures used, etc.
- **Ambience**: Space, reverb, and image information such as panning, depth, height, forward or recessed, for each part playing.

[An acronym of *Frequency, Amplitude, Spectrum, and Ambience*.]

[1]**fast** *mod.* **1.** Very sensitive to light, generally applied to film emulsion. **2.** Able to admit a great deal of light, generally applied to a lens whose aperture can open quite wide. *Compare* **slow.**

[2]**FAST** ABBR. *n.* A mnemonic for an assistant camera operator's responsibilities: Focus, Aperture (*f*- or T-stop), Shutter (angle), Tach (camera speed). The AC sets these before each shot and is responsible for any adjustments during the shot (mostly pulling focus).

**fast cutting** *n.* Rapidly switching between short shots to create a sense of excitement or confusion, such as in the typical music video. *Also* **flash cutting.** *Compare* **slow cutting.**

**fast film** *n.* Photographic film with emulsion that is more light-sensitive than is common at the time, generally at the cost of increased image graininess. As film technology advances, film tends to get faster and the grain tends to get smaller, so the fast film of today may be the slow film of tomorrow. *Also* **fast stock.** *Compare* **slow film.**

**Fast Fourier Transform; FFT** *n.* A mathematical algorithm commonly used in signal processing and image compression.

A Fourier Transform (FT) converts a time-based signal (described by analyzing what the signal is doing at a specific point in time) to a frequency-based signal (described by analyzing what the signal is doing at a specific frequency)—decomposing a signal into its constituent frequencies represented by a series of sine and cosine wave functions. Summing the individual sine and cosine functions using an inverse FT results in the original signal. The calculations involved in a FT are complex and time consuming, so Fast Fourier Transform (FFT) was developed to reduce the calculations required by using a pre-defined, regular sampling procedure that results in a close approximation of the original signal, rather than an exact reproduction.

Once a signal is represented by a collection of frequencies, further analysis can be performed. Two of the most common uses are to extract a desired signal (at a known frequency range) from within a noisy signal, such as with cellular telephones, and to compress a signal by removing those frequencies that are not likely to be perceived by the viewer, as with JPEG image compression.

*Compare* **wavelet.**

**fast lens** *n.* An efficient lens that can admit a great deal of light, usually equipped with a large aperture. In general, wide angle lenses are faster than telephoto lenses and prime lenses are faster than zoom lenses. *Compare* **slow lens.**

**fast motion** *n.* A shot where the natural flow of time appears to be sped up; when the film speed through the camera is slower than the standard projection speed so that action appears faster than normal when the film is projected at its normal rate. *Also* **accelerated motion; speeded-up motion.** *See* **undercrank.** *Compare* **overcrank; skip frame; slow motion.**

**fast roll** *v.* To present the end credits of a broadcast work in a shorter amount of time than in the original version, generally performed on free TV to keep the work within the allotted time slot or to allow more room for commercials. In some cases, the credits may roll in a reduced window to the side of or below other programming. Fast roll credits are often difficult to read.

**fast speed** *n.* A camera speed that is greater than the presentation speed (faster than 24 frames per second for sound film or 30/25 frames per second for NTSC/PAL video) resulting in a slow motion effect. Generally greater than 150 frames per second. *Also* **high speed.** *See* **overcrank.** *Compare* **slow speed.**

**fast stock** *n. See* **fast film.**

**Faulkner array; Faulkner phased array** *n.* A near-coincident microphone configuration used for recording stereophonic sound with a matched pair of figure-eight microphones set parallel and facing directly forward, but separated horizontally by 8". [An eponym, after British sound recording engineer *Tony Faulkner*.]

**favor** *n.* **1.** The prominent position or visual bias given to a subject in the camera's frame. ➢ *v.* **2.** To turn something towards the camera or to feature something in a shot: *Please favor my left side.*

**favoring** *n. See* **angle on.**

**FAY** *n.* **1.** A 650-watt, 5,000°K daylight-balanced, 4½" diameter PAR lamp. **2.** A generic name for any PAR fixture that uses daylight-balanced lamps. [From the ANSI designation code for this type of lamp.]

**A 7,800-watt Molequartz 12-Light Molefay with 12 650-watt FAY (definition 1) bulbs in a single fixture (courtesy Mole-Richardson Co., www.mole.com).**

**fc** ABBR. *n. See* **foot candle.**

**FCC** ABBR. *n.* **1. Federal Communications Commission:** The U.S. government agency established by the *Communications Act of 1934* and expanded by the *Satellite Act of 1962*. It is now charged with regulating interstate and international communications by wire, radio, television, telephone, telegraph, microwave, and satellite in the U.S. and its possessions. A June 1968 U.S. Supreme Court decision further expanded the jurisdiction of the FCC to include cable television. The FCC enforces rules of obscenity, indecency, and profanity on radio and television, but does not

at this time have jurisdiction over violence in programming. The FCC operates under the direction of five Presidentially-appointed commissioners and reports directly to Congress. The FCC Web site is www.fcc.gov. **2. frame count cuing:** The process used to control a film printing machine to produce a release print that matches the color correction settings established for the answer print. Contemporary systems use electronic cuing data while traditional systems use a paper tape with coded punch holes.

**FCIF** ABBR. *n.* [An initialism of *Full CIF*.] *See* **CIF.**

**FCP** ABBR. *n. See* **Final Cut Pro.**

**FCX light** *n.* **1.** A 650-watt, 3,200°K tungsten-balanced, 4½" diameter PAR light. **2.** A generic name for any PAR fixture that uses tungsten-balanced lamps.

**FDD** ABBR. *n.* The simultaneous exchange of upstream and downstream information in a broadcast system using different frequencies for each. [An initialism of *Frequency Division Duplex*.] *Compare* **TDD.**

**FDR** ABBR. *phr.* Called out in place of "new deal" to indicate that filming is finished here and the crew should move on to the next camera setup. [An eponymous initialism, after American President *Franklin Delano Roosevelt*, creator of the *New Deal* economic recovery policies during the Great Depression (c. 1928–1936).] *See* **new deal; wrong set.**

**fear appeal** *n.* A marketing technique that encourages consumption by focusing on the fear of not using the advertised product or service. Often used to sell anti-bacterial cleaners, dandruff shampoo, breath mints, and political causes. *Compare* **advertising appeal.**

**Fearless Super Pictures** *n. obs.* The trade name for a widescreen process similar to VistaVision, developed in 1929 by Captain Ralph G. Fear of the Cinema Equipment Company in Hollywood. Capt. Fear described his process in the August 1929 issue of *American Cinematographer*. Like VistaVision, Fearless Super Pictures were photographed and projected using standard 35mm film, but with an image rotated 90° to run along the length of the strip of film. *Compare* **VistaVision.**

**Fearless Superfilm** *n. obs.* The trade name for a 65mm film camera (70mm release print) developed by Captain Ralph G. Fear of the Cinema Equipment Company in Hollywood in 1930. *Also* **Superfilm.**

**feather** *v.* To move a flag (or other light-blocking object) closer to a light. Generally speaking, decreasing the distance (moving the flag closer to the light source) will soften (or feather) the edges of the shadow it casts. Moving the flag farther from the light (and closer to the subject upon which the shadow falls) will harden the shadow's edge.

**featherbedding** *n.* The practice of forcing an employer to hire more workers than necessary for the job or limiting a worker's productivity with excessive safety regulations and union rules. [The term may have its origins in late 19th and early 20th century American railroad labor disputes, where unions negotiated deals with the railroads that called for more employees per train than the railroad operators felt were strictly necessary. These excess employees theoretically spent their time sleeping in Pullman cars on the feather beds commonly found there.] *Also* **overmanning.**

**feature** *n.* **1. ~ presentation:** Generally: any full-length motion picture that is the principal attraction, or "featured" work, on a mixed program. Contemporary theatrical programs generally include advertisements, especially motion picture trailers, and a single feature film. In a home entertainment package, a feature may be of any length.

In 1938, the exhibitor management manual *The Management of Motion Picture Theatres* included this example of a typical single feature bill:

- One-reel subject
- Newsreel
- Announcement trailer on coming attractions or policy
- Two-reel comedy or short subject
- Announcement trailer on next attraction
- Feature
- Intermission

**2.** Commonly: a motion picture with a running time of at least 30 to 60 minutes. To support older works, there is a gray area between 30 and 60 minutes where the definitions of feature and short overlap. In this range, the distinction between feature and short is one of intent — if the work was produced to be the primary focus of a public presentation, then it is a feature. Otherwise, it is a short.

Different organizations apply different definitions, including:

- **Académie des Arts et Techniques du Cinéma (French motion picture academy):** a film with a running time of at least one hour or a total length of at least 1,600m on 33mm film;
- **Academy of Motion Picture Arts and Sciences (AMPAS):** a film with a running time of more than 40 minutes (70 minutes or more for an animated feature film); and
- **British Academy of Film and Television Arts (BAFTA):** a film with a running time of more than 30 minutes.

The first feature film longer than an hour was Australia's *The Story of the Kelly Gang* (1906) — popular with the people, but banned by the Australian government: only 11 minutes of the film survive. For many years, the longest U.S. feature film was *Gone with the Wind* (1939) at 238 minutes — just 2 minutes shy of 4 hours in its U.S. release. The longest film ever produced is John Henry Timmis IV's *The Cure for Insomnia* (1987), with a total running time of 5,220 minutes (87 hours). Its premiere showing at the School of the Art Institute in Chicago, Illinois ran from January 31 to February 3, 1987.

According to the Pulitzer Prize–winning playwright Sidney Howard, "It does not matter how excellent a picture may be, it is, in my opinion, too long if it runs beyond an hour and a half." Three years after saying this, Howard won his only Academy Award for the adapted screenplay of the nearly four-hour long *Gone with the Wind*.

**3.** A script of at least 90 typewritten pages, when presented in the typical Hollywood screenplay format. ➢ *v.* **4.** To appear in a non-starring role, especially when a major actor appears in a supporting or cameo role. *Compare* **featured work; featurette; short; work type.**

**feature film** *n. See* **feature.**

**feature length** *mod.* Relating to a work that is long enough to qualify as a feature based solely on running time.

**feature mastering** *n.* The process of transferring a finished motion picture to video. *Compare* **HD mastering.**

**feature motion picture; feature presentation** *n. See* **feature.**

**feature package** BUSINESS *n.* A collection of feature films sold as a single unit for a single fee, generally for television broadcast.

Package sales pose a particular challenge when paying profit participants (both gross and net) in the individual works since the single fee collected must somehow be apportioned among the different works included in the package before individual profit/loss statements can be calculated.

*Also* **multi-product deal.** *Compare* **block booking.**

**featured extra** *n.* An extra with no speaking lines who appears prominently in a scene. *Compare* **silent bit.**

**featured music** *n.* The source music in a work along with the music that accompanies the opening and closing credits. *Compare* **soundtrack.**

**featured part** *n.* A secondary (non-starring) role.

**featured player** *n.* **1.** A key supporting player, but not the star. The actor generally receives a film credit, although she may not have any lines. **2.** *obs.* **feature player:** During the Studio Era (1927–1954), an

actor under contract to a studio on a weekly basis (without the star's six-month minimum guarantee). In the general hierarchy of actors, feature players came below stars but above the studio's stock company, bit players, day players, and extras. *See* **supporting player.** *Compare* **day player.**

**featured work** *n.* The principal attraction in a mixed program (at a theater), in a time slot (on television), or in a home entertainment product. Theatrical double bills and certain home entertainment products include more than one featured work. The works may be given different prominence in billing, but they are each of the same type: two feature films in a theatrical double bill; individual episodes of a television series in a box set; etc.

**featurette** *n.* **1.** A genre of behind-the-scenes or making-of documentaries showing how an audiovisual work was produced, most often created as a promotional or advertising piece for the featured work and shown on television or included as bonus material on a DVD. **2.** *obs.* A film whose length falls between a feature and a short; the cinematic equivalent of a novella — longer than a short story but not long enough to be a novel.

**featuring** *v.* To appear in a lesser role, generally used in advertising materials and a work's opening credits when a major actor plays a minor role: *Featuring Alan J. Smithee, III as Man with Bad Haircut. See* **with.**

**FEC** ABBR. *n.* A process that enables the receiver of a digital signal to detect and correct certain errors without needing the sender to retransmit the data. [An initialism of *Forward Error Correction*.]

**FECA** ABBR. *n. See* ***Family Entertainment Copyright Act of 2005*.**

**Federal Communications Commission** *n. See* **FCC.**

**Fédération Internationale de la Presse Cinématographique** *n. See* **FIPRESCI.**

**Fédération Internationale des Archives des Television** *n. See* **FIAT.**

**Fédération Internationale des Archives du Film; FIAF** *n.* An association established in 1938 by the British Film Institute (London), the Cinématheque Française (Paris), the Museum of Modern Art (New York), and the Reichsfilmarchiv (Berlin) to represent the collective interests of film archives. It now has over 140 member archives in 70 countries around the world. The FIAF Web site is www.fiafnet.org. [French for *International Federation of Film Archives*.] *Compare* **Association of Moving Image Archivists; UCLA Film & Television Archive.**

**Fédération Internationale des Associations de Producteurs de Film** *n. See* **FIAPF.**

**fee spot; fee plug** *n.* A short (generally 10 second, or :10) commercial message included as part of a television program (not inserted into one of its commercial breaks), generally at the beginning or end of the program. *Compare* **billboard; bumper.**

**feed** *n.* **1.** An output from one device that is sent into another. **2.** The video footage sent from one broadcaster or content producer to another, often via satellite (for long distances) or microwave (for short distances). For example, the network feed of programming to its affiliates, the feed from a field news reporter back to the station, or the satellite feed from a content originator to a cable television headend. **3.** The equipment in a camera, printer, or projector that takes film from the supply reel and advances it into the film transport mechanism. **4.** The straight man in a comedy team. ➢ *v.* **5.** To transmit a program to a broadcaster (as from the network to an affiliate) or to supply material to a machine: *The network will feed us the B roll.* OR *Feed the tape into the VCR.* **6.** To remind an actor of a passage of forgotten dialogue; to deliver the lines of an off-screen actor so an on-screen actor can respond. **7.** To supply material to a machine, film to a camera or projector, video or audio tape to the magnetic heads in a recorder, a videocassette into a tape player, etc. *See* **satellite feed.** *Compare* **throw the line.**

**feed chamber** *n.* The front chamber in a two-chamber film magazine that holds the unexposed film on its supply reel before it is passed through the camera. *Also* **supply chamber.** *Compare* **take-up chamber.**

**feed line** *n.* **1.** The line that sets up a joke's punch line. Often delivered by the straight man (the feed or feeder) in a comedy duo. **2.** A line of dialogue read from off-camera to prompt an on-screen actor, often delivered by the script supervisor reading the part of an off-camera actor when filming a one-shot.

**feed plate** *n.* The flat disk with a central shaft on a flatbed film editing bench that holds the supply film reel. Editing benches typically have from one to four feed plates. *Also* **supply plate.** *Compare* **take-up plate.**

**feed reel** *n. See* **supply reel.** *Compare* **take-up reel.**

**feedback** *n.* **1. audio ~ ; acoustic ~ :** Sound created when an audio transducer, such as found in a microphone or electric guitar, picks up sound from a speaker connected to an amplifier and feeds the sound back through the amplifier once again. **2. video ~ :** A visual artifacts created when a video camera records its own live output image from a monitor.

**feeder cable** *n.* **1.** The large, single conductor power cable that brings electricity from the source (often a generator) to a distribution point on the set. In some cases, each lighting unit may have its own feeder cable. **2.** The wire in a cable television system that runs through the served area and connects between the individual taps that serve the customer drops.

**feeder line** *n.* The distribution wires in a cable television system that connect the main trunk line or cable to the smaller drop cables.

**feeler print** *n.* A film print made from the edited negative with all of the optical effects in place but before the final sound mix has been recorded. This print is not color timed. It is used to score the film, add Foley effects, for ADR, etc.

**feet/frames** *n.* A measurement of film length, given in linear feet. Fractions of a foot are then expressed in frames. The two numbers are either separated by a colon or by a plus sign. For example, 120:10 and 0120+10 both indicate a point 120 feet 10 frames into a film.

The most common measures of frames per foot (fpf) are:

- **8mm:** 80 fpf
- **Super-8:** 72 fpf
- **16mm:** 40 fpf
- **35mm (3-perf):** 21.33 fpf
- **35mm (4-perf):** 16 fpf
- **70mm:** 12.8 fpf
- **IMAX:** 4.27 fpf

**feet per minute; fpm** *phr.* A measure of film transport speed; the number of linear feet of film that pass through a camera, printer, or projector each minute.

Different gauge film projected at the same frame rate (for example, at 24 frames per second) will travel at different speeds in feet per minute:

- **Super-8:** 20 fpm
- **16mm:** 36 fpm
- **35mm (3-perf):** 67.5 fpm
- **35mm (4-perf):** 90 fpm
- **70mm:** 112.5 fpm

(Fractions of a foot may be expressed in frames, rather than inches.) *Compare* **footage.**

**feet per second; fps** *phr.* A measure of film transport speed; the number of linear inches of film that pass through a camera, printer, or projector each minute. More commonly expressed in feet per minute.

**USAGE:** Since both *frames per second* and *feet per second* are abbreviated *fps*, it is important to identify which one is intended if it is not clear from context.
*Compare* **inches per second.**

**feevee** *n.* Pay television: *The film will play uncut on feevee.* [Coined through rhyming reduplication based on the phonetic spelling of *TV* (teevee) and the fee charged by cable and satellite television operators. Used as industry trade paper jargon.] *Compare* **freevee.**

**female impersonation** *n.* A man playing the role of a woman. A common practice in Elizabethan England, when professional actors were male and boys were often cast in the female roles. Milton Berle, Flip Wilson, and the members of *Monty Python's Flying Circus* (1969–1974) often played the parts of women for comedic effect. Barry Humphries is perhaps the most enduring female impersonator. He has been appearing on film and television as Dame Edna Everage since the 1960s.

**female matte** *n. See* **foreground matte.** *Compare* **male matte.**

**female quick-on** *n.* A quick-on adapter that can add a female plug to 18-gauge household lamp cord. *See* **quick-on plug.** *Compare* **male quick-on.**

**femcee** *n.* A female MC; a Mistress of Ceremonies. [Industry trade paper jargon. A blend of *female* and *emcee*, the phonetic spelling of the initialism *MC*, meaning master of ceremonies.]

**feminism; feminist criticism; feminist film theory** ACADEMIC *n.* A branch of film theory that adopts a feminist perspective and examines the historic male dominance of world cinema. Largely initiated by Laura Mulvey in her essay "Visual Pleasure and Narrative Cinema" (pub. 1975). Other feminist critics of note include Teresa de Lauretis, Molly Haskell, Kaja Siverman, and Gaylyn Studlar.

**femme** *n.* A woman: *Every femme in Hollywood wanted that part.* [Industry trade paper jargon.]

**femme fatale** *n.* **1.** A seductive, scheming, and often mysterious woman who bedazzles men and lures them into compromising or dangerous situations. **2.** An actress known for playing the part of a femme fatale. [French for *deadly woman.*] *Compare* **²vamp.**

**fen** *n.* Occasionally used as a plural of *fan*, generally in writing (particularly on the Internet).

**ferris oxide; ferric oxide** *n. See* **iron oxide.**

**festival; fest** *n. See* **film festival.** *Compare* **market.**

**festival circuit** *n. See* **film festival circuit.**

**festival of festivals** *n.* A non-competitive film festival that screens what its programmers feel are the best films shown at other festivals in the past year. The first such festival of festivals was the London Film Festival, established in 1956 by the British Film Institute.

**festival program** *n.* The selection of works that are shown at a festival; the dates, times, and locations of the screenings that comprise a festival.

**festival seating** *n. See* **open seating.**

**FFO** ABBR. *n. See* **full fade out.** *Compare* **script abbreviation.**

**FFT** ABBR. *n. See* **Fast Fourier Transform.**

**FG** ABBR. *n. See* **foreground.** *Compare* **script abbreviation.**

**F.G. Bauer Filmtechnik GmbH** *n. obs.* The German manufacturer of the Moviecam line of motion picture cameras.

**FI** ABBR. *n. See* **fade in.** *Compare* **script abbreviation.**

**FIAF** ABBR. *n. See* **Fédération Internationale des Archives du Film.**

**FIAPF** ABBR. *n.* An international association of film and television producers' associations, based in Paris, France. FIAPF represents the economic, legal, and regulatory interests of its member associations, including intellectual property rights legislation and enforcement, technology standardization, media regulation, and trade-related issues. The FIAPF Web site is www.fiapf.org. [An acronym of *Fédération Internationale des Associations de Producteurs de Film* (International Federation of Film Producers Associations).]

**FIAT; IFTA** ABBR. *n.* An international professional association established in 1977 to provide a means for cooperation amongst broadcast and national audiovisual archives and libraries concerned with the collection, preservation and exploitation of moving image and recorded sound materials and associated documentation. The FIAT Web site is www.fiatifta.org. [An acronym of *Fédération Internationale des Archives des Television* (International Federation of Television Archives).]

**fiber node** *n.* A transition point in a cable television system between a fiber trunk line and a coaxial distribution line.

**fiber optics; fiber; fibre** *n.* A method of transmitting information (sound, video, or data) using modulated light carried on thin, pliable, high purity filaments of glass or plastic. The light beam in a fiber optic cable is created by a pulsing laser or LED (light emitting diode). Since the interior sides of the fiber strand are reflective, the light will follow the path of the cable when it bends around corners. The bandwidth (maximum data carrying capacity) of fiber optic cable is much greater than that of copper wire, allowing one small fiber optic cable to carry as much information as a thick bundle of coaxial cables.

**A fiber optic patch cable with BNC connectors (courtesy Thomson, www.thomsongrassvalley.com).**

**fiber to the home; FTTH** *n.* A media distribution system where the last mile (the final stretch from the service provider to the consumer) uses fiber optic cable.

**fiction** *n.* A creative work that is based on imagination, rather than fact. One of the first fiction films was the Lumière short farce *L'Arroseur Arrosé* (*The Waterer Watered*, 1896). *Compare* **narrative; non-fiction; non-narrative.**

**fiction film** *n.* A work of the imagination; a work that does not purport to depict objective reality. Most motion pictures and television programs are works of fiction. *Compare* **narrative film.**

**fictionalization** *n.* The process of transforming a real person, situation, story, etc. into a fictional work, often disguising the true-life inspiration in the process.

**fidelity** *n.* The degree to which a system reproduces a signal without distortion or error; the accuracy with which sound, color, or a video image is reproduced compared to the original source material. [From the Middle English *fidelite*, from the Latin *fidelitas*, meaning faithful.]

**field** *n.* **1. video ~ ; interlaced video ~ :** One half of an interlaced video frame, containing either all of the odd or even numbered scan lines such that adjacent lines in a complete video image are located in alternate fields. For each frame of interlaced video, the odd numbered lines are presented top to bottom then the even numbered lines appear. An

interlaced video camera scans each frame in the same order. Progressive video does not have fields, only frames. **2. animation ~ :** A conventional unit of measure used in cel animation, approximately 1" wide. The most common sizes of animation cels are 12 field (12½" × 10½") and 16 field (16½" × 13½")—both with an aspect ratio of approximately 1.2:1.

If the camera frame shows the entire width of a standard animation cel, it is said to be 12 field. If the camera zooms in on a portion of the frame, the width of the portion of the cel that is still in frame is measured in fields. The closest zoom is rarely tighter than a four-field—if a closer shot than that is needed, one will generally produce a larger drawing showing the close-up detail. The specific width of a field is relative to the size of the original animation cel, and so may not always equal one inch.

**3.** The subjective environment in which a listener perceives while listening to sound, such as a stereo field. **4.** The area around one or more microphones; the acceptance angle of the microphone. **5.** The spatial area of electromagnetic force. **6.** The entry or storage location for a unique piece of data. For example, the "title" or "running time" fields in a work descriptive record. Equivalent to a column in a relational database structure. *Compare* **frame; record.**

**field angle** *n.* The angle measured from the center of a light to the edge of its field area, expressed in degrees. The angle will vary depending on the light's level of flood or spot. Few light beams are perfectly circular, so the field angle is often measured twice: once in the horizontal direction and once in the vertical, or at the minimum and maximum spread. *Compare* **beam angle.**

**field area** *n.* **1.** The area covered by the central diameter of a focused light beam that is no less than 10 percent the intensity of the brightest area illuminated by the beam (generally at the center of the beam). **2.** The extent of the usable area illuminated by a focused light—outside the field area the light is too dim to be of practical use. *Compare* **beam area; fall-off; hot spot; throw.**

**field camera** *n.* A lightweight, portable camera suitable for handheld work in the field, as opposed to a camera more suited to use in the studio.

**field chart** *n.* A table of animation camera positions and particular field sizes for a given lens and format. *See* **field guide.**

**field curvature** *n.* **1.** A lens aberration where the image is formed along a curved surface instead of on a flat plane. **2.** An image aberration that results when the heat of a projector lamp causes the film to bulge away from the lens (towards the lamp), creating a curved surface instead of a flat plane. When a lens designed for a flat plane (as were all standard projector lenses prior to 1978) is used to project the image, it causes the center of the image to focus at a shorter distance from the projector than the edges and makes it impossible to have the image in focus across the entire frame. *Compare* **Borberg bulge; field flattener; film plane; focal plane.**

**field dominance** *n.* The order of the fields in an interlaced image.

In practice, the video field with the odd numbered lines (field 1) is presented first, followed by the field with the even numbered lines (field 2). Technically, either field could be presented first. If field 1 is dominant, then it appears first. By convention, video cameras operate with field 1 dominant, so it makes sense that televisions do the same. However, when 24 fps film is transferred to 30 fps video, the video field that contains the first component of each film frame alternates between field 1 and field 2 as the 3:2 pulldown progresses, resulting in a video stream with mixed field dominance. This has no appreciable effect so long as the video remains in motion. However, if one were to display a field 2 dominant video freeze frame using a field 1 dominant display, a visible jitter will usually appear on screen. Some digital playback devices detect field 2 dominant frames and automatically switch the display to field 2 dominance to match, thus avoiding undesirable image jitter during freeze frames.

**field flattener** *n.* A lens element that corrects field curvature.

**field frequency** *n. See* **fields per second.**

**field guide** *n.* A clear plastic overlay marked off with animation field grid lines for various camera lenses, distances, and formats. Used during traditional cel animation to judge how many fields will be filled by a particular drawing. *See* **field chart.**

**field-level movement** *n.* The change of an object's position in a video frame from one field to the next within a single interlaced frame. Only true interlaced video has field-level movement. Segmented frame video has interlaced fields, but they are taken from single frame capture rather than captured independently as with traditional interlaced video such as NTSC or PAL. *Compare* **frame-level movement.**

**field mixer** *n.* A portable sound mixing console used on location to record production sound. *See* **mixer.**

**field of view; FOV; field of action; FOA** *n.* **1.** The area before the camera that is captured by the lens and recorded on film; the camera's angle of view. The area included within the field of view is dependent on the type of lens used (principally the focal length), film gauge, and the distance between the camera and the subject. **2.** The relative size of an image within one's vision, generally measured as a certain number of degrees from side to side or top to bottom.

All else being equal, the greater the field of view, the more immersive the viewing experience. However, if one simply sits closer to a television in order to increase the field of view, at a certain point the individual pixels in the image become apparent and the visual appeal diminishes. Studies indicate that humans can perceive as little as ⅙₀ of 1° (0.017 degrees), so if one wants to view a 16:9 television image with a 100° field of view, there must be more than 6,000 pixels in each scan line, leading to the UHDTV (ultra-high-definition television) standard of 7,680 pixels per line.

*Also* **action field.** *Compare* **viewing angle.**

**field rate** *n. See* **fields per second.**

**field-sequential color** *n.* An electro-mechanical color television system where each color (red, green, and blue) is transmitted in sequence. That is, a full screen of the red elements is transmitted, followed by a full screen of the green elements, and finally a full screen of the blue elements. Both cameras and television receivers are equipped with spinning filter wheels, synchronized so that the red filter is in front of the screen during the red field, the green for the green field, and the blue for the blue field.

Field-sequential color television is simple and inexpensive. It was developed by CBS Laboratories and approved for use in the U.S. by the FCC in 1950. However, it is incompatible with all other forms of television broadcast. Black-and-white televisions in use at the time could have been converted (by adding an external color wheel in front of the standard picture tube), but at significant cost to the consumers. Thus, field-sequential color lost out to NTSC color, developed originally by RCA and specifically designed for backward compatibility with the existing black-and-white television standard.

*Compare* **persistence of vision method; three-strip.**

**field size** *n.* **1.** The overall size or dimensions of the area within the field of view. **2.** The area actually photographed by a camera.

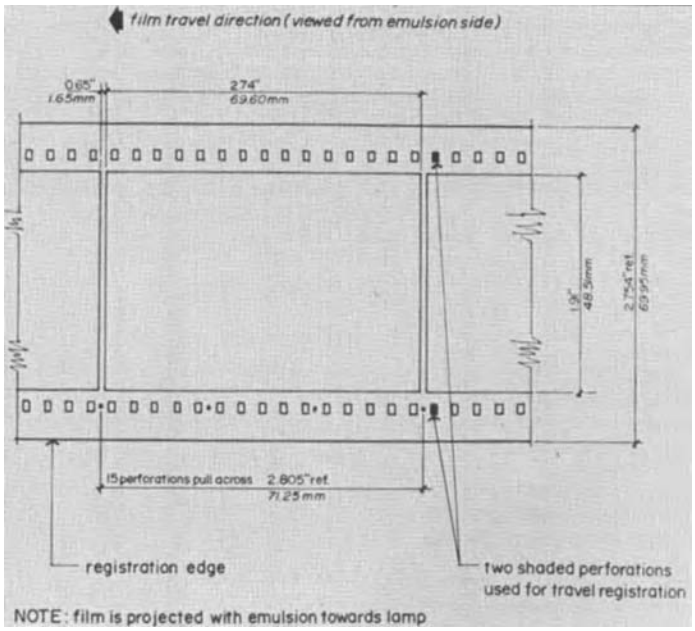
**fields per second** *n.* The number of fields in each second of an interlaced video signal, or twice the frame rate. Since each interlaced video frame is made up of two fields (one containing the odd numbered scan lines, the other containing the even numbered scan lines), there are twice as many fields per second as frames per second. There are 59.94 fields per second in NTSC video (nominally, 60 fields per second) and 50 fields per second in PAL. *Also* **field frequency; field rate.** *Compare* **capture rate; frames per second.**

**15** *n.* A classification rating of the British Board of Film Classification (BBFC) first introduced in 1982. Children under 15 may not attend a 15-rated motion picture and may not rent or purchase a 15-rated home entertainment work. The BBFC Web site is www.bbfc.co.uk.

**Those 15 and older may view this work. A BBFC classification system rating icon.**

**15-second spot** *n.* **1.** A television commercial with a total running time of 15 seconds (:15). **2.** A 15-second time slot allocated for a commercial message in a television broadcast schedule. *Compare* **10-second spot; 20-second spot; 30-second spot; 60-second spot; 120-second spot.**

**15/70** *n.* A large format 70mm film format where each film frame is 15 perforations wide and about 70mm × 52mm, resulting in a 1.35:1 aspect ratio (slightly wider than the standard 4:3 television aspect ratio). 15/70 runs through the projector horizontally (like VistaVision), rather than vertically as do most other formats. The format was developed by IMAX for use in large screen venues. Each 15/70 image is 3 times larger than the standard 70mm film frame (5/70) and nearly 9 times larger than a 35mm frame. This allows the image to be projected onto screens as much as nine stories tall without compromising image quality. *Compare* **5/70; 8/70; 10/70.**




**15/70 format diagram from "IMAX and OMNIMAX Theatre Design" by William C. Shaw and J. Creighton Douglas, published in *SMPTE Journal*, March 1983, p. 284 (courtesy SMPTE).**

**fifth act** *n. See* **act V.**

**50/50; ~ shot** *n.* A shot of two performers facing each other where each is in equal profile (neither performer is favored by the camera).

**50/50 first dollar split** BUSINESS *n. See* **first-dollar split.**

**50/50 mirror** *n. See* **half-silver mirror.** *Compare* **beam-splitter.**

**50 Hz** *n.* Fifty cycles per second; the field rate (at two fields per frame) in fields per second for PAL video. *Compare* **25 Hz; 60 Hz.**

**50i** *mod.* Video that is captured at 50 interlaced fields (25 frames) per second; a device capable of recording or playing back such a video signal. *See* **PAL.**

**50mm** *mod.* The most common lens focal length for 35mm photography. With 35mm film, a 50mm lens delivers a "normal" image — namely one that approximates the angle of view of human vision.

**50% gray** *n. See* **medium gray.**

**50% level** *n.* The sound volume level that results in modulations covering half the width of an optical sound track, generally 6 dB below the clipping level. Used as the standard reference level for optical sound recordings. If all of the recording/playback heads are perfectly aligned, then there may be up to an additional 2 dB of headroom available above the clipping level.

**59.94 Hz** *n.* Fifty-nine and ninety-four hundredths cycles per second; the true field rate (at two fields per frame) in fields per second for contemporary NTSC video. *Compare* **29.97 Hz; 50 Hz; 60 Hz.**

**59.94i** *mod.* Video that is captured at 59.94 interlaced fields (29.97 frames) per second, the true field rate for contemporary NTSC video; a device capable of recording or playing back such a video signal. *See* **NTSC.**

**59.94p** *mod.* Video that is captured at 59.94 progressively scanned frames per second; a device capable of recording or playing back such a video signal. This frame rate supports backward compatibility with NTSC color video captured at 59.94 interlaced fields per second (29.97 frames per second).

**5,400°K** *mod.* The color temperature of daylight measured on the Kelvin scale. This is an average approximation since the actual Kelvin temperature varies by time of day, season of the year, and atmospheric conditions (principally cloud cover). *See* **daylight; daylight-balanced.** *Compare* **3,200°K; 4,300°K; 5,600°K.**

**5,400°K print** *n.* A color film print that has been balanced for a projector with a daylight lamp (xenon or carbon arc) as opposed to a print that has been balanced for a projector with a tungsten lamp. *See* **xenon print.**

**5,600°K** *mod.* The approximate color temperature of sunlight on a partly cloudy day. *Compare* **3,200°K; 4,300°K; 5,400°K.**

**fifty-yard line surround** *n. See* **transaural audio.**

**fight choreographer** *n. See* **choreographer.**

**figure-eight microphone** *n.* A directional microphone whose pick-up pattern resembles the number 8, meaning that it is insensitive to the sides but has full sensitivity at the front and back. As the polar pattern resembles the shape of a cosine curve, the figure-eight microphone is sometimes also called a cosine microphone. Figure-eight microphones were traditionally limited to ribbon mikes, but now may also be condenser mics. *Also* **cosine microphone.** *See* **bi-directional microphone; directional microphone.**

**file-based; ~ media** *mod. See* **tapeless.**

**file sharing; file swapping** *n.* The free exchange of data across a computer network involving both uploading and downloading where users make files on their computers available to others, as with a peer-to-peer (P2P) file-sharing system.

**file-sharing network; file-swapping network** *n. See* **peer-to-peer.**

**file-swapping utility** *n. See* **FSU.**

**filk; ~ music** *n.* Fan fiction that takes the form of a song, generally by providing new lyrics for existing popular music. Originally limited

to science fiction conventions, it has since crossed over into general fandom. Usually qualified according to the topic, such as *anime filk* or *Star Trek filk*. [Generally believed to have originated as a misspelling of *folk music*.] *Compare* **anison.**

**fill** *n. See* **fill leader; fill light; sound fill.**

**fill-in drawing** *n.* The images that complete the motion sequence between animation key frames. Generally created by the in-betweener, a junior animator specializing in in-between, or fill-in, drawings, or by a computer system. *Compare* **in-betweening.**

**fill leader; filler; fill** *n.* Scrap film, segments recycled from release prints, or blank leader included in a rough edit as a placeholder for missing or damaged footage that will be added or replaced later or included between sound elements to provide proper spacing in the sound track. This function is also emulated in non-linear editing systems.

When fill leader is spliced into the picture portion of a work, this indicates that something is missing and keeps the complete work the proper length. Filler scraps will often have the center portion of the emulsion scraped away so that they are easy to identify as such. They may also have a description of the footage they are standing in for written on them for future reference. When fill leader is spliced into the sound portion of a work, it lacks the magnetic recording track necessary to record sound (either stripe or full coat), and so ensures silence in the gaps between sounds (such as between sound effects in the effects track).

*Also* **banner; slug.** *See* **buildup; spacing.** *Compare* **fill light; sound fill.**

**fill light; filler light; fill-in light; fill** *n.* A source of illumination that fills in and softens shadows, such as those cast by the key light, and reduces the overall image contrast. Used more in high-key lighting than in low-key lighting. *Compare* **fill leader; sound fill.**

**fill rate** *n.* The speed with which a computer can draw a new graphic image in the screen memory, generally measured in millions of pixels/second. Commonly used to compare the performance of different graphics processing units.

**filled** *mod.* Pertaining to a sound effects stem or track that includes all desired effects, including cut effects and Foley. *Compare* **music and effects.**

**film** *v.* **1.** To record a moving image, generally when captured on motion picture film but also when recorded to video; to make a motion picture. ➢ *n.* **2.** The physical media where a motion picture is typically recorded via a photochemical process. Photographic film consists of a clear flexible base (generally acetate- or polyester-based, but at one time nitrate-based) and a light sensitive emulsion coating that records the image. A later chemical process fixes the image and makes it visible. The film has perforations on one or both edges that are engaged by sprockets to ensure consistent movement through a camera, printer, or projector.

Any type of film may be generically called *film*, but most types have more specific names.

Film with a negative image (or film that will produce a negative image when properly exposed and processed) is *negative film*. Most film stock is negative film, but if one exposes negative film to a negative image, it produces a negative of the negative which equals a positive (often called a print). Most people only call film a negative if it has an image with inverted color values on it.

*Reversal film* is another matter because it produces an image that is the same as what it was exposed to. If one were to produce a reversal print of a negative, the result would be a negative. A reversal print of a positive would yield a positive. While the film stock starts out as reversal, it is generally called whatever it ends up being (a negative or a positive print) based on what it was exposed to.

A *camera negative* or *camera-original negative* is simply the negative film exposed in a camera as opposed to a negative produced in a laboratory. If the film has (or will have) a positive image, it is generally called a *print* or a *film print*.

*Internegatives* and *interpositives* are so named because they contain negative and positive images, respectively, and are used as an intermediate step in the process of making release prints.

**3.** A motion picture of any length or genre. **4.** According to French film theorists, the relationship of the audiovisual arts to the world, encompassing both cinema and movies. *Also* **flick.** *See* **motion picture; movie; picture.** *Compare* **tape.**

***Film & History*** *n.* An academic journal that focuses on the impact of motion pictures and television on society. Published twice a year by the Historians Film Committee. The *Film & History* Web site is www.h-net.org/~filmhis.

**Film and Television Action Committee; FTAC** *n.* A U.S. not-for-profit volunteer organization, established in 1999 to address concerns over the growing outsourcing of American film and television production to foreign countries for solely financial reasons, such as government subsidies and tax rebates, rather than artistic concerns. FTAC's members include union and non-union artists and labor, management personnel, and business owners. FTAC is dedicated to retaining the economic contributions of physical film and television production in the U.S. The FTAC Web site is www.ftac.org. *Compare* **runaway production.**

**film advance cycle** *n.* The mechanical process of moving the film in a camera, printer, or projector to the next frame, then holding it steady in preparation for the exposure (during which the shutter opens to expose the film to light). In a camera or printer, the film advance cycle and exposure time are the same duration. In a projector, the film advance cycle is shorter than the exposure time to reduce apparent flicker.

**film aesthetics** *n.* **1.** Originally: the study of or commentary upon the physical beauty of filmed images (traditional aesthetics applied to film). **2.** Commonly: the study of the viewer's emotional and psychological responses to an audiovisual work — the impact a work has on its audience.

**Film and Television Unit (of the American Humane Association)** *n. See* **American Humane.**

**film aperture** *n. See* **aperture.**

**film archive** *n.* **1.** A library of motion pictures and related materials (film prints, posters, stills, scripts, etc.). **2.** An organization that is dedicated to the collection, preservation, and restoration of motion pictures and makes them available to the public, generally for academic or other non-commercial purposes. The first film archive was established in 1919 by the British Imperial War Museum. The first general purpose archives were established during the 1930s: the Svenskafilmsamfunder (Sweden) in 1933; the Reichsfilmarchiv (Berlin) in 1934; the Museum of Modern Art's Film Department (U.S.) and the British Film Institute's National Film Library (U.K.) in 1935; and the Cinématheque Française (France) in 1936. *Compare* **Fédération Internationale des Archives du Film; stock house.**

***Film as Art*** *n.* The title of a book on formal film theory, written by German psychologist Rudolf Arnheim in 1932, that examines how the physical constraints of the motion picture medium affect its defining characteristics.

**film at 11** *phr. obs.* A tagline used during television news programs or promotions to advertise the fact that footage of the reported news story would be shown on a later news broadcast, generally airing that same night at 11:00 PM. Used during the time that television news footage was shot mostly on 16mm film in the field (using magnetic sound-on-film for an integrated single-system sync sound recording). The story would

be ready to air long before the film had been returned to the studio, processed, and edited, hence the delay to the next news broadcast.

**film base** *n. Also* **film substrate.** *See* **base.**

**film batch** *n. See* **emulsion batch.**

**film bin** *n. See* **trim bin.**

**film booking** *n.* The process of arranging for a film to be shown in a theater. Includes selecting the desired film and negotiating terms between the exhibitor and distributor. *See* **book.**

**film buyer; buyer** *n.* **1.** The individual booking a film on behalf of the exhibitor. Originally, exhibitors purchased film prints outright and showed them as often and for as long as they wished without further compensation to the distributor or producer. That practice has been abandoned in favor of limited duration rentals (both flat rate and percentage based), but the exhibitor's agent is still called a "buyer." **2.** The individual or organization that obtains films for distribution in foreign markets, often purchasing the distribution rights from a foreign sales agent.

**film by [name], a** *phr. See* **possessory credit.**

**film camera** *n.* [A retronym coined following the introduction of video cameras.] *See* **camera.**

**film can; can** *n.* A round plastic or metal container for storing wound film. The longer the segment of film, the more likely that it will be wound on a reel or spool before being placed in the film can. Raw film stock arrives from the manufacturer in a can and is returned to a can on set after being exposed. *Compare* **in the can.**

**film capacity** *n.* The total amount of film that can be loaded into a piece of equipment at one time (camera, developer, printer, or projector): The length of each shot in *Rope* (1948) was limited by the camera's film capacity.

**film cement** *n. See* **cement.**

**film censorship** *n. See* **censorship.**

**film chain** *n.* An early telecine device consisting of a film projector aimed directly into a video camera. *Also* **telecine chain.**

**film checker; checker** *n.* The film laboratory employee who examines processed film for physical damage.

**USAGE:** A *film checker* should not be confused with an *attendance* or *box office checker*, even though both are commonly called *checkers*.

**film clip** *n. See* **clip.**

**film code; film time code** *n.* Time code and other data recorded to film using a visual encoding scheme. Requires a camera fitted with a film code recorder and a special film code reader. *Compare* **AatonCode; Arri Code.**

**film collective** *n.* An organization that promotes the production of motion pictures and the professional development of its members through the cooperative and mutually-supportive efforts of its members. For example, *Filmmakers Alliance* is a not-for-profit filmmakers' collective operating out of Los Angles, California. *Also* **film cooperative; filmmakers' collective.**

***Film Comment*** *n.* A bi-monthly film journal mainly focused on contemporary commercial cinema and published by the Film Society of Lincoln Center in New York City. The *Film Comment* Web site is www.filmlinc.com/fcm/fcm.htm.

**film commission** *n.* A government entity charged with attracting audiovisual productions to a particular geographic area and facilitating the operations of productions being shot in that area.

**film commissioner** *n.* The person in charge of a film commission office.

**film cooperative** *n. See* **film collective.**

**film core** *n. See* **camera core; core.**

**film counter** *n. See* **footage counter; frame counter.**

**film credits** *n.* **1.** The written acknowledgements that appear in a motion picture. **2.** One's film resume; a list of past experience working on motion picture projects. *See* **credits.**

**film critic** *n. See* **critic.**

[1]**film criticism; film-crit** *n. See* **criticism.**

[2]***Film Criticism*** *n.* A journal of film history, theory, and criticism established in 1976 and published by Allegheny College in Meadville, Pennsylvania. *Film Criticism* is known for its regular single-theme issues and essay-length articles. The *Film Criticism* Web site is webpub.allegheny.edu/group/filmcriticism.

***Film Culture*** *n. obs.* An American avant-garde film journal established in 1955 by the brothers Adolfas and Jonas Mekas. Adolfas also founded the Peoples' Film Department at New York State's Bard College in 1971 while Jonas was one of the principal forces behind New American Cinema in the 1940s and '50s.

**film cycle; cycle** *n.* A series of related audiovisual works produced over a period of time. Film cycles may share the same creative participants such as Krzysztof Kieslowski's films *Bleu*, *Blanc*, and *Rouge* (*Blue*, *White*, and *Red*, 1993, 1994, and 1994) or the Edgar Allen Poe adaptations directed by Roger Corman for American International Pictures or may be created by different parties in response to the public's interest in a particular topic, genre, etc. such as the blaxploitation films of the 1970s or the post-apocalyptic science fiction films that followed the release of *Mad Max 2* (*The Road Warrior*, 1981). *Compare* **animation cycle.**

**film developing** *n. See* **film processing.**

**film editing** *n.* The aesthetics employed when assembling a finished motion picture from available audiovisual material, including production footage, stock footage, post-production effects, etc. The work need not have been shot on film, edited on film, or destined to be finished on film, since this represents an artistic approach to editing, rather than the physical process of cutting and splicing. *Compare* **editing on film.**

**film editor** *n.* One who is responsible for the motion picture film editing process.

**film element** *n. See* **element.**

**film epic** *n. See* **epic.**

**film exchange; exchange** *n.* A company, often the regional office of a distributor, responsible for physically distributing motion pictures to the theaters in their coverage area. *Compare* **sub-distribution.**

**film festival; fest; festival** *n.* A sponsored showcase of a number of different films, sometimes in competition for prizes, often a mix of short subjects and feature films, narratives and documentaries shown over a short succession of days. These screenings may be accompanied by seminars, panel discussions, etc. reviewing the artistic elements of film. Patrons may pay admission, but film festival receipts are generally excluded from gross box office reported by distributors.

The first film festival was held in Monaco on New Year's Day, 1898. The oldest, regularly occurring film festival was established in Venice, Italy in 1932. Since its run was interrupted by World War II, the claim to the

longest continuously running film festival is held by the Edinburgh International Film Festival, established in 1947.
*Compare* **film market.**

**film festival circuit; festival circuit** *n.* The collective film festival market, generally ordered chronologically according to each festival's play dates: *Alan's indie art film is playing the festival circuit.*

**film financing** BUSINESS *n.* **1.** The money raised for, or allocated to, motion picture production. **2.** The myriad ways a motion picture project can raise enough money to fund production, including self-financing, investor financing, negative pickup, foreign pre-sales, etc. *43 Ways to Finance Your Feature Film: A Comprehensive Analysis of Film Finance* (pub. 2008) addresses the most common means of film financing.

**film finish** *n.* A work that will be distributed on film. The original work may have been shot on film or video, but it will receive some sort of distribution on film. *See* **film out.** *Compare* **video finish.**

**film fixer** *n. See* **fixer.**

**film flashing** *n. See* **flashing.**

**film footage** *n. See* **footage.**

**film franchise; franchise** *n.* A highly lucrative series of feature films such as Andy Hardy, James Bond, or Star Wars. *Compare* **franchise film.**

**film gate** *n. See* **gate.**

**film gauge** *n. See* **gauge.**

**film genre** *n. See* **genre.**

**film grain; grain** *n.* The individual silver halide crystals or dye couplers in a film's emulsion layer that make up the visible image. This grain gives a subtle visual texture to film images that is lacking in video. Perceptible film grain is not normally desired and may result when a film image is enlarged too much (as when using a narrow gauge film) or there has been a deviation in film processing (as when development is pushed to correct for underexposure).

**film grammar** *n.* The formal structure from which completed works are assembled, consisting of shots, scenes, sequences, and acts. The transitions between shots, scenes, etc. are the punctuation of film grammar.

**film gross** *n.* The total of all paid admissions and flat sales for a particular film. *Compare* **gross.**

**film history** *n.* A branch of film study that focuses on the evolution of the motion picture from its earliest beginnings to the present day, covering technology, technique, economics, and personalities, their impact on social history, and its impact on them.

**Film Independent; FIND** *n.* A not-for-profit service organization that provides various resources for independent filmmakers, industry professionals, and independent film enthusiasts. FIND began as the Los Angeles chapter of the Independent Feature Project (IFP/Los Angeles a.k.a. IFP/West). It took its new name on May 4, 2005. FIND presents the Los Angeles Film Festival and the Independent Spirit Awards. The FIND Web site is www.filmindependent.org.

**film journal** *n.* A periodical that mainly focuses on academic or scholarly issues related to the motion picture industry. *Compare* **fan magazine; film magazine; trade paper.**

**film laboratory; lab** *n.* The company that processes (develops and prints) film; the physical location where film processing occurs. *See* **laboratory.**

**film library; library** *n.* **1.** A collection of motion pictures (completed films or stock film clips) held for future commercial exploitation; a stock footage library. **2.** A collection of audiovisual works made available for public or private viewing. A film library generally lacks the preservation and restoration functions of a film archive. *Also* **backlist; backstock.** *See* **catalog.** *Compare* **film archive.**

**film loader** *n. See* **second assistant camera.**

**film location** *n.* Any place where filming is performed, but generally excluding soundstages or studio lots. *Compare* **location shooting.**

**Film London** *n.* London's film and media agency, chartered in 2003 by the U.K. Film Council and the London Development Agency to sustain, promote, and develop London as a filmmaking and film cultural center for the motion picture, television, video, commercial, and interactive media markets. The Film London Web site is www.filmlondon.org.uk.

**film loop** *n. See* **continuous loop; Latham loop.**

**film magazine; film mag** *n. See* **magazine.** *Compare* **camera magazine; fan magazine; film journal; trade paper.**

**film-maker** *n. See* **filmmaker.**

**film market** *n.* **1.** A media sales convention; a gathering of motion picture sales agents (generally representing producers) and buyers (generally representing distributors) where projects are funded and works are licensed or sold. For example, AFM (the American Film Market) provides an opportunity for U.S. film producers to pitch their ideas and license or sell their films to distributors from around the world, while MIFED offers a similar opportunity for international producers. Cannes combines a film festival with a market where films are offered for distribution regardless of whether they appear in the festival. Many film festivals, such as Sundance, do not promote official markets, but active unofficial markets operate alongside the festivals nonetheless. **2. motion picture marketplace:** The motion picture industry as a consumer group: *This new product is aimed at the film market. Compare* **film festival; television market.**

**[1]film movement** *n.* The mechanical works inside a camera, printer, or projector that advance the film. *Also* **drive mechanism; drive system; film transport; transport.** *Compare* **tape transport.**

**[2]film movement** *n.* An industry trend or organized effort, such as German Expressionism, French New Wave, representational film, cinéma vérité, etc.

**film noir** *n.* **1.** Originally a type of American film produced in the 1940s (which French audiences were just seeing following WWII when the term was coined). These movies were typified by black-and-white photography with low-key lighting and a filmic style derived from German expressionism. According to *Film: An International History of the Medium* (pub. 2002), these films shared "themes of paranoia and betrayal, of suspicious innocence and attractive guilt,

**RKO's *Out of the Past* (1947) (Jen Resnik collection).**

of greed and desire in a world whose moral signposts have disappeared." The physical look of film noir is an extension of its theme and mood; shots are filmed at odd angles, in dark or dimly lit rooms, and exterior scenes often take place at night and in foul weather.

There is some controversy over whether film noir is a genre, movement, or style and whether it can be applied to films outside of its original definition. The first noir films appeared in the early 1940s—*Stranger on the Third Floor* (1940), *Citizen Kane* (1941), and *The Maltese Falcon* (1941)—but the principal film noir era lasted from 1944 to 1958, ending with Orson Wells' *Touch of Evil*. Later films, including those in color, such as Roman Polanski's *Chinatown* (1974), Lawrence Kasdan's *Body Heat* (1981), and Carl Franklin's *Devil in a Blue Dress* (1995), may have a "film noir" sensibility, but purists would argue that they are not technically film noir.

➢ *mod.* **2.** Possessing qualities reminiscent of the film noir genre or style. [French. Coined in the 1950s. After *série noire*, meaning a hard-boiled detective or crime novel. Literally *black film*.] *Compare* **modern film noir.**

**film notch** *n. See* **notch.**

**film notcher** *n. See* **notcher.**

**film out** *n.* **1.** A film finish from a video (analog or digital) source. **2.** The process of printing digital imagery onto film. This practice began with the use of digital visual effects for works with a film finish and now also refers to printing film from a digital video assembly system such as used for digital intermediates. *Also* **tape to film transfer.** *See* **film finish.** *Compare* **inverse telecine process.**

**film package** BUSINESS *n.* **1.** A group of motion pictures sold as a block for theatrical release or television broadcast. This may be used as a technique to entice foreign sales agents or broadcasters to take the less desirable films in the package in order to gain access to more desirable films. A film package sold for television broadcast may contain a mix of theatrically-released and made-for-television works. **2.** A group of motion pictures financed as a single unit. The investors' money is divided among the individual projects, which are then cross-collateralized when calculating the profit shares. *Compare* **packaging; television syndication.**

**film path** *n. See* **threading path.**

**film perforation; perf** *n.* A sprocket hole along one or both edges of a strip of film. The size, shape, and pitch (space between) the sprocket holes varies depending on the film gauge and purpose. Generally, the larger the gauge, the larger the sprocket holes—except for Super-8, which has smaller sprocket holes than standard 8mm film. In most gauges, the pitch is slightly different between camera negative and release print. *Compare* **3-perf; 4-perf; 8-perf; negative perforation; positive perforation.**

**film plane** *n.* **1.** The two-dimensional surface upon which the lens is supposed to focus its image; the area occupied by the flat surface of a film frame held steady for exposure in a camera gate and upon which a focused lens forms a sharp image. When measuring distances for focus, the measurement should be taken from the film plane, not the front of the lens. The position of the film plane is marked on the outside of motion picture camera's body. **2.** ϕ**:** The symbol that marks the actual location of the film plane on a camera. The line through the circle runs parallel to the film plane. Focal distances are measured from this point, rather than from the front of the camera lens, since it is the total distance from the film to the subject that determines focus. *See* **focal plane.** *Compare* **field curvature.**

**film platter** *n.* An extra large film reel that lies horizontally and is open on the top. Several individual standard reels of film (singles or doubles) can be spliced together and wound onto a platter. This eliminates the need for projector change over and allows one projectionist to operate the individual projectors serving several screens in a multiplex theater. *Also* **platter.** *Compare* **cue mark; flatbed projector.**

**film positive** *n.* Film with a positive image, such as a release print. The actual film stock used could be negative reversal film, depending on the source image. Negative film can be used in the laboratory to produce a positive print from a negative film source (a negative of a negative is a positive). Reversal film can be used in a camera to produce a film positive (as with Super-8) or can be used in the laboratory to produce a new positive or negative from an existing positive or negative, respectively. *Also* **positive film.**

**film preservation** *n.* The process and practice of caring for film in its various forms to ensure its long-term survival and availability to future generations. *Compare* **film archive; film library; film restoration.**

**film print** *n.* A motion picture release format that uses photographic film to carry the visual component. Primarily intended for theatrical exhibition. The audio component (analog, digital, or both) may be included on the film print (optical or magnetic) or on an accompanying optical disc or hard drive.

**film printing** *n.* The process of making a film print, generally a positive print made from a negative.

**film processing** *n.* The conversion of a latent film image into a permanent image using liquid chemicals.

Film processing includes developing, stopping, fixing, washing, and drying. Additional steps, such as pre-soaking and wetting, may also be used. The resulting image on the film may be negative or positive, depending on the type of film used: negative film produces an image that is opposite the original, while reversal film produces an image that matches the original.

*Also* **film developing.** *Compare* **negative; positive; processed film; pull processing; push processing.**

**film production** *n. See* **production.**

**film program; program** *n.* **1.** The featured work and associated content presented in a motion picture theater, especially an art house, museum, or similar venue. **2.** The schedule of works to be presented; the theatrical bill. *Also* **show.**

**film projector; projector** *n.* A device that casts a magnified image onto a screen by shining light through semi-transparent photographic film. Contemporary projectors also contain sound readers for sound-on-film synchronous sound.

Film projectors contain all of the elements of a film camera (lens, shutter, aperture, intermittent movement, and film supply/take-up reels) along with a lamp to provide illumination and (since the advent of sound-on-film recordings) a sound reading system. In fact, the similarities are so great that many early silent motion picture systems featured a combined camera/projector that served both purposes. In practice, however, the different needs of camera and projector have led to the complete separation of the two. Video projectors, such as those used for business presentations, home theater, and digital cinema, project an image electronically without using film and may lack an integrated sound system.

*See* **deliverer.**

**film publicist** *n. See* **unit publicist.**

**film punctuation** ACADEMIC *n.* A key element of film grammar, mainly consisting of shot and sequence transitions (cuts, dissolves, wipes, etc.), but also including intertitles (rarely used since the end of the Silent Era c. 1930) and freeze frames.

***Film Quarterly*** *n.* An academic film journal established in 1958 and published quarterly by the University of California. The *Film Quarterly* Web site is www.ucpressjournals.com.

**film rating system** *n. See* **[1]rating.** *Compare* **CARA.**

**film raw stock** *n.* Unexposed and unprocessed film. *See* **raw stock.** *Compare* **film stock.**

**A Celco Fury digital film recorder (courtesy Celco, www.celco.com).**

**film recorder** *n.* A device that transfers electronic images to film. The images may have originated on film (converted to electronic form by a telecine machine or film scanner), video (analog or digital), or digitally (created with a computer). The images are recorded to film by displaying them on a high resolution video monitor (originally cathode ray tubes, but now including LEDs) filtered for each of the primary colors or by exposing them directly on the film using focused lasers. *Compare* **film out; film scanner.**

**film reel** *n. See* **reel.**

**film rental** BUSINESS *n.* The amount received by the distributor from the exhibitor (or owed by the exhibitor to the distributor) as compensation for the right to present a film to the public. The term *film rentals* may refer to either percentage shares of the total box office (after exhibitor deductions such as the house nut) or flat sales. Percentage rentals are generally based on the cumulative box office collected over a full release week as defined for a particular territory.

**USAGE:** There is significant disagreement over whether the term *film rentals* should be defined as the total actually *paid/received* or the total contractually *due*, since the two amounts often differ significantly due to distributor adjustments and settlements.

*Also* **distributor rentals; rentals.** *See* **distributor's gross; film rental terms; gross rentals.** *Compare* **[2]adjustment; settlement transaction.**

**film rental terms** BUSINESS *n.* The conditions imposed by a distributor on an exhibitor for the right to present a motion picture in theatrical release.

**film restoration** *n.* The process and practice of repairing the damage caused to motion pictures by improper handling and storage and the physical degradation of its components over time. *Compare* **film archive; film preservation.**

**film review** *n. See* **review.** *Compare* **criticism.**

**film rewind** *n. See* **rewind.**

**film scanner** *n.* **1.** A device that transfers the images from motion picture film into a digital form that can be manipulated by various electronic means. Film scanners include the Cintel diTTo, dataMill, or Klone, the Filmlight Northlight, the Imagica ImagerXE or HSX, and the Arri Arriscan.

Film scanners operate at higher resolutions (and slower transfer speeds) than telecine machines, which tend to operate at video resolutions. Film scanners operate at less than real time (slower than 24 frames per second) but deliver resolutions suitable for later film output or digital theatrical presentation (generally 2K and above).

**A Cintel dataMill film scanner (courtesy Cintel International Ltd., www.cintel.co.uk).**

**2.** One who is responsible for film to video transfer operations, including the operation of a film scanner or telecine. *Also* **input scanner.** *Compare* **data-cine; film recorder.**

**film scholar** *n.* One who performs academic research and analysis of audiovisual works, their creators, and/or their collective histories. *Compare* **critic; reviewer.**

**film school** *n.* A formal educational institution or program that teaches the technical and theoretical aspects of filmmaking to its students.

The University of Southern California (USC) was the first university to offer a Bachelor of Arts in film studies, established in cooperation with the Academy of Motion Picture Arts and Sciences (AMPAS). The first class offered was *Introduction to Photoplay* on February 6, 1929. In recognition of the importance of this new academic venture, USC's president Rufus B. von KleinSmid offered opening remarks to the students assembled in the university's Bovard Auditorium. In 1958, USC expanded its program by offering the first film studies Doctorate in the U.S. On October 4, 2006, the film school changed its name from the School of Cinema-Television to the School of Cinematic Arts in recognition of the fact that cinema now reaches far beyond theatrical presentation and television broadcast.

*Also* **cinema school.**

**film scoring** *n. See* **scoring.**

**film script** *n. See* **[1]script.**

**Film Service Association** *n. obs.* A U.S. film cartel formed in March 1908 by Edison, Vitagraph, and other American film and equipment producers as an early attempt to regulate film distribution practices in the U.S. film industry. Merged with the Biograph Association of Licensees to form the Motion Picture Patents Company. *Compare* **Biograph Association of Licensees; Motion Picture Patents Company.**

**film shipper** *n.* The entity that transports film prints from distributors to exhibitors and back again.

**film short** *n. See* **short.**

**film society** *n.* An organization that promotes the presentation of motion pictures for their cultural or historical, rather than strictly commercial, value. Prominent U.S. film societies include the American Cinematheque in Hollywood and the Film Society of Lincoln Center in New York City.

**film soundtrack** *n.* The audio component of a film-based composition. There is usually a requirement for sound to be synchronized with moving images. This can be achieved by a variety of means, including recording analog or digital sound on optical tracks alongside the image frames, fixing magnetic tracks on the film surface, or synchronizing the film to sound recorded on separate media, ranging from the original Vitaphone analog vinyl discs to the contemporary DTS digital CDs.

**film speed; speed** *n.* **1.** Raw (unexposed) film's relative sensitivity to light, given expected conditions of exposure and development; emulsion speed.

Generally this is a function of the size of the individual silver halide crystals in the emulsion: the larger the crystals, the less light is needed to properly expose the film but the grainier the resulting image. Fast film has fewer but larger grains and requires less light — given a particular aperture setting, it can be exposed with a faster shutter speed or smaller shutter angle. Slow film has more but smaller grains and requires more light — it needs a slower shutter speed or wider shutter angle. There are several film speed rating systems, principally ISO/ASA, the most common in the United States and Great Britain, and DIN, commonly used in Europe.

**2.** The rate that film moves through a camera, printer, or projector, often expressed as a certain number of frames or feet per second (fps). *Also* **emulsion speed.** *See* **exposure index.** *Compare* **speed rating.**

**film splice** *n. See* **splice.**

**film splicer** *n. See* **splicer.**

**film splitting** BUSINESS *n. See* **product splitting.**

**film start** *n.* A motion picture that is green lit and moves from development to production, especially when principal photography begins — often reported in the industry trades as a cumulative statistic tracking industry activity, much like housing starts are reported in the residential construction business.

**film stock; film; stock** *n.* The physical media upon which a motion picture is typically recorded, consisting of a clear flexible base and a light sensitive emulsion that records the image. Film stocks are often categorized according to their gauge (width) and the type of image they record.

Common types of film stock include:

- **Color negative film:** the film most commonly used in a motion picture camera.
- **Color positive film:** technically, also a negative stock in that it produces an image that is the opposite of the original, but specifically used to produce positive film prints either used as dailies or release prints.
- **Color reversal film:** motion picture camera film that produces a positive image instead of a negative, similar to still camera slide film and commonly available in 16mm and Super-8 gauges.
- **Color reversal print stock:** essentially the same as color reversal film, it differs mainly in its application since it is used to produce a positive print directly from another positive print.
- **Color reversal intermediate stock:** typically used to produce a duplicate negative directly from the camera-original negative without producing an intermediate positive between the two negatives.
- **Black-and-white negative film:** motion picture camera film that produces an inverse black-and-white image.
- **Black-and-white duplicating stock:** negative stock designed for the production of interpositives and internegatives.
- **Black-and-white print stock:** negative stock intended for the production of positive prints from negatives or internegatives.
- **Titling stock:** high-contrast black-and-white negative stock used to shoot film credits.
- **Magnetic stock:** sound recording film produced using the same base as photographic film. Either full coat (where the entire surface is covered with magnetic recording material instead of light-sensitive emulsion) or stripe (where only a strip along one edge contains magnetic recording material — typically with a balance stripe along the opposite edge to keep the film from curling).

*Compare* **raw stock.**

**film studio** *n. See* **studio.**

**film subsidies** BUSINESS *n. See* **foreign subsidy; government subsidies.**

**film substrate** *n. Also* **film base.** *See* **base.**

**film supply reel** *n. See* **supply reel.**

**film take-up reel** *n. See* **take-up reel.**

**film theory** *n.* The academic study of motion pictures as art.

***Film Threat*** *n.* A motion picture industry fanzine established by Chris Gore in 1985. The fanzine evolved into a monthly magazine focused on cult, underground, alternative, and independent films. The magazine ceased publication in 1997 and now exists as a Web site (www.filmthreat.com) featuring film reviews, film festival updates, and interviews with filmmakers.

**film time code** *n. See* **film code.** *Compare* **AatonCode; Arri Code.**

**film transport; transport** *n. See* **[1]film movement.**

**film treatment** *n. See* **treatment.**

**film-within-a-film** *n.* A fictional motion picture that is depicted as being produced within an actual motion picture. For example, the silent drama *The Dueling Cavalier*, depicted as being produced within the musical *Singin' in the Rain* (1952), and *Je vous presente Pamela* (*May I Introduce Pamela*), depicted as being produced within *La Nuit Américaine* (*Day for Night*, 1973). *Compare* **show-within-a-show.**

**filmic** *mod.* Relating to, or sharing the properties of, movies. *See* **cinematic.**

**filmic criticism** *n. See* **criticism.**

**filmic space** *n.* The perception and presentation of the world as it is when viewed on film. The film world is flat upon the screen, physical relationships and natural laws do not hold true, and the filmmaker has full control of what the audiences sees. *Compare* **creative geography; roadrunner physics.**

**filmic time** *n.* Time that has been compressed, expanded, reordered, or otherwise altered through editing. *Also* **time.** *Compare* **narrative time; real time; screen time.**

**filming to playback** *n. See* **playback.**

**filmmaker; film-maker** *n.* **1.** One who exercises significant control over the production of a movie, such as a producer or director but not an actor or crew member; someone who expresses a distinctive personal vision or style through motion pictures. **2.** Independent, often avant-garde directors who take on broad responsibilities in film production, including writing, producing, photographing, and editing.

**filmmakers' collective** *n. See* **film collective.**

**filmmaker's return** BUSINESS *n.* Producer's net profit. *Also* **producer's share.**

**filmmaker's triangle** *n.* The tradeoff between time, money, and quality (or fast, cheap, and good) that must be made when producing an audiovisual work. One can save any two only by sacrificing the third. For example, one can save time and money (working fast and cheap), but only at the expense of quality (the product will not be good). Or, one can produce a quality product economically (good and cheap), but only at the expense of time (it will not be fast). Major studio productions use money to achieve quality and speed, but low-budget filmmakers must normally trade time for quality and cost.

**filmography** *n.* A bibliography of films; a comprehensive list of related audiovisual works, such as all works of a particular director, actor, genre, etc.

**filmology** ACADEMIC *n.* A branch of film theory originating with the French Institute of Filmology in 1947 that focuses on the psychological foundations of the motion picture medium and their social, cultural, emotional, and moral impact on the viewer. *Compare* **cinematology; semiotics.**

**Filmways, Inc.** *n. obs.* A U.S. motion picture and television production company best known for television programs such as *Green Acres* (1965–1971), *Mr. Ed* (1961–1965), and *The Addams Family* (1964–1966). Filmways was founded by Martin Ransohoff in 1952 as a television commercial and industrial film producer. In July 1979, Filmways merged with American International Pictures (AIP). The combined company became Orion Pictures Corporation in 1982.

**filter** *n.* **1.** An electronic or optical device that alters sound, light, RF or EM waves, or data, allowing some things to pass through and blocking or altering others. **2.** A piece of colored glass, plastic, gelatin, or other material that selectively absorbs or scatters some of the light passing through it.

Most camera filters are intended to modify the tone or color balance of the recorded image. Filters are placed in a filter holder either in front of the lens or behind the lens (inside the camera). In color photography the most common are neutral density (ND) filters that reduce all colors evenly (also used with black-and-white photography) and color-correction filters that allow daylight film to be used in tungsten light or tungsten film to be used in daylight. Other filters include polarizing filters (reducing glare off of reflective surfaces), star filters (giving bright points of light a star-like pattern), diffusion filters (softening focus) and colored filters for black-and-white photography (such as yellow filters used to enhance the contrast between blue sky and white clouds).

**USAGE:** Filters placed in front of a light are most often called *gels*.

**3.** An electronic device (hardware or software) that alters sound to produce a specific effect. Low-pass filters block higher frequency sound waves, allowing lower ones to pass through. High-pass filters block lower frequencies, notch filters block or pass a specific range of frequencies, reverberation filters add an echo effect, etc. ➢ *v.* **4.** To apply a filter to an input signal (light waves, sound waves, electronic signal, etc.) to produce a modified output. *Compare* **equalize; gel.**

**filter factor** *n.* The exposure correction necessary to compensate for the light absorbed by a filter. To achieve a proper exposure, one can hold all other conditions present prior to adding the filter constant and open up the aperture or increase the exposure time by the filter factor. A filter factor of 1 requires opening the aperture one additional *f*-stop.

**filter holder; filter mount** *n.* A device that holds a camera filter securely in place in front of or behind the lens.

**filter slot** *n.* An in-camera filter holder situated behind the lens.

**filter wheel** *n.* A disk-shaped device equipped with several different filters (including an open gap with no filter) that can be rotated to select a particular filter. Often employed behind the lens, allowing a filter change without opening the device.

**fin-syn** *n.* [Coined through rhyming reduplication.] *See* **Financial Interest and Syndication Rules.**

**final answer print** *n.* The final print produced during the color timing process.

**USAGE:** Technically, there is only one *answer print*— this final one. All of the other prints that come before it are more correctly called *approval*, *grading*, or *timing prints*.

*See* **answer print.** *Compare* **first answer print.**

**final cut** *n.* **1.** The edited version of a work released to the public; the edited version of a work to which the negative is conformed, music is composed, and the sound is mixed, and from which the answer print is produced. May differ significantly from the director's cut (assuming there was one).

During the Studio Era (1927–1954), the studio always had the right to determine what version of a work would be designated the final cut. More recently, the right of final cut has become a hotly contested contractual issue and an absolute right demanded by many famous directors. If a film has more than one version, the final cut is generally the first one that is released. If subsequent edits are released, they are special editions, possibly including a director's cut.

**2.** A contractual term granting a specific party the right to approve the final cut. For example, Woody Allen's directing contract always includes a final cut provision. **3.** The finished sound mix, synchronized to the picture. *See* **picture approval.** *Compare* **creative control; editing rights; fine cut; rough cut.**

**final cut director** *n.* A director who always insists upon, and is granted, the right to produce the the version of the work that is released to the public. *Compare* **creative control; editing rights.**

**Final Cut Pro; FCP** *n.* The trade name for a line of standard definition and high definition nonlinear editing systems produced by Apple Computer, Inc. that runs on Apple Macintosh computers. The Final Cut Pro Web site is www.apple.com/finalcutpro.

**Apple's Final Cut (courtesy Apple Inc., www.apple.com).**

**[1]final draft** *n.* The last major version of a script produced prior to principal photography. Generally the locked draft used to produce the project budget, schedule, and the various breakdowns. *Also* **final screenplay.** *See* **shooting script.** *Compare* **polish; revision; shooting script.**

**[2]Final Draft** *n.* The trade name for a popular brand of script formatting software. The Final Draft Web site is www.finaldraft.com.

**final marketing outlet** BUSINESS *n.* The point at which a product is rented or sold to the public; the retail end of a product supply chain.

**final mix** *n.* The finished sound track — synchronized, edited, and mixed — ready to be married with the locked picture in a composite print. *Also* **master sound track.** *See* **dub master.**

**final print** *n. See* **release print.**

**final rewrite** *phr.* Editing. According to Dede Allen, three-time Oscar nominated editor and winner of the American Cinema Editors (ACE) 1994 Career Achievement Award, "The cutting room is the last place where any problems of story or acting or directing that have accumulated along the way can be fixed. The buck stops in the cutting room." *Also* **last rewrite.**

**final screenplay** *n. See* **[1]final draft; shooting script.** *Compare* **polish; revision.**

**final sound mix** *n. See* **final mix.**

**final touches** *phr. See* **last looks.**

**final trial composite** *n.* The answer print; the final version of a work, including image, synchronized sound, and all necessary adjustments, ready for release.

**finale** *n.* The final part, usually of a musical number or an episodic series. [Italian. From the Latin *finalis*, meaning final.] *Compare* **season finale; series finale.**

**financial control** *n.* The authority or ability to manage and direct expenditures or financial resources (money spent or promised). The entity with financial control of a project holds the ultimate control. Others may have artistic or creative control, but this extends only as far as those with financial control allow.

**financial core** BUSINESS *n.* The status of employees engaged in a union-represented position but who are not union members and who pay only union collective bargaining fees (rather than full union dues) in exchange for the right to work in a closed (all-union) shop. Financial core status generally means that one need not abide by union regulations (such as those prohibiting taking non-union work) and therefore does not receive union benefits beyond negotiated pay and working conditions. For example, during the 2007/2008 writer's strike, several WGA members switched to financial core status, allowing them to continue working during the strike. *Compare* **closed shop; open shop; right to work.**

**Financial Interest and Syndication Rules; Fin-Syn Rules** *n. obs.* A set of FCC rules established on May 4, 1970 (effective September 1, 1971) and affirmed by a set of consent decrees negotiated by the U.S.

Department of Justice from 1977 through 1980 that prohibited U.S. television broadcast networks from owning or controlling the syndication (rerun) rights to their first run programs.

At the time the Fin-Syn Rules were passed, the three major networks (ABC, CBS, and NBC) accounted for approximately 90 percent of the combined television viewing audience, allowing them to dominate the independent broadcasters. The Fin-Syn Rules gave financial freedom to independent producers, increased the financial returns for program syndicators, and gave independent broadcasters greater access to popular syndicated programs. The networks fought the rules from the start. With the advent of the Fin-Syn Rules, the networks lost a significant revenue stream, and saw an increase in counter programming as independent stations scheduled reruns of popular network sitcoms opposite the networks' news programs. The growing popularity of cable television further eroded the major networks' audience share and profitability.

When Fox launched its own television network 1987, it joined the three major U.S. networks in arguing against the Fin-Syn Rules on the grounds that they prevented Fox from competing on an equal footing with its more established competitors. In 1991, the FCC finally relaxed the Fin-Syn Rules. By that time, the combined network share of the television audience had dropped to approximately 65 percent. On September 1, 1995 the FCC issued a formal recommendation that the rules be repealed. That same November, a federal appeals court ruling brought a final end to the Fin-Syn Rules.

*Compare* **Prime Time Access Rule.**

**financing a film** BUSINESS *n. See* **film financing.**

**FIND** ABBR. *n. See* **Film Independent.**

**finder's fee** BUSINESS *n.* The money paid to a producer for bringing a project to a studio when the studio does not hire the producer to work on the project.

**fine arts** *n.* Artistic expressions that do not involve a live performance before an audience, including sculpture, painting, composing music, etc.

Filmmaking, when undertaken for purely artistic or expressive reasons, can be considered one of the fine arts, but filmmaking is generally harder to categorize. According to *Carnival Culture: The Trashing of Taste in America* (pub. 1992), "Since film is first visual, and then perhaps laden with intellectual content, the art form it most nearly seems to resemble is painting. But since movies are moving pictures, perhaps sculpture is a better analogy or, since objects are perceived as moving in three dimensions, maybe architecture is better still.... If movies end as architectural objects in motion, they begin as construction projects. Making a movie is more like constructing a building on a vacant lot than like writing a book. The literary property is the lot. The movie is the building. The screenwriter is the architect, the director is the contractor, and the producer is theoretically the owner. The major studio (if one is involved) can represent the lending institution, the equity partner, and/or the leasing agent for the finished building. The artist, if we need to believe one is involved, is likely to be the lawyer."

*Also* **beaux arts.** *Compare* **performance arts; performing arts; recording arts; representational arts.**

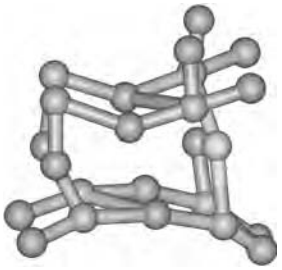
**fine cut** *n.* An edit that is much more refined than a rough cut, but is not quite yet the final cut.

**USAGE:** Occasionally used as a synonym for *final cut*, particularly since the last fine cut is by definition also the final cut.

**fine-grain** *mod.* Having very small silver particles in the emulsion as compared to older or faster film emulsions. (Generally speaking, the finer the grain, the slower the film and the more light required to expose a proper image.) If properly exposed and processed, a fine-grained negative will result in a fine-grained print. The amount of visible grain increases with each successive film generation since each copy reproduces an image of the grain along with the recorded image.

**fine-grain dupe; ~ negative; fine-grain duplicate negative; fine-grain** *n.* A black-and-white internegative with particularly small film grain and high image definition, produced from an interpositive or directly from the conformed negative as part of the release print production process. *Also* **master dupe.**

**fine-grain master positive; fine-grain master print; fine-grain** *n.* A black-and-white interpositive with particularly small film grain and high image definition, produced from the conformed negative as part of the release print production process. When used for archival storage, the metallic silver is often replaced with silver sulfide ($Ag_2S$). Occasionally the term is used in reference to a color interpositive. *Also* **lavender print; master fine-grain; master positive; master print; red master.**



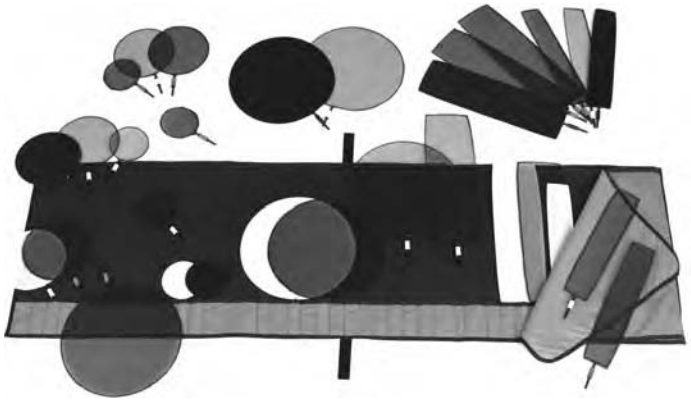
**A silver sulfide crystal (illustration by Bryan Theis).**

**Fine Line Features** *n.* A U.S.–based production company established as the art house division of New Line Cinema in 1990, now owned by Warner Bros. Its films have included *The Player* (1992) and *Shine* (1996). The Fine Line Web site is finelinefeatures.com.

**finger** *n.* A thin, oblong net, scrim, or solid attached to a thin metal handle that is used to control (soften, diffuse, block, texture, or color correct) a small area of light. May be opaque or translucent. Translucent versions come in single, double, silk, and lavender.

The principal difference between a finger and a dot is the shape: a finger is rectangular while a dot is round. Fingers typically range in size from 2" × 12" to 4" × 14" and are usually mounted on an equipment stand when in use. As with any object placed in front of a light, the closer a finger is to the light source, the larger and more diffuse the effect it causes.

*See* **blade; cutter.** *Compare* **cookie; dot.**



**A selection of fingers and dots (courtesy Matthews Studio Equipment, www.msegrip.com).**

**fingerprint** *n.* A characteristic pattern that identifies a particular piece of digital content. The digital content is analyzed using a special algorithm that generates a statistically unique numeric identifier (the fingerprint). The likelihood that two different pieces of digital content would result in the same digital fingerprint is so low as to be non-existent, as is the likelihood that two people would have the same fingerprint.

Unlike a watermark, which is introduced into a piece of content by altering its structure, a digital fingerprint is not added to the content and does not change the original in any way. When an unknown piece of content is encountered, it can be analyzed by the same algorithm to generate its digital fingerprint. That fingerprint can then be compared against known fingerprints to identify the content. This is far more efficient than storing

copies of every piece of identified content and comparing them to new samples as they are encountered. Digital fingerprints can also be used to verify that a digital file has not been modified in any way since the original fingerprint was taken.

*Also* **digital signature.** *See* **hash.** *Compare* **watermark.**

**finish** *n.* The intended format for the final work; a work can have a film finish or a video finish regardless of how it is originally recorded (on film or video) or edited (on film, video, or digitally using a nonlinear editor).

**finished art** *n. See* **camera-ready.**

**finishing fund** BUSINESS *n.* A pool of financial resources established to assist filmmakers who need additional money to complete an audiovisual work, usually when a work has finished principal photography but then runs out of money during post–production. Traditionally established by government, industry, or philanthropic organizations, which provide the finishing funds in the form of a grant, but occasionally established by for-profit organizations, which provide the funds as part of a negative pickup or other distribution deal. *Also* **completion fund.**

**finite impulse response** *n. See* **FIR.**

**FIPRESCI** ABBR. *n.* An international association of film critics dedicated to promoting the cultural value of the cinema. FIPRESCI's roots go back to 1925, but the organization was not formally established until 1930. FIPRESCI gave out its first awards at the Cannes Film Festival in 1946. It now presents the International Film Critics Award (the FIPRESCI Prize) at a number of different festivals each year to promote film-art and to encourage new and young cinema. The FIPRESCI Web site is www.fipresci.org. [An acronym of *Fédération Internationale de la PRESse CInématographique* (International Federation of Film Critics).]

**FIR** ABBR. *n.* A type of filter design where the attenuated signal reaches zero in a predictable amount of time. [An initialism of *Finite Impulse Response*.] *Compare* **IIR.**

**Fire** *n. See* **Autodesk.**

**fire in the hole** *phr.* The traditional warning called out before one detonates an explosive device. If a shot with sync sound includes an explosion, this is called out by the AD in advance of the shot. If the shot is filmed without sound, then this may be called out just before setting off the explosion.

**fire lane** *n. See* **four-foot rule; no block zone.**

**fire up** *v.* To start: *Fire up the generator.*

**FireWire** *n.* Apple's trade name for their implementation of the IEEE 1394 standard. *See* **i.Link; IEEE 1394.**

**firm lease agreement** LEGAL *n.* An agreement between distributor and exhibitor that is not subject to further negotiation, adjustment, or review. *Compare* **selling subject to review; settlement transaction.**

**first AC; 1st AC** *n. See* **first assistant camera.**

**first act** *n. See* **act I.**

**first AD; 1st AD** *n. See* **first assistant director.**

**1st Amendment** LEGAL *n.* The right of free speech guaranteed by the 1st Amendment to the U.S. Constitution, as well as the Amendment itself. The 1st Amendment historically protects mass media messages from regulation and censorship.

The 1st Amendment to the U.S. Constitution, as submitted by Congress on September 25, 1789 and ratified by the several States on December 15, 1791, reads in part, "Congress shall make no law … abridging the freedom of speech, or of the press." This is the basis of free speech and the free press in the U.S.

Interestingly, these freedoms did not extend to motion pictures until 1952 when the U.S. Supreme Court ruled in *Burstyn v. Wilson* (242 U.S. 495). In fact, motion pictures were specifically excluded from 1st Amendment protection by the Court's 1915 ruling in *Mutual Film Corporation v. Industrial Commission of Ohio* (236 U.S. 230). Justice Joseph McKenna, speaking for the 1915 Court, wrote, "We immediately feel that the argument is wrong or strained which extends the guaranties of free opinion and speech to the multitudinous shows which are advertised on the billboards of our cities and towns.… It cannot be put out of view that the exhibition of moving pictures is a business pure and simple, originated and conducted for profit, like other spectacles, not to be regarded, nor intended to be regarded … as part of the press of the country or as organs of public opinion." The possibility of 1st Amendment protection for motion pictures did not surface until 1948 when Justice William O. Douglas wrote, "We have no doubt that moving pictures, like newspapers and radio, are included in the press whose freedom is guaranteed by the 1st Amendment" (*United States v. Paramount Pictures, Inc., et al*, 334 U.S. 131). The motion picture industry is now one of the strongest supporters of 1st Amendment rights in the U.S. and of similar freedoms around the world.

**first answer print** *n.* The first print produced during the color timing process. Subsequent iterations would be the second answer print, third answer print, etc.

**USAGE:** Technically, there is only one *answer print*: the one that comes at the end of the color timing process. All other prints should be called *approval*, *grading*, or *timing prints*. To confuse matters, the first print produced could be called the answer print up until the point when another print with different color timing is requested. Then this answer print becomes one of the potentially several grading prints that will be produced along the way and its subsequent replacement becomes the answer print — unless it too is made obsolete by yet another color timing adjustment.

*Also* **first trial.** *See* **approval print.** *Compare* **final answer print.**

**first arrival** *n. See* **incident sound.**

**first assistant camera; ~ man; ~ operator; first AC; 1st AC; first camera assistant** *n.* A member of the camera crew working under the direction of the camera operator, generally responsible for pulling focus, lens changes, threading the film into the camera following a magazine change, and the general care and cleaning of the camera. If the camera must be moved between shots (for example, removed from a tripod and placed on a dolly), the 1st AC is the one who physically carries the camera. The 1st AC is supported by the 2nd AC and possibly a separate clapper/loader. *See* **focus puller.**

**first assistant director; first AD; 1st AD** *n.* When there are several ADs on a production crew, they are numbered in order of reporting seniority with the first AD at the top of the hierarchy.

The duties of the first AD typically include:

- Organizing pre-production with the UPM
- Preparing the script breakdown and production strip board
- Preparing the shooting schedule
- Assisting the director during production
- Supervising the production crew
- Supervising and directing the extras
- Overseeing the preparation of the day-out-of-days schedules, call sheets, and other production paperwork

*Also* **First, the.** *See* **assistant director.** *Compare* **director; second AD.**

**first assistant electrician** *n. See* **best boy electric.**

**first assistant grip** *n. See* **best boy grip.**

**first camera assistant** *n. See* **first assistant camera.**

**first cameraman** *n. See* **director of photography.**

**first cut** *n.* **1.** A rough cut; the first complete version of a work with the basic narrative in place but without the final editing touches. **2.**

The director's cut; the first edited version of the film identified as ready for release, even if it is edited further before the actual release. *Compare* **final cut.**

**first dollar; first-dollar; ~ gross** BUSINESS *n.* The money earned by the distributor from a work's commercial exploitation in a particular distribution channel (such as theatrical exhibition) regardless of the actual currency (dollar, pound, Euro, etc.) before any distribution expenses or fees are deducted. (In flat sales, the entire amount of the sale.)

**USAGE:** In reality, each distribution contract and profit participation agreement defines *first dollar* in its own way, so that first dollar may, in fact, be a net figure after certain expense deductions rather than a true distributor's gross.

*Also* **first monies.** *See* **first-position gross.** *Compare* **adjusted gross; gross rentals.**

**first-dollar split** BUSINESS *n.* A contractual arrangement (typically between producer and distributor) where the gross receipts are divided between the parties according to a percentage split (such as a fifty/fifty split, sixty/forty split, etc.) without advances, deductions, etc. *Compare* **first dollar; net deal.**

**first draft** *n.* The first complete version of a script including all dialogue and with the scenes in continuity order. *Compare* **polish; revision; shooting script.**

**first exploitation date** LEGAL *n.* The date when a work is first offered for sale to the public.

Audiovisual works are often years in the making and may languish for an extended period between completion and release. (This was one of the original motivations for providing copyright dates in Roman numerals — they went by too fast on the screen for most people to decode so they hid the fact that a film may have been made one or more years prior to its release.) Copyright protection of the work's final form may be reckoned from the date of its first commercial exploitation rather than its creation. Since the date copyright protection begins also determines when the work enters the public domain, this is an important distinction. Under current U.S. law, copyright protection (and the countdown to public domain status) starts with a work's creation, not its formal copyright registration, its publication, or its first commercial exploitation. The laws in other countries may vary.

*Compare* **publication date.**

**first feature** *n.* The top of a theatrical double bill; the primary, or "A" picture.

**first-generation dupe** *n.* **1.** A film print or negative struck directly from the original negative. **2.** A negative made from a master positive (itself an interpositive made directly from the original negative).

**first generation print** *n.* A film print produced directly from an electronic source rather than from a film negative. Technically, if the work began as a film negative (as is the case when shooting on film and then performing post-production using a digital intermediate), then any print produced would be at least second generation.

**first grip** *n. See* **key grip.**

**first look; first-look deal** BUSINESS *n.* The right of first refusal; a deal wherein a particular studio holds the first option on the projects of a writer, producer, director, or actor in exchange for a fee that is usually used to develop such projects. Studios will sign first look deals with creative talent giving them the first option to pick up any new projects. There is no assurance that the studio will ever exercise its option on any of the projects presented to them. With the demise of the studio system, the first look deal is the most common form of long-term agreement between talent and a studio, even though it is without any guarantees. *Also* **first option.** *See* **development deal.** *Compare* **output deal; overall deal; picture deal; right of first refusal.**

**first mile** *n. See* **access network; last mile.**

**first monies** BUSINESS *n. See* **first dollar.**

**First National; ~ Exhibitors Circuit** *n. obs.* The association of U.S. exhibitors created in April 1917 as a defensive measure against the practice of block-booking and the growing market power of Adolph Zukor and his Famous Players-Lasky (later Paramount).

Zukor was not only block-booking his films, but also insisting that exhibitors carry only his films. First National's goal was to provide a unified exhibitor's voice in control of a sufficient percentage of U.S. first-run theaters to force distributors to modify their booking tactics. By 1921, First National was in control of some 3,000 theaters. First National also had sufficient financial resources to start its own distribution arm and finance independent producers, including Charlie Chaplin, who First National hired away from Essanay in 1918. This inspired Paramount (as Famous Players-Lasky was known by then) to acquire a large block of first-run theaters of its own to ensure uninterrupted demand for its films. Several years earlier William Fox started the trend of distributors owning both production and exhibition, but on a much smaller scale than Paramount then achieved. The other major distributors followed Paramount's lead, thus ushering in the Hollywood Studio Era (1927–1954) where the entire life of a film was under a single company's control. Eventually, First National lost control of most of its theaters to the newly developed studios and was finally purchased by Warner Bros. in 1929.

*Also* **Associated First National.**

**first negotiation; ~ right** LEGAL *n. See* **right of first negotiation.**

**first option** BUSINESS *n. See* **first look.**

**first-person** *n. See* **subjective point-of-view.**

**first-person narrative** *n.* A story told from the perspective of one of its characters. *Compare* **subjective camera; third-person narrative.**

**first play** *n.* The first time that a particular program appears on television, as distinct from its subsequent reruns on the same station or later broadcasts on other stations. *Also* **original airing.**

**first plot point** *n. See* **Plot Point I.**

**first position** *n.* **1.** An actor's assigned starting location for a shot or scene. **2.** The state a set is in before the camera starts to roll. After the director calls "cut," the AD may call for "first positions," indicating that everyone should get ready for another take. The actors return to their first position, the camera returns to its starting point, props that have moved are reset, etc. *Compare* **back to one.**

**first-position gross** BUSINESS *n.* A profit participation agreement where one is entitled to payment from the first dollar gross, prior to distributor deductions or fees. *See* **first dollar.** *Compare* **gross rentals.**

**first refusal; ~ right** *n. See* **on avail; right of first refusal.**

**first release** *n.* The first public theatrical exhibition of a movie anywhere in the world. *Compare* **first run.**

**first released** *mod.* The date upon which a film has its theatrical premiere (the first time it plays before a paying audience).

Box office tracking reports are generally based on either first released or play period. For example, a first released-report showing the top five films for a year will include all films that premiered during that year and will accumulate the total box office from each film's entire run — including box office earned in following years. In contrast, a play period-based report for a year will include all films that were in theatrical release at some point during the year (even if their initial release date was in a prior year) and will accumulate the total box office earned during that year. Neither approach is a perfect solution. Films released late in the year will appear lower than might be expected on a play period report because a significant portion of their box office earnings will be counted in the following year

while first release-based reports do not accurately reflect the competition at the box office during the first part of the year because many of the films in play would have been released in the prior year (and would therefore appear on the prior year's report).

**USAGE:** Reports do not always indicate which method (*first released* or *play period*) was used, so caution must be exercised when using results from two different sources since their reporting methods may not be comparable.

**first run; first-run; firstrun** *n.* The initial public theatrical exhibition of a movie in a given territory or the first broadcast of a program on television (even if it originally appeared in theaters). *Also* **premium run.** *Compare* **book; first release; first-run date; first-run theater.**

**first-run date** *n.* The initial theatrical release date for a first-run motion picture.

**first-run film** *n.* A motion picture in its initial theatrical release.

**first-run programming; first-run show** *n.* Original television programs or those appearing for the first time on television. Theatrical motion pictures shown for the first time on television are considered first-run programming.

In the early 1950s, the U.S. networks adopted the practice of playing reruns of episodic programs during the low rated summer season. This led to a traditional first-run season of 39 episodes, allowing 13 weeks for summer reruns and special programming that may interrupt the regular season. In the 1960s, the first-run schedule was reduced to 26 weeks. By the early 1970s, the first-run schedule was further reduced to 22 weeks, which remains the most common practice for broadcast network programming. Syndicated programs and programs produced for the cable television networks often follow different patterns, with some first-run schedules as short as six episodes.

**first-run syndication** *n.* Original television programs created for the non-network syndication market, including *Star Trek: The Next Generation* (1987–1994), *Wheel of Fortune* (1975–), and *The Oprah Winfrey Show* (1986–). *Compare* **barter syndication; syndicated programming.**

**first-run theater** *n.* An upscale theater in a major market that only shows first-run films, generally at a premium price. Due to the increased reliance on the wide release and the popularity of the multiplex theater, the "first-run theater" distinction is now less meaningful than it was prior to the mid–1970s. *Compare* **final marketing outlet; movie palace; second-run theater.**

**first sale; ~ doctrine** LEGAL *n.* The principal of U.S. copyright law that allows the purchaser of a copyrighted work to use that work in any way that does not violate copyright laws. (The copyright owner only controls the first sale of the work) A motion picture distributor can charge for the initial sale of a home entertainment product such as a DVD, but it cannot demand a portion of the revenue derived when that item is rented to consumers.

The doctrine was amended in 1984 and 1990 to exclude music and software rentals, respectively. Unlike other media (including home entertainment), where one can purchase a legitimate copy and then rent it to third parties without the permission of the copyright holder, music and software cannot be offered for rent without prior permission. The audiovisual industry has sought similar exclusions from the first sale doctrine, but has so far been denied. In 1997, the home entertainment retailer Blockbuster entered into voluntary revenue-sharing agreements with the major motion picture studios where Blockbuster agreed to purchase every video released by each studio (an output deal) and to share a portion of the rental revenues with the studios in return for a significant discount on the purchase price. The first sale doctrine does not prohibit such voluntary revenue-sharing. Independent retailers, who had not been offered the same discounted prices, subsequently sued in federal court complaining that the deal with Blockbuster violated U.S. anti-trust laws but a federal Court of Appeals rejected their claim in 2003.

*Compare* **shared revenue.**

**first team** *n.* The principal actors in a scene or on a production along with the director. The AD will call for "first team" when the principals are needed back on the set. *Also* **A-team.** *See* **heroes; principal; talent.** *Compare* **second team.**

**First, the** *n. See* **first assistant director.** *Compare* **director; second AD.**

**first trial; ~ answer print; ~ composite; ~ print** *n. See* **approval print.** *Compare* **answer print.**

**first unit** *n.* The portion of the production crew under the direct supervision of the director and responsible for principal photography. If a production employs multiple principal shooting units, the first unit is the largest. *Compare* **second unit.**

**first unit cinematographer** *n. See* **director of photography.**

**first week repeat** *n. See* **part one airing.** *Compare* **second week repeat; two week window.**

**fish bowl** *n.* A glass enclosed sound recording or dubbing booth. *Also* **aquarium.** *Compare* **announcing booth.**

**fish job** *n.* The process of running cables inside existing walls or ceilings (rather than installing the cables before the structure is complete).

**fish out of water; fish-out-of-water** *phr.* A common plot device that places a character in an unfamiliar setting, both for comedy and social commentary. Examples include *Mr. Deeds Goes to Town* (1936), *Being There* (1979), *Crocodile Dundee* (1986), and *Elf* (2003).

**fisheye lens** *n.* **1.** A lens with a field of view of more than 90°—in some cases more than 180°. **2.** A very short lens with an extremely wide angle of view. Such a lens exhibits considerable barrel distortion (the so called wide-angle effect). *Also* **bug eye lens; extreme wide-angle lens; ultrawide-angle lens.** *Compare* **long lens; normal lens; ultra-wide-angle lens; wide-angle lens.**

**fishing rod** *n. See* **fishpole.**

**fishpole; ~ boom** *n.* A lightweight telescoping pole that can be used to position a microphone for synchronous sound recording. *Also* **fishing rod.** *See* **boom pole.**

**fit-up** *n.* A temporary stage. [A regionalism of the U.K.]

**fitting** *n. See* **fixture; light; luminaire.**

**fitting fee** *n.* The money paid to an actor for the time spent trying on costumes prior to the start of principal photography.

**five-act play; five-act structure** *n.* **1.** A variation on the four-act structure, now common to hour-long dramatic television, where an additional commercial break is inserted to divide the program into five, rather than four, main acts. Act V is then the final and resolving act. **2.** The traditional act structure of ancient Roman dramas and Shakespearean plays. *Compare* **four-act play.**

**five-channel mix** *n. See* **4.1.**

**five-eighths inch** *n.* The standard diameter of a baby equipment stand's male pin or matching female receiver.

**5/70** *n.* The standard theatrical 70mm film format where each film frame is 5 perforations high and about 52mm × 23mm, resulting in a 2.26:1 aspect ratio. This format provides more sound track space than conventional 35mm film and delivers superior image quality, even when the source material is a 35mm blow up rather than a 65mm original.

(Most 70mm theatrical releases were shot on 65mm film since the camera did not require the additional space for the sound track.) 5/70 is no longer in common use. *Compare* **8/70; 10/70; 15/70.**

**500** *n. See* **weak baby.**

**5K** ABBR. *n.* A 5,000-watt light. Either open-faced or equipped with a Fresnel lens, generally with a standard 1⅛" (junior) male mounting pin to attach the light to a stand. The amount of power consumed by the lamp(s) in a light fixture is often used as an indication of how much total light will be produced, though there is not always a direct correlation. *Also* **five-K.** *See* **senior.** *Compare* **1K; 2K.**

**5.1; ~ channel** *mod.* An audio system or sound mix with six discrete sound channels—five full range channels (left, center, right, left surround, and right surround) and one low frequency effects (LFE) subwoofer channel.

The hardware is essentially the same in all 5.1 channel sound systems regardless of manufacturer, the principal difference being the particular digital audio codec employed. Ideally, digital audio recordings should identify which codec is used to enable decoders to recognize the incoming bit stream and automatically switch modes to process the signal appropriately.

*Also* **six-channel mix.** *See* **multichannel stereo.** *Compare* **CEA-861-D.**

**five thousand two hundred** *See* **fifty-two hundred (5200).**

**525i; 525i60; 525/60** *mod.* Standard definition video with 525 lines of signal information, only 480 of which contain picture information (704 × 480 or 720 × 480 pixels per frame), recorded in an interlaced pattern at 60 fields per second (and therefore 30 frames per second); a device capable of recording or playing back such a video signal. (May also operate at 59.94 fields per second to maintain backward compatibility with standard NTSC video.) *See* **480i; NTSC.**

**525p** *n.* **1. 525p60; 525/60p:** Standard definition video with 525 lines of signal information, only 480 of which contain picture information (704 × 480 or 720 × 480 pixels per frame), recorded in a progressive scan pattern at 60 frames per second (progressive video does not have fields—only frames); a device capable of recording or playing back such a video signal. (May also operate at 59.94 frames per second to maintain backward compatibility with NTSC video.) **2. 525p30; 525/30p:** 525p video running at 30 frames per second. (May also operate at 29.97 frames per second to maintain backward compatibility with NTSC video.) **3. 525p24; 525/24p:** 525p video running at 24 frames per second. The frame rate is the same as for standard 35mm film and is sometimes referred to as *cinema-style*. *Also* **EDTV.** *See* **480p.**

**fix** *n.* An animator's notation calling for a static camera shot.

**fix it in post** *phr.* An indication that a production problem will be fixed during post-production. Traditionally, this referred to a sound or dialogue problem, but thanks to digital visual effects, this increasingly includes visual problems as well. *Compare* **add it in post; fix it in the pinks.**

**fix it in the pinks** *phr.* An indication that a script problem will be fixed at some later point during the normal revision process that accompanies pre-production and production. [After the different colored pages (including *pink*) used to track revisions in the shooting script.] *Compare* **change pages; fix it in post.**

**fixed camera** *n.* A camera that remains in a static position during a shot. *See* **locked-down camera.** *Compare* **time-lapse photography.**

**fixed channel** *n. obs.* A sound channel leading to a fixed sound recorder, generally an optical film recorder with a wax disc backup. Most soundstage installations during the early Sound Era (c. 1930) were fixed channels. *Compare* **mixer; mobile channel; recorder; stage helper.**

**fixed deferment** BUSINESS *n.* A set amount of compensation for services rendered (such as salary) that is not paid until a future date. The event that triggers the payment may be tied to revenue (such as when theatrical box office reaches a certain point), but the amount due is set in advance. *Compare* **contingent compensation; contingent deferments; escalating contingent compensation.**

**fixed-focal length lens** *n. See* **prime lens.** *Compare* **zoom lens.**

**fixed-focus lens** *n.* A camera lens where one cannot change the focal point. Generally a wide angle lens with a deep depth of field. *Compare* **variable-focus lens.**

**fixed formant** *n.* A frequency that is characteristic of a sound. For example, human vowel sounds are formants that are relatively fixed in frequency, even though the pitch may change as when singing. The fixed formant frequencies in the presence of the varying pitch of a musical instrument shape the instrument's timbre and make the instrument recognizable.

**fixed location** *n. See* **fixed position.**

**fixed matte** *n.* A composite image matte that does not change during the shot. Used for in-camera effects and for basic optical composites. *Compare* **traveling matte.**

**fixed media** *n.* Tangible media, such as an optical disc, videotape, film print, etc., as opposed to purely electronic media, such as a television broadcast, Internet data stream or file download, etc.

**fixed-out** *mod.* Relating to the state of photographic film that has had all of the silver light-sensitive material removed in the fixing bath during processing. *Compare* **base density.**

**fixed position** *n.* A specific date, time, and channel when a commercial will be aired, set in advance. *Also* **fixed location.**

**fixed-radio access; FRA** *n. See* **wireless local loop.**

**fixed satellite service; FSS** *n.* Satellite-based communications to or from stationary (fixed) points on the ground. (A dish mounted on a truck may be moved from one location to another, such as with a mobile television unit, but it sits in one place while it communicates with the satellite.) The majority of contemporary satellites deliver service to stationary receivers. *Compare* **mobile satellite service.**

**fixed wireless access; FWA** *n. See* **wireless local loop.**

**fixed work** LEGAL *n.* A creative work that is rendered in a tangible form with the approval of the author, and thus eligible for copyright protection. A screenplay is fixed when it is written down. A motion picture is fixed when it is recorded to film. A live television broadcast is not fixed, and therefore not eligible for copyright protection, unless it is also recorded at the same time to a fixed format. *Compare* **copyright.**

**fixer** *n.* A chemical solution of sodium thiosulfate ($Na_2S_2O_3$) or ammonium thiosulfate ($(NH_4)_2S_2O_3$) that makes a photographic image insensitive to light. It dissolves any remaining unexposed silver halide crystals while leaving the developed silver image untouched. *Also* **fixing solution.** *See* **[1]hypo.**

**fixing** *n.* The stage in film processing following developing where the film is immersed in a fixer bath to dissolve and remove the unexposed silver halide crystals. After fixing, the film can be exposed to light without altering the image: the image has been made a permanent part of the film. *Compare* **developing; drying; stopping; washing.**

**fixing solution** *n. See* **fixer.**

**fixture** *n.* A lighting fixture (an electric light source that includes a lamp, reflector, housing, and power cable), generally excluding the stand upon which it is placed. *Also* **fitting; lantern.** *See* **head; instrument; lamp; light; luminaire.**

**flack; flak** *n.* **1.** An entertainment industry press agent or publicist.
**USAGE:** Potentially offensive.
**2.** Publicity. [Industry trade paper jargon. From the German *Fliegerabwehrkanonen*, meaning flyer defense cannons — the anti-aircraft guns employed during World War II and the clouds of shrapnel they produced.] *Also* **press agent.** *See* **publicist; tub thumper.** *Compare* **unit publicist.**

**flackery** SLANG *n.* An advertising agency.
**USAGE:** Potentially offensive.
[Industry trade paper jargon. Coined by *Variety*.] *Compare* **diskery; distribbery; nitery; praisery; tenpercentery.**

**flag** *n.* **1.** A rigid, covered frame used to limit or shape the light appearing in the camera's frame. Flags may also be made out of cardboard, wood, etc., but commercial flags are generally covered with Duvetyne and constructed of ⅜" diameter tubing. A flag's male mounting pin can be secured in a grip head, allowing the flag to be attached to an equipment stand. May also be used as a gobo to keep light off of the camera.
**USAGE:** For all practical purposes, *flags* and *cutters* are the same thing, though in practice flags tend to be squarer while cutters tend to be larger than flags and more rectangular in shape.
**2.** A piece of tape attached to a particular film frame during editing so that it sticks out when the film is wound onto a roll or reel. The flag acts as a bookmark, making it easy to return to that particular point in the roll. *See* **solid; teaser.** *Compare* **French flag.**

**A typical flag (definition 1) (courtesy Matthews Studio Equipment, www.msegrip.com).**

**flagging** *n.* An undesirable visual artifact in a video image where the top portion of the image shifts right or left with respect to the rest of the image. The amount of shift increases as one moves higher in the image, changing vertical lines to diagonals.

**flagship run** *n.* The first, or premiere, release of a film where it only appears in flagship theaters. *See* **roadshow.**

**flagship station** *n.* The leading station in a broadcast network.
Traditionally, flagship stations carried the network's name in their call letters, such as ABC's KABC and NBC's WNBC.

**flagship theater** *n.* The highest quality first-run theater in a theater chain or circuit; a circuit's premier theater in a particular market.

**flame arc; ~ lamp; ~ light** *n.* An arc light where metal salts have been added to the carbon rods to produce a brighter light than would carbon alone or to tint the light a particular color other than the relatively pure white of the traditional arc light.

**flame ark** *n.* A wire mesh structure covered with cloth that has been soaked in an accelerant so that the resulting construction will produce high flames when ignited.

**flame drum** *n.* A clear plastic cylinder that can be rotated by an electric motor. Different designs can be painted on the surface of the drum to cast seemingly random shadows or other lighting effects. May be used to simulate off-screen flames, rain, etc. *Compare* **drum titler.**

**flame fork** *n.* A gas burner assembly used to create controlled fires on a set, typically consisting of a single feed line that splits into three (or more) burners.

**flange** *n.* **1.** A disk that can be attached to a film core so that the film does not unspool while it is being wound on to or off of a core. **2.** The round metal sides of a tape reel that keep the tape aligned as it winds onto the hub. *Compare* **split reel.**

**flare** *n.* **1.** Light that reflects and scatters inside a lens or camera causing an image artifact or distortion, possibly fogging the entire image. Most obvious in darker portions of an image that also contains a strong highlight. Bright lights that are not part of the image, but still strike the surface of the lens from an angle, can also cause flare. **2. the flares:** The overexposed film at the beginning and end of a roll of film. When film in a light-tight magazine is loaded into a camera, a portion is exposed to light and the image area is washed out. When the film magazine is removed, another portion is exposed at the end of the roll. There will not be a flare at the end if the film runs out during a shot. Film loaded in a daylight spool generally experiences greater flare than film in a magazine because flaring occurs while the film is still on the spool, not just when the film is threaded into the camera. A varying amount of light bleeds through the outer layers of the film roll when the spool is loaded into the camera (the flare at the beginning of the roll) and removed following exposure (the flare at the end of the roll). *Compare* **anti-reflection coating; lens flare.**

**flash** *n.* A very short scene.

**flash-ahead** *n. See* **flash-forward.**

**flash and trash** *n.* Particularly sensational or salacious news stories or non-news programming tie-ins (usually for popular programs carried on that channel or movies that have a great deal of popular buzz) carried during a ratings sweeps period.

**flash cutting; flash editing** *n. See* **fast cutting.**

**flash-forward; flashforward** *n.* A scene that deviates from the chronological continuity of a narrative to show events that will happen in the relative future. The narrative returns to its original timeline after the flash-forward. If not, then the flash-forward would simply be a jump forward in the narrative's chronological telling of a story. When writing coverage, flash-forwards are presented in their proper chronological order, not in script order. *Also* **flash-ahead.** *Compare* **flashback.**

**flash frame** *n.* **1.** A single, massively overexposed frame that ends up being completely black on the negative and completely clear on a print. It results when the camera stops between takes with the shutter open. It can actually be a convenient way to identify the break between shots when reviewing raw footage. Flash frames of this sort do not normally occur with spring-wound cameras (such as a Bolex) unless the spring has been allowed to wind all the way down. **2.** Slightly overexposed frames at the beginning and end of each take. They result when the camera takes a moment to come up to speed at the beginning of a take and when the camera takes a moment to come to a stop at the end of a take (leaving each frame of film in the gate longer than expected). If the camera has been allowed to come up to speed before the shot is slated and action is called for, and if the camera is not stopped until after the director has called for a cut, then these flash frames are of little concern. However, if one tries using film close to the ends of a take, one may encounter these flash frames. They are very difficult to see during editing — particularly if one is editing in video — but they will show up clearly when the final film is projected. **3.** A single frame of a white card shot as a synchronization point when producing single-frame

animation, such as cel and stop-motion. **4.** A single frame or very short sequence of frames inserted into an edited sequence. **5.** Frames with no image content between cuts in a video program that result from mistimings in the edit decision list.

**flash pan** *n. See* **whip pan.**

**flash pot** *n.* A special container that can be filled with flash powder and ignited by electric remote control to create a sudden bright flash of light or cloud of smoke. *Compare* **smoke pot.**

**flash shot** *n.* A shot that is so short, it appears and disappears in an instant, often employed for shock effect. In *The Ring* (2002), the shots of the two characters that died of fright (played by Amber Tamblyn and Martin Henderson) appear as brief flashes, long enough to identify the subject but not long enough to clearly see what was being shown.

**flash to flash** *phr.* The length of film that comprises a single filmed take from the flash frame(s) at the beginning of the take to the flash frame(s) at the end.

**flashback** *n.* A shot, scene, or sequence that deviates from the chronological continuity of a narrative to show events that happened in the relative past. The narrative returns to its original timeline after the flashback. When writing coverage, flashbacks are presented in their proper chronological order, not in script order. *See* **switchback.** *Compare* **cutback; flash-forward.**

**flashing** *n.* **1.** A photographic process where film is exposed to a small amount of light, either before or after images have been recorded on the film. (Best results are generally achieved when film is flashed just before it is processed.)

Flashing darkens the entire image in an even and consistent way. With negative film, this brings out the details in the shadows while blowing out the highlights. With positive film, this brings out the details in the highlights while intensifying the blacks.

When a flashed image is later printed, it is slightly overexposed, compensating for the original flashing and restoring the image's lighter tones. Negative flashing can be used in place of push processing to deliver greater detail in the darker areas without increasing the apparent film grain (a side effect of push processing). Positive flashing can be used to limit image imperfections and noise in the brighter areas.

When used with color film, flashing mutes the colors (turns saturated colors more pastel), creating a distinctive visual look. If color film is flashed with pure white light, the effect is consistent throughout the resulting image. If, however, it is flashed with a colored light, its impact is limited to the matching hues in the recorded image.

Flashing may also be used when two different film stocks will be intercut into the same work. One of the stocks may be flashed to raise its characteristic curve so that it overlaps the characteristic curve of the other film stock. The match will never be exact, but by approximating the contrast range of both film stocks, the change from one to the other can be made less obvious.

Flashing was first used with color film as a creative technique by cinematographer Freddie Young for *The Deadly Affair* (1966). More information on the creative applications of flashing can be found in the article "Creative Post-Flashing Technique for *The Long Goodbye*," appearing in the March 1973 issue of *American Cinematographer*.

**2.** The light exposure used during reversal film processing.

After reversal film has been exposed and developed but before it has been fixed, the negative image is bleached out and the film is exposed to a controlled amount of light to expose the remaining silver halide crystals, creating a positive image on the film, which is then developed and fixed.

➢ *phr.* **3.** Called out to warn those nearby that one is about to take a flash photograph. Otherwise, bystanders could be inadvertently distracted or momentarily blinded by the flash or the gaffer may be misled into thinking one of the set lights has burned out. *Also* **re-exposure.** *See* **creative flashing; latensification; post-flashing; pre-flashing.** *Compare* **Chemtone; time-fog curve.**

**flashing camera** *n.* When one looks directly into the camera lens: *Background extras, please avoid flashing camera; it will ruin the take.* [A regionalism of the U.K.]

**flat** *mod.* **1.** A scene, negative, or print with low contrast (very little difference in brightness between light and dark areas). The opposite of *contrasty*. Flat lighting tends to add pounds to an actor's face while minimizing prominent facial features. **2.** A non-anamorphic (un-squeezed) image. **3.** A non–3D image (namely, a standard image with only two dimensions) on film or screen. **4.** Not glossy. Flat (or matte) surfaces are used on bounce cards to reflect a soft, diffuse illumination. **5.** Sound that has not been altered, processed, or equalized and remains in its original state as when first recorded; dry. ➢ *n.* **6. ♭:** Sound that is lowered in pitch. In music, one half step lower. **7.** A painted stage piece commonly constructed of a light wood frame and stretched canvas or a thin plywood veneer. Flats may also be constructed of a solid sheet of Styrofoam. When fitted together, flats can form movable walls and establish the background for an interior set. **8. acoustic ~ :** A panel or baffle set on rollers and used on music recording stages to shape the acoustics of the room according to the number of musicians, types of instruments, prominence of vocals, etc. Flats can be hard (sound-reflecting) or soft (sound-absorbing).

According to Max Steiner, four-time Academy Award winning composer (eighteen-times nominated), "The reason for the flexibility of these flats is the varying sizes of orchestras and choruses required to score a motion picture. Naturally, inside a theater an orchestra has a different tone quality than it would have out-of-doors; and, by the same token, a singer in a fairly small room would sound entirely different than the same singer in a large concert hall. In order to reproduce these tone qualities as closely as possible [to match the images appearing on film], these flats are moved around either to reduce or enlarge the size of the tone space required. Often these flats are not used at all, particularly when the orchestra or chorus is very large."

**flat bed; ~ editing bench; ~ editing machine; ~ editor** *n. See* **flatbed.**

**flat character** *n. See* **two-dimensional character.**

**flat cut** *n. See* **straight cut.**

**flat cutting** *n. See* **straight cutting.**

**flat face C-clamp** *n.* A C-clamp with traditional flat (or slightly concave) clamp contact points, as opposed to the angle iron contact points of a pipe face C-clamp. Flat face C-clamps are more suited to use with flat-surfaced mounting points than pipe face C-clamps.

**flat-field noise** *n.* Slight differences in areas of an image that should have been identical—"blotchiness" in the background behind a title for example. Although often not objectionable to the human eye, flat field noise degrades compression performance.

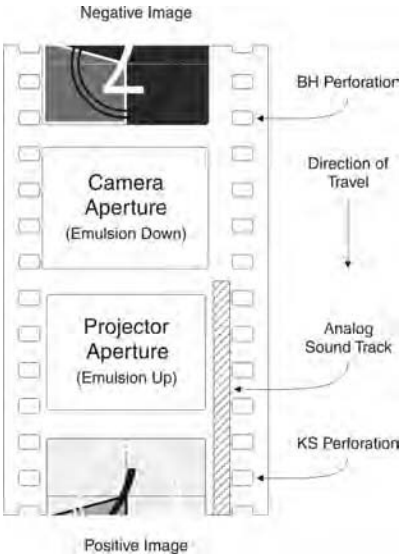
**flat-figure animation** *n. See* **cutout animation.** *Compare* **back-lit animation; silhouette animation.**

**flat four** *n.* Standard 35mm non-anamorphic film. [A blend of *flat* (meaning non-anamorphic) and *four* (after the four film perforations per standard 35mm frame).] *Compare* **4-perf.**

**flat lighting** *n.* A style of lighting with few or no shadows, everything in the scene is evenly illuminated.

**flat loss** *n.* An equal amount of signal amplitude reduction on all frequencies, such as caused by an attenuator.

**flat output** *n.* A cable television system amplifier setting that provides equal output levels for all TV channel signals.




**The traditional arrangement of 35mm Academy aperture flat four film. Note that the sound track area is empty in the camera original negative.**

**flat pack** *n.* A packet of folded paper containing a small amount of explosive material and an electrically fired detonator or a fuse. *See* **[1]squib.** *Compare* **bullet hit.**

**flat-panel monitor** *n.* A television or computer monitor with a depth that is a small fraction of its width or height; one that does not use a cathode-ray tube or projection system to create an image but instead uses a plasma or LCD display. *Compare* **LCD monitor; OLED monitor; plasma monitor.**

**flat print** *n.* A standard print projected normally with a spherical lens, as opposed to a squeezed anamorphic print.

**flat rate** BUSINESS *n. See* **flat rental; flat sale.** *Compare* **percentage sale.**

**flat rate admission** *n.* Allowing multiple admissions for a single price. This differs from a double feature when multiple films are shown on the same bill as part of a single admission. Most flat rate admission deals grant single admissions on different days within some specified period of time. Drive-in theaters may charge a flat rate to admit all occupants of a single vehicle to a particular show.

**flat rental** *n.* A distribution arrangement where the exhibitor pays the distributor a fixed amount for the right to show a film for some period of time rather than basing the rental fee on a share of the box office receipts. *Also* **playing flat.** *See* **flat sale.** *Compare* **percentage sale.**

**flat response** *mod.* The faithful reproduction of the amplitude of a signal across all frequencies over a specified range. A system that has the same gain at all frequencies of interest will yield a linear gain versus frequency response. A system that does not have flat response over its full range of operating frequencies may cause perceptible distortion in the output signal.

**flat sale** BUSINESS *n.* **1.** Flat rental. **2.** The outright sale of a film print for a fixed amount. The print owner can show it as often as she wants without sharing revenue with the distributor. The original form of motion picture distribution. *Compare* **percentage sale.**

**flat shading** *n.* The most basic (and computationally efficient) method of approximating the effect of light (shading) on a geometric object (a complex object often constructed of a series of small polygons, typically a collection of triangles) in computer graphics. Rather than coloring all surfaces of an object with the same color, flat shading approximates the effect of light on each individual polygon surface and adjusts the color of the surface accordingly. The entire polygon is given the same color, resulting in a highly faceted appearance. More complex smooth shading methods vary the color (shade) across each surface to more closely approximate natural lighting. *Compare* **smooth shading.**

**flat truss** *n. See* **truss.**

**flat turret** *n. See* **turret.**

**flat wind** *v.* To employ a slower-than-normal fast forward or rewind speed on a film or tape transport in order to wind the material smoothly and evenly onto a reel or hub, usually for storage. Flat winding prevents edge curling and other types of deformation damage.

**flatbed; flat bed; ~ editing bench; ~ editing machine; ~ editor** *n.* An editing bench arranged like a desk, generally with a screen in the middle and drive shafts for reels on either side. The reels lie flat on the tabletop against plates with the drive shafts at their center.

Flatbeds typically accommodate two reels on either side of the viewer, or four reels in total — one pair each for picture and synchronized sound. Some flatbeds support up to four reel pairs (eight plates in total), allowing the editor to select between alternate sound or image sources.

The basic flatbed editing technology was developed at Germany's UFA studio in the 1920s. Hollywood stuck with the upright Moviola throughout the Studio Era (1927–1954), but the flatbed is now the standard configuration for film editing.

*Also* **editing table; horizontal editor; table editing machine; tabletop editing machine.** *See* **KEM; Steenbeck.** *Compare* **Moviola.**

**A Steenbeck ST 1401 35mm flatbed editing bench (courtesy Steenbeck B.V., www.steenbeck.com).**

**flatbed plate; plate** *n.* The flat disks with a central spindle onto which sound and picture elements are placed when using a flatbed editor.

**flatbed projector** *n.* A type of film projector common to multiplex theaters where a single projectionist must operate projectors in multiple theaters. Instead of changing reels every ten to twenty minutes as with a traditional projector, the program material for a flatbed projector is all spliced together into a single, giant reel so it can run unattended once it has been started. The supply and take-up reels lie on their sides like the platters of a flatbed editing bench. The film path twists so the film still runs through the projector from top to bottom, not side to side. *Compare* **film platter.**

**flatness of field** *n.* A relative measure of the depth of field in an image; the degree to which an image has acceptable focus over a large range, covering the foreground, subject area, and background.

**flattage** *n.* Flats, particularly prefabricated rental flats used to construct a temporary set: *We're going to need a lot more flattage for this shot.*

**flattening** *n.* The process of combining sound stems to create a smaller number of composite tracks during the sound mixing process.

**FLB filter** *n.* A color balancing filter that allows the use of tungsten film under fluorescent lights.

**FLD filter** *n.* A color balancing filter that allows the use of daylight film under fluorescent lights.

**flea pit; flea-pit; fleapit** *n.* A poorly maintained, rundown, or dilapidated theater. [A regionalism of the U.K. First appeared in print in 1937.] *See* **bughouse.**

**fleas and itches; fleas-n' itches** *n.* Motion pictures. [A regionalism of Australia. First appeared in print in 1967. Rhyming slang where *fleas and itches* rhymes with *pictures* in the Australian dialect. A metaphorical reference to vermin infested, run-down cinemas.]

**flesh peddler** SLANG *n.* An epithet for a talent agent.
**USAGE:** Potentially offensive to talent agents and those whose flesh they peddle.

**flex** *n.* An electrical extension cord. [A regionalism of the U.K.] *See* **stinger.**

**A flex arm used to position a dot in front of a light (courtesy Matthews Studio Equipment, www.msegrip.com).**

**flex arm** *n.* An extension arm with a series of lockable ball joints that allow it to be adjusted into a variety of positions. The arm that can be attached to a C-stand to hold lightweight flags, fingers, dots, or scrims. *Compare* **gooseneck.**

**FLEx file; .flx** *n.* **1.** An electronic text file produced by a film lab that contains data collected during a telecine transfer, including a list of lab roll time codes (added by the lab during process) and matching camera negative edge numbers (recorded on the raw film by the manufacturer) or camera-original video time code for each camera slate on the roll. The FLEx file may also contain audio data such as time code, number of channels, and sample rate. **2. ~ disk:** A 3½" computer floppy disk that contains a FLEx file.

**flex-fill** *n.* A type of bounce card consisting of reflective cloth (often white on one side and silver on the other) attached to a flexible ring. The ring holds the cloth reasonably taut while in use but can also be twisted to fold up the ring to about ¼ its original size when not in use.

**flex scrim** *n.* A lightweight flag designed for use with flex arms. (A standard flag is too heavy to use with a flex arm.) Available in sizes up to 12" × 20".

**Flexplay** *n.* The trade name for a disposable DVD disc technology that, via an oxidization process in its surface coating, makes the DVD unreadable a set number of hours after it is opened and exposed to air. The available play time is variable and can be controlled through the manufacturing process. Disposable DVDs do not need to be returned after they have been viewed (in a video rental situation), and there is little danger that they will enter the pirate market. They do cost more to make than standard DVDs. The screener for the Cesar Award–nominated film *Elephant* (2003) was the first widely distributed Flexplay disc with a feature length film on it. [A blend of *flexible* and *play*.]

**flick** *n.* [Clipped from *flicker*, after the visible image flicker that was particularly obvious in early motion picture systems.] *See* **film; movie; picture.**

**flick pan** *n. See* **whip pan.**

**[1]flicker** *n.* An unsteady wavering; a perceptible visual artifact of alternating light and dark, commonly caused when a film or video work is presented at a low frame rate or when too much ambient light spills onto a motion picture screen.
To prevent flicker, the typical theatrical film runs at 24 frames per second with each frame projected twice using a two blade shutter for an effective rate of 48 images per second. Video images are typically presented at 25 to 30 frames per second. To prevent flicker, interlaced video images divide each frame into two fields and present 50 to 60 fields per second.

**[2]flicker** *n. obs.* A motion picture of any length or genre. [First appeared in print in 1926.]

**flicker frequency** *n.* The speed with which a projected image switches from light to dark. In theatrical projection, the same image is shown more than once with a brief dark interval in between so that the flicker frequency is a multiple of the frame rate. *Compare* **critical fusion frequency.**

**flies** *n. See* **flys.**

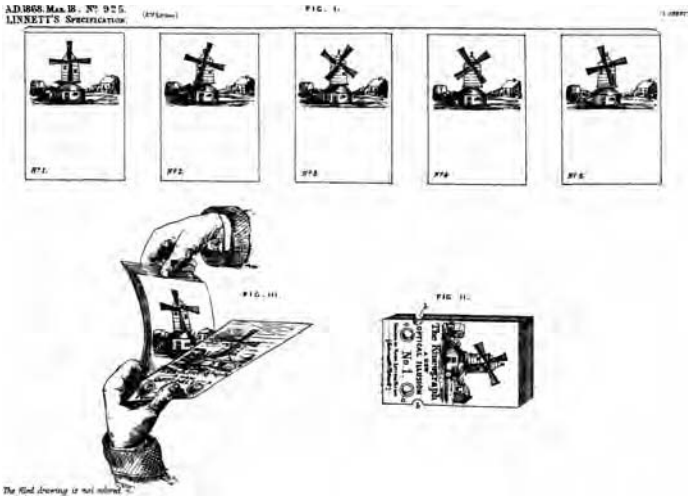
**flight** *n.* The period during which a particular broadcast advertisement airs. A flight can be of any length from a single showing to several months, but is always less than a full year.

**flight saturation** *n.* A heavy concentration of advertisements during a flight.

**Flint** *n. See* **Autodesk.**

**flip** *v.* **1.** To reverse a picture top-for-bottom. ➢ *n.* **2. ~ wipe:** A visual transition where the image seems to spin on a central axis (vertical or horizontal) to reveal a new image on the other side. *Compare* **flipover; [2]flop; tumble.**

**flip book** *n.* A motion simulation device that used a series of still images printed on cards that are attached together at one end. When the cards were flipped in quick succession, the images appear to move. The flip book provides the technology behind the Mutoscope. Originally patented in England by John Barnes Linnett in 1868.




**The orignial flip book, from British Patent No. 925, issued September 5, 1868 (courtesy U.K. Intellectual Property Office).**

**flip box** *n. See* **FLP.**

**flip card** *n. See* **cue card.**

**flipover; ~ wipe** *n.* A horizontal flip wipe. *Compare* **[2]flop.**

**flippers** *n. See* **barn doors.**

**float** *n.* **1.** An unintended vertical image movement resulting from inconsistent frame spacing along the length of the film, caused by a mechanical fault in the camera, film printer, or projector. Most easily seen when static titles are projected on screen, since there is no other motion to distract the eye. ➢ *v.* **2.** To gently lower a canvas-faced or Styrofoam flat to the floor by relying on air resistance to slow its fall. More substantial items may be lowered to the ground using the same technique, but with more catastrophic results. *Compare* **breathe; flutter; weave.**

**float a flag** *phr.* The practice of holding a flag by hand during filming, generally so that it moves along with the camera, keeping light off the lens. May also be used to shape the light falling on a moving actor. *Compare* **floater.**

**floater** *n.* A hand-held net or solid.

**floating ceiling** *n. See* **wild ceiling.**

**floating peg bar; floating peg strip; floating pegs** *n.* An adjustable peg bar included as part of an animation stand. Rather than appearing in a fixed position, a floating peg bar can be moved left/right and up/down (generally described as north/south) in a controlled fashion, allowing the animation photographer to change the position of each drawing.

**floating track** *n. See* **wild track.**

**floating wall** *n. See* **wild wall.**

**flocking** *n.* **1.** A computer animation technique that simulates the behavior of groups of objects, such as the behavior of a flock of birds in flight (from which the name of the technique is derived), a school of fish, or a herd of antelope, without having to animate each entity individually. Computer-generated flocking has been used to simplify the task of animating large groups of characters in traditional 2-D animation, such as *The Lion King* (1994) and *The Hunchback of Notre Dame* (1996); 3-D animation, such as *Antz* (1998); and live action, such as *The Lord of the Rings: The Return of the King* (2004). **2.** Pulverized wool, felt, or other material that is applied to a surface to produce a texture or pattern, such as to simulate snow on trees.

**flood** *n.* **1.** A floodlight. **2.** The focus setting on a light that gives a beam of light its widest (least focused and most diffused) spread. *Compare* [1]**spot.**

**floodlamp** *n.* The type of electric light bulb used in a floodlight.

**floodlight** *n.* An open-face electric light designed to produce a broad, relatively diffused area of illumination. *See* **flood.** *Compare* **spotlight.**

[1]**floor** *n.* **1.** The portion of a studio soundstage where filming takes place. **2.** The amount of signal attenuation applied in a noise gate to the frequencies below the threshold level. For example, in a gate whose threshold is set to -10 dB m and whose floor is set to -30dB, 30dB of attenuation is applied whenever the incoming signal drops below -10dB m.

[2]**floor** BUSINESS *n.* A minimum financial guarantee in an exhibition contract. The floor provides the distributor with a minimum percentage return of the box office regardless of the previously negotiated house nut. *Compare* **hard floor; soft floor.**

**floor mixer** *n. See* **sound mixer.**

[1]**flop** *n.* **1.** A critical and financial failure. ➢ *v.* **2.** To perform poorly — either critically (a bad performance, a bad film, etc.) or financially (to lose money). *See* **bomb.** *Compare* **blockbuster; hit; winner.**

[2]**flop; flop-over; flopover** *n.* An optical or digital effect that reverses an image left-for-right, generally to correct a screen direction/continuity error. *Also* **reverse direction.** *Compare* **flip.**

**flop-over box** *n. See* **matte box.**

**flopped film** *n.* A piece of film or video that is reversed left-for-right, either optically or digitally. This editing technique is sometimes used to correct screen direction (violations of the 180° rule), but is used with caution since backgrounds may be obviously backwards as a result. For example, the driver could appear on the wrong side of a car, billboards or street signs could read backwards, etc.

**flopper** *n. See* **swinger.**

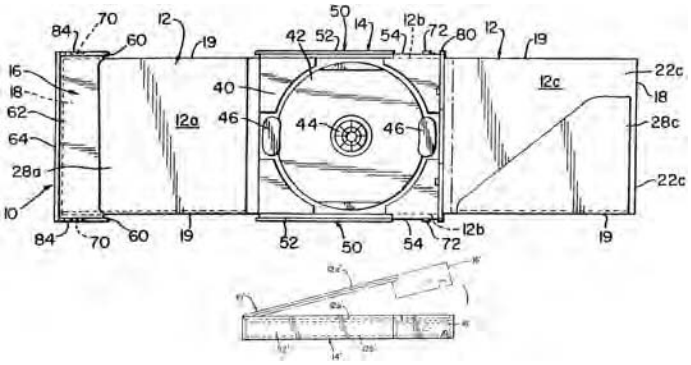
**floppola** *n.* A worse failure than a flop. [Industry trade paper jargon.] *See* **bomb.**

**floppy; ~ flag; ~ cutter** *n.* A flag with twice the normal amount of fabric attached to the frame. The excess fabric folds back against the frame and is held in place with Velcro until it is needed. When released, the excess fabric allows the flag to be extended to twice its normal size. Floppies are either top or bottom hinged, indicating whether the fabric fold is at the edge that attaches to the equipment stand or along the opposite side, respectively.

**A top hinged floppy (courtesy Matthews Studio Equipment, www.msegrip.com).**

**flos** *n.* [Clipped from *fluorescent*.] *See* **fluorescent light.** *Compare* **Kino Flo.**

**FLP; ~ Snapper; Warner/Ivy ~** *n. obs.* The trade name for a type of folding, cardboard DVD case with a molded hub designed to secure an optical disc to one of the inside surfaces. An integrated catch snaps in place to hold the case securely closed. When folded closed, the case has the same general dimensions as a CD jewel case. [Developed c. 1996 by the Ivy-Hill Corporation.] *Compare* **clamshell; Laserfile; sleeve; Trac-Pac; wrap.**




**An FLP optical disc case. Drawings from U.S. Patent No. 5,219,417, issued June 15, 1993 (courtesy U.S. Patent and Trademark Office).**

**flub** *v.* **1.** To make a mistake; to misdeliver a line. ➢ *n.* **2.** The mistake or misdelivered line itself. *Compare* **blooper; outtake.**

**fluff** *n.* **1.** Silly, pointless, or unimportant stories presented as news, such as a non-news programming tie-in (a news story about a popular television program). **2.** A minor error made while on the air.

**fluffer** SLANG *n.* An off-camera assistant who prepares a male actor for his performance on an adult film set. Rarely used in practice and generally limited to situations where several actors must perform on screen at the same time.

**USAGE:** While the word itself is quite innocuous, some may find the concept it embodies offensive.

**fluid camera** *n.* A camera that moves through space during a shot (pan, tilt, dolly, handheld, etc.) as opposed to a stationary camera that only moves between setups and produces a series of static shots that are linked through editing. Most contemporary works include some level of fluid camera movement, while both early silent and early sound films are almost exclusively static.

**fluid head** *n.* A tripod head that holds the camera in place through hydraulic pressure. This allows smooth movement with even, controllable

**A fluid head handlebar mount atop a tripod (courtesy Matthews Studio Equipment, www.msegrip.com).**

**A four-tube fluorescent light fixtures from Mole-Richardson (courtesy Mole-Richardson Co., www.mole.com).**

acceleration/deceleration. *Also* **liquid head.** *Compare* **friction head; gear head; gimbal head; gyroscope head.**

**fluorescent light** *n.* The light given off by a fluorescent lamp. To the human eye, fluorescent light appears white, so long as there are no other light sources in one's field of vision, but the light of a standard fluorescent lamp such as one finds in most office environments is not an even mixture of the color spectrum. A camera will record this, resulting in an image with visible color cast and poor overall color rendition. Special, colort-balanced fluorescent lamps may be used in fluorescent light fixtures or special color-compensating filters can be used on the camera to achieve proper color rendition. *Compare* **daylight; quartz light; tungsten light.**

**fluting** *n.* When film creases down the center along its length because the center is shorter than the edges, resulting in bending or twisting along its length.

Temporary fluting can occur if the film is stored in too moist an environment since the edges will absorb the moisture faster than the center of the film. The process can be reversed by drying the film. Permanent fluting can occur if the film is wound too tight on the roll or if one or the other of the edges is stretched during use.

While film remains the most certain long-term archival medium for audiovisual works, it is susceptible to various forms of physical defect or damage. The most common include:

- Abrasions
- Buckling (Cockling)
- Channeling
- Cinch Marks (Rain)
- Curling
- Embossing
- Fluting (Edgewaving)
- Frilling
- Microspots (Redox Blemishes)
- Reticulation
- Roping (Run-Off)
- Scratches
- Shrinkage
- Sparkle
- Spoking
- Spotting
- Twisting
- Water Spots

*Also* **edgewaving.**

**flutter** *v.* **1.** To oscillate in a quick and irregular manner. ➢ *n.* **2.** A projected image that fades in and out unintentionally. This is more often due to a defect in the camera or film print (as with old black-and-white movies) than a defect in the projector. **3.** Rapid frequency variations audible as sound pitch changes. Often caused by an unsteady film or tape transport. Pitch fluctuations faster than 2–5 Hz are classed as *flutter*, while slower variations are *wow*. *Compare* **breathe; chatter; drift; float; weave; wow.**

**flutter echo** *n.* An acoustic effect where sound is reflected back and forth between two parallel surfaces, such as walls. Essentially the same effect as standing waves, but at lower frequencies. Flutter echo is created when the sound reflections are lower than 15 Hz, or when the reflective surfaces are greater than 25' apart.

**flux** *n.* **1.** The lines of force surrounding a magnet. **2. luminous ~ :** A volume of light measured in lumens.

**flux density** *n.* A measure of the strength of a magnetic field equal to the number of lines of magnetic force per unit area in a plane perpendicular to the direction of the lines, typically measured in nanowebers per meter.

**fluxivity** *n.* A numerical measure of the maximum flux density that a specific type of magnetic media can hold. *Compare* **reference fluxivity.**

**fly** *v.* **1.** To hang: *Fly that gel from a combo stand.* **2.** To hang from above rather than from a standing base: *The backing was flown from the greenbed above the set.*

**fly floor; fly gallery** *n.* A catwalk above the stage in the area of the flys from which the ropes supporting the hanging equipment can be adjusted.

**fly in** *v.* **1.** To mix sounds from a non-sync source into a final sound mix, such as the live sound for a television program. One may fly in a narrator, Foley, etc. **2.** To record sections from one or more tracks of a multi-track sound mix and copy them back into another section of the mix. For example, one could take the background vocals from one chorus of a song and fly them into another section of the song. **3.** To bring a requested item to the set.

**fly it out** *phr.* An instruction to remove something from the set. *Compare* **flying in.**

**fly man** *n.* One who operates equipment in the flys.

**fly-on-the-wall** *phr.* The filmmaker's role as an unobtrusive observer in documentary filmmaking. [Coined by British documentary filmmaker Richard Leacock.]

**fly postering** *n.* The practice of saturating a local market with advertising posters, generally stuck to any vertical surface that will support them. This practice may be illegal, but it is still commonly used as a low-cost means of generating public awareness for a new work. [A regionalism of the U.K.]

**fly, the** *n. See* **flys.**

**fly tower** *n.* The area above a stage occupied by the flys, especially in a live theater.

**flying erase head** *n.* An erase head located on the spinning (flying) read/write drum in a videotape recorder. Facilitates glitch-free edit points when recording to tape.

**flying in** *phr.* Called out to indicate that a requested item is being brought quickly to the set. It both notifies the requester that the desired item (a prop, a scrim for a light, etc.) is on its way and lets other crew members know that someone else has taken responsibility for locating and delivering it to the set: *The teakettle for this scene is flying in now. Compare* **fly it out.**

**flying rig** *n.* The harness and attached wires used to lift an actor in the air, such as when "flying" or performing aerobatics.

**flying-spot; ~ scanner** *n.* A type of high-resolution telecine device that transfers a film image to analog or digital video. *Compare* **electronic beam recorder.**

**flypaper dancing** *n.* The unsteady movements of movie theater patrons peeling their feet off the floor of a theater after a sticky beverage has been spilled and left to dry to an adhesive finish. *Compare* **Pepsi skating.**

**flys; flies; the fly** *n.* **1.** The area above a set in which objects (scenery lights, etc.) are suspended out of view of the camera. **2.** The equipment hung on ropes above the stage, including lights and scenery.

**FM** ABBR. *n.* **1.** A controlled change in the frequency, or pitch, of a signal. **2.** Radio frequency signal where the variations in carrier wave

frequency correspond in proportion to the amplitude of the sounds being broadcast.

The FM radio spectrum varies from 88 to 108 MHz. Television signals are actually a hybrid of FM and AM radio signals where the FM signal carries the sound information and the AM signal carries the visual information. FM signals are also used in other frequency bands for two-way communications in land mobile and marine services. FM signals are less susceptible to interference than AM broadcasts, but are limited to line-of-sight reception.

**3.** The instantaneous changing of the frequency of a carrier wave in response to a modulation signal, such as an audio waveform.

As the input signal voltage varies up and down following the input waveform, the frequency of the carrier varies up and down from its nominal unmodulated value. An FM receiver is tuned to the carrier frequency, and the received signal, after suitable conditioning, is passed through a special circuit called an FM detector, demodulator, or discriminator, which recovers the original input signal.

[An initialism of *Frequency Modulation*.] *Compare* **AM.**

**FM cable service** *n.* The offering of local broadcast FM radio signals over a cable television system. An adapter and a short length of wire connect the subscriber's FM stereo receiver to the cable television system for FM service.

**FM sync** *n.* The 13.5 kHz frequency-modulated sync pulse recorded on Nagra IV-S audio tape recorders.

**FMA** ABBR. *n. See* ***Family Movie Act of 2005*.**

**FO** ABBR. *n. See* **fade out.** *Compare* **script abbreviation.**

**FO to COMM** *phr. See* **fade out to commercial.** *Compare* **script abbreviation.**

**FOA** ABBR. *n. See* **field of view.**

**foamcore; foam core** *n.* A thin, rigid material consisting of a sheet of polystyrene (foam) laminated between two layers of paper. The laminating process produces a strong, light material that is easy to cut. The paper facing provides a smooth surface that reflects light.

Sheets of foamcore are available in various sizes up to 4' × 8'. Most foamcore is covered on both sides with white paper (white-on-white) or with black paper on one side and white paper on the other (black-on-white). *Compare* **beadboard; show card.**

**focal length** *n.* The distance from the center of the lens to the focal plane where the image comes into sharp focus when the lens is focused on infinity, usually expressed in millimeters.

The longer the focal length, the greater the magnification of the image. Looking at it another way, the smaller the focal length, the wider the angle of view and the larger the focal length, the narrower the field of view. Lens focal lengths that deliver an angle of view that approximates the angle of human vision are considered *normal*. (Narrower ones are *long* while wider ones are *wide*.) The focal length of a normal lens varies according to the image area being exposed: A 50mm focal length is normal for 35mm film, 25mm is normal for 16mm film, and 12mm is normal for 8mm film.

**focal plane** *n.* **1.** The flat surface in space inside a camera where a lens forms an acceptably sharp image (critical focus) when focused at infinity.

The camera gate is positioned to hold film in the focal plane. For video cameras, the imaging device sits at the focal plane.

**USAGE:** When the lens is focused at a point closer than infinity, the *focal plane* is more correctly called the *image plane*, though most will continue to call it the focal plane.

**2.** The area before the camera that is in perfect focus in the resulting image, often thought of as a flat plane perpendicular to and out a certain distance from, the lens. The area nearer to and farther from the lens than the focal plane that is still in acceptable focus bounds the image depth of field. *Also* **focusing plane; plane of critical focus.** *See* **film plane; focal point.** *Compare* **circle of least confusion; image plane.**

**focal plane matte; focal plane mask** *n.* An opaque mask placed behind the camera lens just in front of the film plane to block off part of the image area for use in an image composite. An inverse mask is used when exposing the remainder of the composite image.

**focal point** *n.* **1.** The point in space at which the rays of light originating at a single point in the subject pass through a lens and converge at a single point (critical focus) when the lens is focused at infinity. The collection of focal points generated by a lens define the focal plane. **2.** The area within an image where the eye is naturally drawn. *Compare* **image point.**

**focal spot; focus spot** *n.* A spotlight that uses a lens arrangement to focus light into a tight beam rather than relying solely on a focusing reflector. Focal spots deliver a sharper, more controlled beam than do other types of spotlights. *Also* **focusing spotlight; variable spot-flood.** *Compare* **ellipsoidal spot.**

**focus** *n.* **1.** The position at which rays of light from a lens converge to form an acceptably sharp image (critical focus). **2.** The relative sharpness of an image, typically ranging from *soft* to *sharp*. **3.** The range over which the image is in acceptable focus, typically ranging from *shallow* to *deep*; the depth of field. **4.** A subject upon which attention is centered. ➢ *v.* **5.** To adjust the distance between lens and recorded image to make the image as sharp as possible when recorded on film or video or when projected onto a screen. With standard photographic lenses this is done by adjusting the focus ring on the lens body. This moves the optical lens elements inside the lens body backwards or forwards, slightly changing the lens focal length until the image is in acceptably sharp focus on the film plane. *See* **circle of least confusion; critical focus; focal plane; focal point.**

**focus band** *n. See* **focus ring.**

**focus breathing** *n.* An image artifact where the image size changes slightly as a lens is focused. The small changes in lens focal length that occur as part of the focusing process cause a slight zoom effect where the images gets smaller or larger, depending on the direction of focus. This impacts all lenses to a certain degree.

**focus drift** *n.* The tendency for the focus to change from frame to frame. Focus drift is typically caused by a lens that moves slightly during use or a film gate that fails to hold the film in exactly the same focal plane for each exposure.

**focus group** *n.* A collection of people selected as a representative sample of a particular target audience that is first presented with information (potential taglines, casting combinations, trailers, TV pilots, completed films, etc.) and then interviewed as a group to solicit their opinions on the material presented.

**focus in** *phr.* An instruction to adjust the camera lens so it slowly focuses on a specific subject or to slowly focus the beam of a spotlight.

**focus out** *phr.* An instruction to adjust the camera lens so it slowly loses its focus on a specific subject or to slowly un-focus the beam of a spotlight.

**focus pull** *n. See* **focus shift; follow focus; pull focus.**

**focus puller** *n.* The camera assistant responsible for adjusting focus for the camera operator during a shot, generally the first assistant camera operator. *Compare* **pull focus.**

**focus ring** *n.* The rotating ring near the base of a lens that adjusts the lens elements to bring a subject into focus. The focus ring is marked with various numbers indicating the distance from the focal plane to the subject when the lens focus is set to that point. *Also* **focus band.**

**focus shift** *n.* A change in lens focus during a take, causing one thing to move out of focus and another to move into focus (a rack focus) or caused by movement within the scene that changes the distance between the camera and the subject (either a camera movement or a subject movement that is not accompanied by a follow focus). *Also* **focus pull.** *Compare* **follow focus.**

**focusing plane** *n. See* **focal plane.**

**focusing spotlight; focus spot** *n. See* **focal spot.**

**fog** *n.* **1.** An overall unwanted density in a negative film image or lack of density in a reversal film image.

Fog may be caused by unintentional exposure to light or radiation (such as X-rays), unwanted chemical activity during processing (chemical contamination, improper chemical mixtures or pH levels, excess heat or agitation, excess development time, etc.), or aging. The resulting print from a fogged negative will be lighter than normal, as if it is being viewed through atmospheric fog. This is most apparent in areas that have not been intentionally exposed. The amount of fog can be measured by subtracting the base density (the natural density of the film base itself) from the image density of an unexposed portion of the film after processing.

**2.** Low-flying clouds. The illusion of fog on set is often produced using a fog or smoke machine. It may also be added to a scene as a post-production visual effect. *Compare* **base density; haze; time-fog curve.**

**fog density** *n.* The image density of processed film that is not due to intentional light exposure. *Also* **fog level.**

**fog filter** *n.* A lens filter that simulates the appearance of fog.

**Triethylene glycol and propylene glycol molecules (illustration by Bryan Theis).**

**fog juice; fog fluid** *n.* The liquid used in a fog or smoke machine; usually a mixture of glycol — often propylene glycol ($C_3H_8O_2$) or triethylene glycol ($HO(CH_2)_2O(CH_2)_2O(CH_2)_2OH$), commonly called mineral oil — and distilled or de-ionized water.

**fog level** *n. See* **fog density.**

**fog machine; fogmaker; fogger** *n.* A device that produces clouds of white fog or smoke, or at least what appears to be fog. It is, in fact, either an opaque aerosol of a glycol compound and water (or a similar compound, depending on the exact machine used) or carbon dioxide ($CO_2$) vapor from dry ice. A popular line of glycol/water fog machines is made by Rosco Laboratories Inc. of Stamford, Connecticut.

The most common fog machines use a mixture of glycol — often propylene glycol ($C_3H_8O_2$) or triethylene glycol ($HO(CH_2)_2O(CH_2)_2O(CH_2)_2OH$), commonly called mineral oil — and distilled or de-ionized water. This "fog juice" is pumped under high pressure into a heat exchanger that vaporizes the fluid into a fog. If the fog needs to hug the ground, it must be chilled upon exit from the heat exchanger unless the room temperature is higher than the temperature of the fog vapor. The fog is not toxic, but it will leave a fine, sticky film on most surfaces (including people) and could set off smoke detectors.

Dry ice-based fog machines essentially immerse blocks of dry ice in hot water and then use a fan to direct the vapor that results as the dry ice melts. (The hot water speeds up the melting process and produces greater quantities of fog.) Dry ice fog naturally hugs the ground, since it is usually colder than the surrounding air. This fog leaves no residue, but in enclosed spaces, carbon dioxide can be toxic. The dry ice itself is also cold enough to burn if it comes into direct contact with exposed skin. Special care should be taken with this type of fog machine.

*Also* **smoke machine.** *See* **dry ice generator.** *Compare* **haze machine.**

**fogger** *n. See* **fog machine.**

**foil** *n.* A second character similar to the first who behaves differently, demonstrates different values, expresses different ideas, etc. This contrast sheds light on to the nature of the first character, usually the protagonist. *Compare* **primary opposition character.**

**folding frequency** *n. See* **Nyquist frequency.**

**foldover** *n.* A type of audio distortion caused by the higher harmonic components of an input signal that lie above the Nyquist frequency and result in radical pitch changes in the audio output. *Compare* **aliasing.**

**Foley; ~ stage recording** *n.* The process of creating and synchronizing ambient sound effects (footsteps, door creaks, car horns, etc.) with the visuals in a work so that they can be added to the sound mix during post-production re-recording. Foley is particularly concerned with recreating the diegetic sounds made by people; the sound effects equivalent to dialogue dubbing. [An eponym, after Universal Pictures sound effects pioneer *Jack Donovan Foley*.] *Also* **cloth track; make and sync; rustle.** *Compare* **sync FX.**

**Foley artist** *n.* One who creates the sound effects that are added during the Foley recording process in post-production. *Also* **Foley walker; sound effects specialist.**

**Foley editor; Foley mixer** *n.* One who is in charge of recording the Foley sound effects or editing the sound effects that were recorded during the Foley process, selecting those that will be used in the final sound mix.

**Foley stage** *n.* A soundstage specifically designed for Foley work. *Also* **Foley studio.**

**Foley stage recording** *n. See* **Foley.**

**Foley studio** *n. See* **Foley stage.**

**Foley track** *n.* A sound track containing the synchronized sound effects created by a Foley artist. *Also* **cloth track; rustle.**

**Foley walker** *n.* [After the Foley artist's recreation of the sounds of footsteps.] *See* **Foley artist.**

**follow** *n.* An animator's notation calling for the camera to hold the animated character in frame while the background moves, essentially creating the effect of a tracking dolly shot. *Compare* **[1]pan.**

**follow focus** *v.* **1.** To change the lens focus during a shot to compensate for camera movement or movement of a key subject within the frame. ➢ *n.* **2. follow-focus:** A device that can be used by the assistant camera operator to change focus while the camera is running, may be connected mechanically (via a flexible cable whip or speed crank) or electronically. The latter is common when the camera is mounted to a crane or boom. *Compare* **autofocus; focus shift; rack focus.**

**A mechanical follow-focus (definition 2), allowing the camera assistant to adjust focus from either side of the camera (courtesy ARRI Group, www.arri.com).**

**follow-focus cam** *n.* An off-center or specially-shaped wheel that rotates as an animation camera is moved up or down on an animation stand. Once the camera has been focused, the cam engages with the lens to automatically adjust the focus as the camera is moved, ensuring that the artwork on the animation stand remains in sharp focus regardless of the camera position.

**follow spot; followspot** *n.* A spotlight that can be aimed to track a moving subject. Often employed during live stage performances.

**following ghost** *n.* A ghost image that is displaced to the right of the primary image. *Also* **lagging ghost.** *Compare* **leading ghost.**

**following shot; follow shot** *n.* A camera movement, generally performed with a dolly or a camera car, where the camera follows the action from in front or behind. May also be accomplished by zooming in or out to keep the subject the same relative size within the frame while it moves. *Compare* **tracking shot.**

**foot** *n.* **1.** The end of a film on a reel; tail. The opposite of *head*. **2.** The bottom edge of a camera magazine — the portion that engages with the camera body when the magazine is attached. The front edge (towards the lens) is the *toe*, while the back edge is the *heel*.

**foot candle; footcandle; fc** *n.* A measure of incident light volume (the light striking a surface from external sources); one foot candle is equal to the light of a standard candle from one foot away (a *candela*) or one lumen per square foot.

Light meters often measure light in foot candles or lumens. One must then convert this into the *f*-stop or T-stop necessary for proper exposure based on the sensitivity of the film being used.

According to the inverse square law, without a focusing reflector or lens, the amount of light present diminishes with the square of the distance from the source, so it is very important that one measures light at the exact position that the subject will occupy. If one doubles the distance, unfocused light falls to one quarter of what it was; if one triples the distance, the light is cut to one ninth of its original intensity.

*See* **candela.** *Compare* **lambert; lumen; lux; [1]nit.**

**foot lambert; footlambert** *n.* A measure of reflected light volume (the light reflected from a diffusing surface such as a theatrical movie screen); one lumen per square foot. For example, a typical consumer 27" CRT–based consumer television produces about 30 foot lamberts without blooming, while a projection video system will produce about 10. *See* **lambert.** *Compare* **candela; lumen; lux; [1]nit.**

**footage; FTG** *n.* **1.** A length of film expressed in feet and frames. Any fraction of a foot is expressed in frames, rather than inches.

Different gauge film passes through a camera or projector at different linear speeds even when running at the same frame rate. Standard four-perf 35mm film running at 24 frames per second has a footage count of 1 foot, 8 frames per second. Footage counts are used throughout the production/post-production process for a variety of purposes, ranging from judging daily productivity during principal photography to calculating lab fees.

**2.** The collection of images recorded on film.

**footage counter** *n.* A meter that measures how many feet of film have passed through a camera, printer, projector, etc. since the last time the counter was reset. *Also* **film counter.** *Compare* **frame counter.**

**footage numbers** *n. See* **edge numbers; latent edge numbers.**

**footprint** *n.* The area over which a specific broadcast transmission can be received. Satellite footprints cover as much as one-third of the earth. All things begin equal, high-powered terrestrial signals have larger footprints than low-powered terrestrial signals. Most high-powered satellite signals serve direct-to-home markets and boost the strength of their signals by focusing them on a smaller footprint so they can be picked up using much smaller dish antennas than traditional low-powered satellites.

**footwork** *n.* Dancing.

**for safety** *phr. See* **one for safety.**

**forbidden fruit effect** *n.* The phenomenon of something being more desirable because it is not allowed; an increase in the behavior that a prohibition was supposed to inhibit. For example, a severe motion picture content classification may make viewing the work more desirable among certain groups. Advertisers often take advantage of this phenomenon. The CW promoted its television series *Gossip Girl* (2007–) using a series of billboard with blurbs from negative reviews, such as "mind-blowingly inappropriate" from the Parents Television Council. [An allusion to the story of Adam, Eve, and the Tree of Knowledge in the Garden of Eden: "But of the tree of the knowledge of good and evil, thou shalt not eat of it: for in the day that thou eatest thereof thou shalt surely die" (Genesis 2:17)]. *Compare* **pink permit; XXX.**

**forced call** *n.* A scheduling situation where a member of a production team is required to return to the set before the contractual turnaround time (the break period between shifts, usually 10–12 hours).

People on forced call (all hours worked until a full, uninterrupted turnaround break is given between shifts) are usually entitled to extra pay. This is both a premium payment to the employee for working under adverse conditions and a financial penalty for the employer that will hopefully discourage this scheduling practice.

*Compare* **extension; grace; meal penalty; night premium; premium overtime.**

**forced coverage** *n.* Material shot to correct a mistake in a portion of an earlier shot.

If the entire shot is bad, it may simply be re-shot in another take. If only a portion of a shot is bad and a re-take will be too expensive or time consuming, then another shot from a different angle and with a different composition can be shot (the forced coverage) and used as an insert in place of the portion of the original shot that contains the mistake.

**forced development** *n. See* **overdevelop; push processing.**

**forced perspective** *n.* **1.** A set design technique where objects diminish in size as one moves upstage and away from the camera. This makes the set look larger than it actually is.

**Forced and exaggerated perspectives permeate UFA's *Das Cabinet des Dr. Caligari* (*The Cabinet of Dr. Caligari*, 1919) (courtesy Heritage Auctions, www.ha.com).**

In *Willy Wonka & the Chocolate Factory* (1971), Wonka takes his guests on a factory tour that leads to what appears at first to be a very long hallway with a door at the end. Only when Wonka walks down the hall does one realize that it is, in fact, a very short hallway with a very small door. Mel Brooks performs a similar gag during the French Revolution sequence in *History of the World: Part I* (1981). During the Silent Era (c. 1886–1930), German Expressionism films such as *Nosferatu, eine Symphonie des Grauens* (*Nosferatu, a Symphony of Horror*, 1922) and *Metropolis* (1927) used forced perspective for its dramatic effect.

**2.** An in-camera effect that makes objects appear larger or smaller than they actually are by adjusting their distance from the camera. The phenomenon of visual perspective causes far away objects to appear smaller than similarly sized objects that are closer to the viewer. Viewers will assume that a small building on the screen is far away, when in fact it may be a miniature sitting quite close to the camera.

There are three principal approaches to forced perspective:

- Foreground Miniatures
- Background Miniatures
- Exaggerated Perspective

The principal advantages of forced perspective are that it does not require post-production special effects or optical printing, there are no matte

lines to leave visible seams in the composite picture, and the effect can be seen in real time on the set through the camera's lens. The disadvantages are that forced perspective requires careful planning, careful lighting, and it may limit camera angles or camera moves, depending on exactly how the technique is employed.

*Darby O'Gill and the Little People* (1959) made extensive use of exaggerated perspective. Most scenes where the leprechauns interact with full-sized humans were achieved in-camera on special sets constructed so that the actors playing leprechauns could be in the far distance (and therefore quite small) yet appear to be in the same plane as the actors playing humans.

*Compare* **false perspective.**

**forced processing** *n. See* **overdevelop; push processing.**

**foreground** *n.* **1.** The area that appears to be closer to the camera than the principal subject or action of a scene; objects which appear in front of a subject. Moving out from the camera one will first encounter the foreground followed by the middle ground (where the subject is), and finally the background.

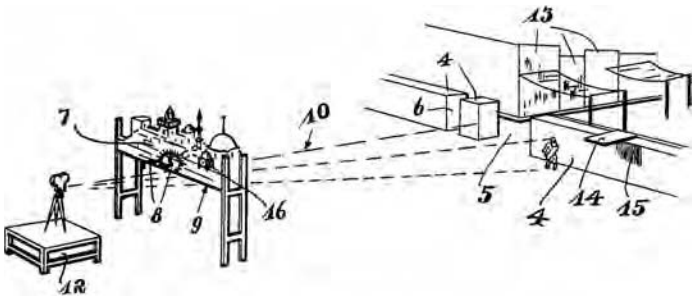
Due to forced perspective, what appears to be near on screen may actually be far away and vice versa. It is important to note where objects are according to the audience's perception, rather than simply by their physical relationship to the camera.

**USAGE:** If there are no visible objects between the subject and the camera, then no distinction is made between the *middle ground* and the *foreground*, leaving one with just the foreground (everything up to and including the subject) and the *background* (everything behind the subject).

**2. FG; f.g.:** A script notation indicating action taking place in the foreground. **3.** The upper layer in a multi-layer composite; material that is placed on top of or keyed into a lower, background layer. *Compare* **planes.**

**foreground matte** *n.* A matte where the foreground or subject area is clear (allowed to carry through to the final image), while the background area is opaque (or blocked off in some other way); one half of the foreground/background matte pair — the exact opposite of the background matte. See illustration with background matte entry. *Also* **action matte; burn-in matte; cover matte; female matte; matte master; printing matte.** *Compare* **matte.**

**foreground miniature** *n.* A model placed closer to the camera than the principal action and photographed in such a way that it appears to be behind the action. Due to the phenomenon of forced perspective, such a miniature will seem to be full sized but in the distance rather than small and up close. If the point where the miniature appears to touch the ground is not perfect (or hidden from view) or someone crosses behind the model, the illusion will be dispelled. Attention must also be given to lighting and depth of field; any objects in frame that are at the actual distance from the camera that the model is supposed to be must have the same lighting and quality of focus (generally, the same amount of apparent blur) as the foreground miniature. *Compare* **background miniature; exaggerated perspective.**




**A typical arrangement for a foreground miniature, from U.S. Patent No. 1,574,464, issued February 23, 1926 (courtesy U.S. Patent and Trademark Office).**

**foreground music** *n. See* **source music.**

**foreground plane** *n.* The area in front of the subject, or that appears to be in front of the subject. The foreground plane may be lit differently than the subject (darker or lighter to ensure sufficient contrast between the subject and the foreground) or in different focus (generally out of focus unless a deep focus is employed). *Compare* **planes.**

**foreign** BUSINESS *mod.* **1.** All territories outside the domestic market. This is interchangeable with *international* and the opposite of *domestic*. **2.** In the U.S. theatrical market, the worldwide territories outside of the U.S. and Canada. In the television and non-theatrical markets, the U.S. domestic market does not include Canada. In those contexts, Canada is a foreign territory.

**foreign agreements** BUSINESS *n. See* **foreign presales.**

**foreign distribution; foreign sales** *n.* Commercial exploitation of an audiovisual work outside its home market. *Compare* **domestic distribution.**

**foreign film; foreign production** *n.* **1.** A motion picture produced outside the country in which it is being distributed. **2.** A work that is not classified as a domestic production according to some formula. Different organizations use different means to identify foreign productions, often involving complex formulae that may take into account the filming locations, the subject matter, the nationality of the cast and crew, the nationality of the production company, and the nationality of those who provide the funding or exercise financial and creative control over the project.

**foreign market** *n. See* **foreign territory.**

**foreign ownership restrictions** LEGAL *n.* A government-imposed percentage limit on the portion of an entertainment industry sector that can be foreign-owned or under foreign control, intended to protect the domestic industry. *Also* **investment quotas.** *Compare* **distribution ceiling; printing restriction; production quota; remittance restriction.**

**foreign potential** BUSINESS *n.* The likelihood that a work will perform well outside its home market. Action/adventure works and broad comedies tend to have greater foreign potential than character-driven works and dramas because they rely less on language and local cultural references. *Compare* **cultural discount.**

**foreign presales** BUSINESS *n.* Distribution deals for territories outside a work's home market that are negotiated before the work has been completed, generally before it has been produced. Foreign distribution rights are often sold in advance to raise the money to produce the work being sold, typically with the services of a foreign sales agent. *Also* **foreign agreements.**

**foreign receipts** BUSINESS *n.* Money earned from commercial exploitation of an audiovisual work outside its home market. *Also* **foreign revenues.**

**foreign release** *n. See* **foreign version.**

**foreign revenues** BUSINESS *n. See* **foreign receipts.**

**foreign sales** *n. See* **foreign distribution.** *Compare* **foreign presales.**

**foreign sales agent; foreign sales representative** *n.* One who acts on behalf of a producer (or a distributor who lacks a distribution infrastructure in certain international territories) and arranges for the distribution of an audiovisual work or package of works in territories outside the home market.

Foreign sales agents may be individuals or companies. The sales agent may license a work to local distributors in each territory or regional dis-

tributors who then arrange for local distribution. In some cases, the sales agent may act as a distributor (in this case, perhaps identified as a foreign sales representative) and license the work directly to exhibitors in a particular territory. Unlike the major U.S. studios, sales agents do not typically cross-collateralize their sales territories, though if they sell a package of works, the same revenue allocation issues that impact any bundled sale will come into play.
*Also* **sales agent; sales rep.**

**foreign services** *n.* The process of changing the language of a work for release in an ancillary market by dubbing or subtitling.

**foreign subsidy** BUSINESS *n.* Low- or no-interest production loans, tax discounts or rebates, reduced labor rates, and other financial incentives available to a production produced by a local company, often offered by governments to attract productions from outside their home market or to help stimulate the local film industry. Such subsidies are foreign from the perspective of a non-domestic production company. *Also* **film subsidies.** *Compare* **film subsidies; government subsidies; international co-production.**

**foreign territory** *n.* **1.** A geographic region outside the area covered by the home market. A territory that includes a particular country will often include vessels carrying that country's flag and that country's military bases located outside its borders. **2.** From the perspective of U.S. motion picture distributors, the world excluding the U.S. and Canada. (Canada is included as part of the U.S. domestic theatrical market.) *Also* **foreign market; offshore territory.**

**foreign version** *n.* A special version of a work prepared for other than the work's original home market. This may include some combination of dubbing, subtitling, or edited content. *Also* **foreign release.** *Compare* **cultural differences; double shooting.**

**forelengthening** *n.* The increase in apparent image depth (distance between objects and the camera) as one switches to a more wide-angle (shorter focal length) lens. Forelengthening also exaggerates the perception of motion towards or away from the lens. *See* **wide-angle effect.** *Compare* **dolly zoom shot; foreshortening.**

**foreshadowing** *n.* Suggesting a future event before it happens, with varying degrees of subtlety. The explicit recounting of a future event, such as through narration or a flash-forward, does not constitute foreshadowing.

**foreshortening** *n.* The decrease in apparent image depth (distance between objects and the camera) as one switches to a more telephoto (longer focal length) lens. Foreshortening also diminishes the perception of motion towards or away from the lens. *See* **telephoto effect.** *Compare* **dolly zoom shot; forelengthening.**

**forestage** *n. See* **apron.**

**fork** *n. See* **yoke.**

**form** *n.* The essence of a work; the way in which the elements of a work (design, structure, pattern, etc.) fit together.

**form cut** *n. See* **match cut.**

**form dissolve** *n.* A match cut with a transitional dissolve between the two shots.

**formal editing** *n.* Constructing a work from shots of nearly equal length.

**formalism** *n.* An emphasis on form over content, on the how more than the what.

Pure formalism is rare and tends to be limited to abstract works that make no attempt to depict any sort of reality. More practical formalism tends to result in a stylized reality through the use of artistic forms and techniques unique to the medium, such as the montage. The Russian film theorist and director Sergei Eisenstein is often cited as an adherent of filmic formalism, while French critic André Bazin and German theorist Siegfried Kracauer proposed the opposite approach of using film to reproduce objective reality.

*Compare* **Aestheticism; Dadaism; expressionism; impressionism; magical realism; modernism; naturalism; realism; surrealism.**

**formant** *n.* A frequency band in the sound spectrum of a human voice or musical instrument that contains more energy or amplitude than the adjacent area. That is, the air partials are quite closely spaced in the region, giving the sound its timbre. For example, the formants produced by the human vocal tract are what give vowels their characteristic sound. *Compare* **fixed formant.**

**format** *n.* **1.** Film's physical gauge (width) such as 16mm, 35mm, 70mm, etc. **2.** The intended aspect ratio for a projected film, such as standard, widescreen, 1.37, 16:9, etc. **3.** The encoding used in an electronic audiovisual recording such as NTSC vs. PAL, MPEG vs. AVI, etc. **4.** The manner in which the tracks are recorded to a magnetic tape. The track format is a combination of the number of individual tracks, their width and position with respect to the tape, and the overall width of the tape itself. Tape transport speed is not necessarily part of the format, since the same format is often capable of running at a number of different speeds. **5.** The complete collection of characteristics of a particular medium that identify the media type and the compatible equipment, for example anamorphic 35mm color film with analog optical sound, IMAX, S-VHS, D1, etc. **6.** The structure or genre of an audiovisual work: *The sitcom format is well established.*

**format conversion** *n.* **1.** The process of translating a signal from one format to another. For example, changing an analog video file from one broadcast format to another, such as from NTSC to PAL so a program produced for one market to be presented in another market with a different broadcast standard. **2. lossless ~ :** The process of changing a digital file from one format to another without having to decompress and recompress the data. For example, an AVI file can be changed into a QuickTime movie with no loss of image quality. Lossless format conversion is only possible between file formats that support the same codecs. *Also* **standards conversion.** *Compare* **transcode.**

**format converter** *n.* A device that converts a signal from one format to another, for instance from PAL to NTSC or from SDTV to HDTV or from one audio format to another. *Also* **standards converter.**

**format sale; format deal** *n.* When one grants a third party the right to produce a new television program based on the format (characters, situation, structure, etc.) of an existing program. The recipient will generally modify the format to better suit the local market. Examples of format sales include *Man About the House* (1973–1976), which started in the U.K. but became *Three's Company* (1977–1984) when the format was sold for a U.S. production, and American series *The Jeffersons* (1975–1985), which was sold for production on Turkish television.

**formatter** *n.* The component in a glass mastering laser beam recorder that converts the electronic disk image into the physical format of a glass disc master.

**formula** *n.* A storytelling convention used in repeated works due to its perceived audience appeal. Formulae are not considered particularly creative, but they are both convenient and economically safe.

Formulae represent known factors in an otherwise highly unpredictable industry. Romantic comedies often follow the formula of boy meets girl, boy looses girl, boy gets girl back. The supposedly dead villain coming back to attack the hero unexpectedly is a formula common to action and horror films. Musical cues, sound effects, characters, comedy bits, etc. can all be used in a formulaic way.

*Compare* **convention.**

**formula deal** BUSINESS *n.* A revenue sharing arrangement in a distribution contract where the theatrical box office revenue is divided between exhibitor and distributor according to the aggregate performance of that film across all theaters in a particular chain or across all exhibitors in a particular territory, rather than the performance of that film at each individual theater. This effectively cross-collateralizes the film's performance across the exhibitors included in the formula calculation.

**formula film** *n.* A work that follows previously established storytelling conventions. *Compare* **genre picture.**

**formulaic** *mod.* Following an uncreative, clichéd, and perhaps hackneyed plotline in storytelling.

**48-bit color; 48bpp** *n.* A digital image color depth where each pixel uses 48 bits to describe its color value (16 bits for each of the red, green, and blue color components), allowing for up to 281,474,976,710,656 different colors. For the most part, 48-bit color is not used for visual displays since human vision cannot perceive such subtle differences in color. Instead, it is used by image processing systems for carrying out internal calculations.

**USAGE:** Because each color channel is allocated 16 bits, *48-bit color* is sometimes referred to as *16-bit mode*.

*Also* **16-bit mode.** *Compare* **color depth.**

**48PsF** *mod.* Technically, this does not exist. It is a misnomer referring to 24PsF video. The confusion results from the fact that in 24PsF video, the 24 frames are divided into 48 fields and presented as 48 fields-per-second interlaced video. Since the interlaced fields originated from progressively scanned frames, this cannot be properly referred to as 48i (*i* for *interlaced*), so it may be referred to as 48PsF. This in incorrect because true 48PsF would have 48 frames per second divided into 96 fields per second, or exactly twice the speed of the 24PsF video that is actually being referenced. *See* **progressive segmented frame.**

**45° angle drop-down** *n. See* **angled drop-down offset.**

**45° drop down** *n. See* **drop down 45°.**

**4,300°K** *mod.* The approximate color temperature of fluorescent light measured on the Kelvin scale. The actual color temperature varies based on the type of lamp and how long it has been burning (fluorescents brighten up as they warm up). *Compare* **3,200°K; 5,400°K; 5,600°K.**

**forward** *mod.* A subjective quality of sound that contains too much midrange or upper-midrange frequency content in comparison to the upper and lower frequencies. *Compare* **bright; muddy; tubby.**

**forward-backward; ~ dubbing** *n.* A post-production dubbing technique employed when synching new dialogue to film or videotape without producing a continuous loop of the dialogue sequence.

In traditional looping (or ADR), the sequence to be dubbed is edited into a continuous loop so the actor can quickly record several attempts at the new dialogue. In forward-backward dubbing, the sequence is played forward while the actor records the new line, rewound back to the start, then run forward again for a new attempt at recording the dialogue.

*See* **rock and roll.**

**forward-backward mixing; forward-backward sound mixing** *n. See* **rock and roll.**

**forward channel** *n.* A downstream signal or data path; the direction of signal flow in a cable television system from the headend towards the subscriber. *Also* **downstream channel.** *Compare* **reverse channel.**

**forward error correction** *n. See* **FEC.**

**forward masking** *n. See* **temporal masking.**

**forward traffic** *n.* The data or signals flowing forward, or downstream. *Compare* **reverse traffic.**

**fotog** *n.* A still photographer. [Industry trade paper jargon based on phonetic spelling.]

**FotoKem** *n.* A full-service motion picture, television, and new-media post-production facility, established in 1963 and located in Burbank, CA. The FotoKem Web site is www.fotokem.com.

**foul** *v.* To entangle: *Careful with the flys or you'll foul the ropes.*

**found footage** *n. See* **stock footage.**

**foundation light** *n. See* **base light.**

**four-act play; four-act structure** *n.* **1.** A four-act structure common to hour-long dramatic television, including hour-long comedies.

On advertiser-supported television, the breaks between acts are filled with commercials. The typical hour-long program is presented in six segments separated by five commercial breaks: the teaser or prologue (which may include scenes from the previous episode), Acts I through IV, occasionally an Act V, and an optional epilogue.

**2.** An act structure found in early twentieth century stage dramas, such as those of Anton Chekhov and Henrik Ibsen. *Compare* **five-act play; three-act play.**

**4-bit color; 4bpp** *n.* A digital image color depth where each pixel uses 4 bits to describe its color value, allowing for up to 16 different colors to be displayed simultaneously. The color format used by EGA-compatible display systems.

Rather than indicate specific levels for the red, green, and blue (RGB) components of each pixel's color, a color lookup table (CLUT) is used to translate the number assigned to each pixel into a display color. Each of the 16 different entries in the color lookup table then translates into a different RGB value selected from the universe of values that a particular type of display can accurately represent. The individual entries in the color lookup table may be assigned according to a pre-defined standard, or may be assigned by analyzing the image and optimizing the colors selected for the best possible image reproduction.

*Compare* **color depth.**

**4As** ABBR. *n. See* **AAAA; Associated Actors and Artists of America.**

**four-channel mix** *n. See* **3.1.**

**four-character code** *n. See* **FourCC.**

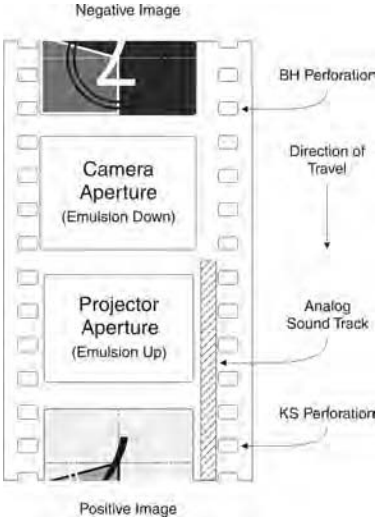
**4-D** *n.* A 3-D work presented with live, in-theater special effects to enhance the viewing experience. The live effects are synchronized with the 3-D presentation, such as the smoke and laser light effects that accompanied *Captain EO* (1986) at the Disney theme parks, to the water, air, and rat-tail effects that accompany *R.L. Stine's Haunted Lighthouse* (2003) at San Diego, California's Sea World. (The rat tail is a thin rubber tube that extends from under each chair, whipping back and forth against the back of each audience member's legs to simulate the feel of a rat's tail during a segment when a hoard of rats appears on screen.)

**4 field** *n.* **1.** The width of the smallest area normally photographed during a close-up when using traditional cel animation, generally four inches side-to-side (one inch per field). If a closer shot is required, one will normally produce a larger drawing rather than zoom in further on the same image. **2.** The field sequence in color NTSC, first introduced in the U.S. in 1953 and standardized in EIA-170A. (The original black-and-white NTSC standard had a two field sequence.) *Compare* **color field; 8 field; 16 field; 12 field.**

**four-foot rule** *n.* The practice of leaving a clear area surrounding a set or along the perimeter of a stage for emergency access or exit — typically 4' wide. *Also* **fire lane.** *Compare* **no block zone.**

**4 kL** ABBR. *n.* A digital video image with approximately 4,000 lines of resolution, such as the UHDTV format with 7,680 horizontal pixels on

each of 4,320 lines. [An initialism of *kiloLine*, meaning thousands of lines.]




**The traditional arrangement of 35mm Academy aperture 4-perf film. Note that the sound track area is empty in the camera original negative.**

**4-perf; four-perf; four-perforation** *mod.* The traditional 35mm film arrangement with four sprocket holes per image frame. The film image may be of any aspect ratio and filmed with spherical or anamorphic lenses. *Compare* **2-perf; 3-perf; 8-perf; flat four.**

**four-quadrant movie** *n.* A film that appeals to all four of the primary target markets for a motion picture: women under 25, women over 25, men under 25, men over 25.

**four-wall** *v.* **1.** To rent a theater to show a film, generally at a flat rate. The distributor (often the producer acting as distributor) pays all advertising expenses and may provide some of the theater staff. Independent films without distribution agreements may be four-walled to promote word-of-mouth before a more traditional release. ➢ *mod.* **2.** A motion picture that is four-walled by its distributor. With four-wall distribution, the distributor (often the producer) bears all of the financial risk — since the exhibitor's fees are guaranteed — but also enjoys all of the upside if the film is a financial success. One of the most successful four-wall movies was Joe Camp's *Benji* (1974). *Benji* was an independent production that started off four-walled, but later grew to national U.S. release and inspired countless imitators as well as at least five sequels from 1977's *For the Love of Benji* to 2004's *Benji Returns*. **3.** A studio (soundstage or back lot complex) that rents its facilities without accompanying staff. When an independent producer contracts with a four-wall studio for production space, the producer is responsible for providing the crew (though the studio may offer various crew services should the producer wish to take advantage of them). *Compare* **rent-a-distributor; two-wall.**

**four-wall advertising** *n.* Advertising targeted at the potential audience for a four-wall exhibition, generally limited to those who live within the theater's vicinity.

**four-wall release** *n.* The self-distribution of a film using a rented theater. A four-wall release differs from the various screenings that may take place in rented theaters because the four-wall audience pays for their admission, while the audience for a screening is admitted without charge. In both cases, the exhibitor's fee is guaranteed and not dependent on the number of people who attend the show. *Compare* **theatrical release.**

**four-wall set; four-walled set** *n.* A set with four walls, as opposed to the more traditional three (the fourth wall representing the side from which the camera shoots). In a four-walled set, one or more of the walls are typically removable (*floating* or *wild*) to facilitate shooting. Naturally, practical locations are often four-walled with all four walls fixed in place. *Compare* **three-wall set; two-wall set.**

**4 × 3; 4:3** *mod. See* **1.33:1.**

**4CIF** ABBR. *n.* [An initialism of *4 × CIF.*] *See* **CIF.**

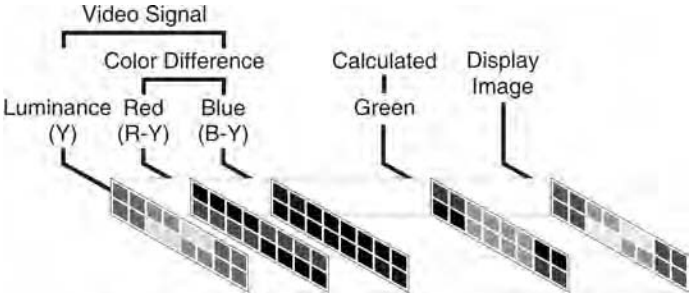
**480i; 480i60; 480/60** *mod.* Standard definition video with 480 lines of resolution (704 × 480 or 720 × 480 pixels per frame) recorded in an interlaced pattern at 60 fields per second (and therefore 30 frames per second); a device capable of recording or playing back such a video signal. This equates to the NTSC analog television format (which technically runs at 59.94 fields per second). *See* **525i; NTSC.**

**480p** *mod.* **1. 480p60; 480/60p:** Standard definition video with 480 lines of resolution (704 × 480 or 720 × 480 pixels per frame) recorded in a progressive scan pattern at 60 frames per second (progressive video does not have fields — only frames); a device capable of recording or playing back such a video signal. (May also operate at 59.94 frames per second to maintain backward compatibility with NTSC video.) **2. 480p30; 480/30p:** 480p video running at 30 frames per second. (May also operate at 29.97 frames per second to maintain backward compatibility with NTSC video.) **3. 480p24; 480/24p:** 480p video running at 24 frames per second. The frame rate is the same as for standard 35mm film and is sometimes referred to as *cinema-style*. *Also* **EDTV.** *See* **525p.**

**4:4:4** *mod.* Uncompressed component digital video with no color subsampling, equivalent to the RGB color signals common to computers. Often used when converting film to digital video. Unlike color sampling ratios like 4:1:1 or 4:2:2 that are compressed through color subsampling, every sample of 4:4:4 video contains full red, blue, and green (RGB) channels or Y (luminance), R-Y (red minus luminance), and B-Y (blue minus luminance) components without sub-sampling.

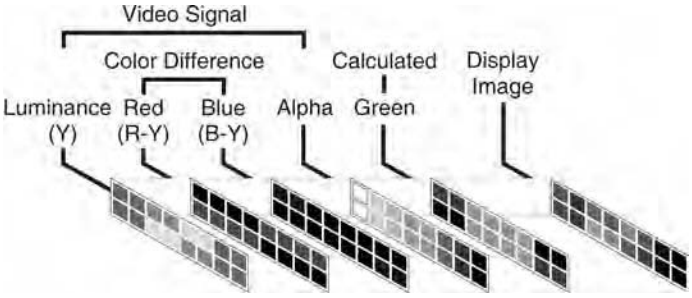
**USAGE:** Also expressed as *1:1:1* or *2:2:2*, but *4:4:4* is commonly used to maintain consistency with other format notations.

*Also* **SMPTE 372M.** *Compare* **22:22:22.**




**The 4:4:4 color sub-sampling pattern.**

**4:4:4:4** *n.* Standard 4:4:4 video with the addition of a full resolution alpha channel (represented by the final ":4").




**The 4:4:4:4 color sub-sampling pattern (the 4:4:4 with an additional alpha channel).**

**4fSC; 4Fsc; 4fsc** ABBR. *n.* A composite video sampling technique used in D2 digital video where data are sampled at four times the frequency of the color subcarrier —14.3 MHz for NTSC and 17.7 MHz for PAL. [An initialism of *4 times the Frequency of the SubCarrier.*]

**4K** ABBR. *mod.* Digital video with a resolution of 4,096 horizontal pixels and 3,112 vertical pixels, Since a full-aperture (Academy or

squeezed anamorphic) 35mm film frame does not cover the entire width of the available image area (space is set aside for the optical sound track on the release print), and a flat image with an aspect ratio greater than 4:3 does not cover the entire height of the available image area, the actual image scanned (the active area) tends to be somewhat less than the full 4096 × 3112.

For digital projection, digital video images must be converted to projector resolution. This tends to be in powers of 2 such as 2,048 or 4,096 horizontal pixels. 2K is considered the standard acceptable resolution for a film finish or for digital theatrical projection. 4K is typically used for its higher image fidelity, particularly for shots that will undergo extensive digital manipulation such as visual effects background plates.

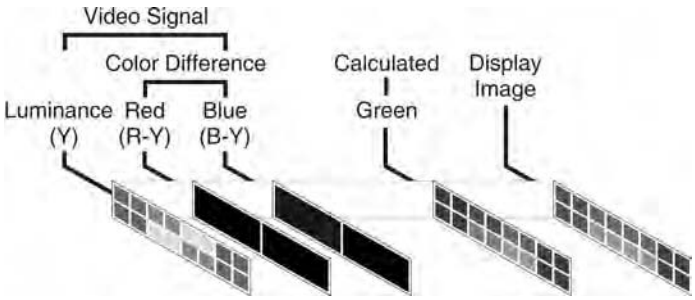
*Compare* **1K; 2K.**

**409** *n.* [An eponym, after *Formula 409*, a popular brand of household cleaning solution.] *See* **auto clean.**

**4:1:0** *mod.* A highly compressed digital video color signal sampling ratio, with one sample of either the R-Y (red minus luminance) or B-Y (blue minus luminance) color difference component for every four samples of the Y (luminance) component in an alternating pattern.

In 4:1:0 video, luminance is sampled at a frequency of 13.5 MHz for standard definition (SD) video or 74.25 MHz for high definition (HD) video while the color difference channels are sampled at 1.6875 MHz or 9.28125 MHz, respectively.

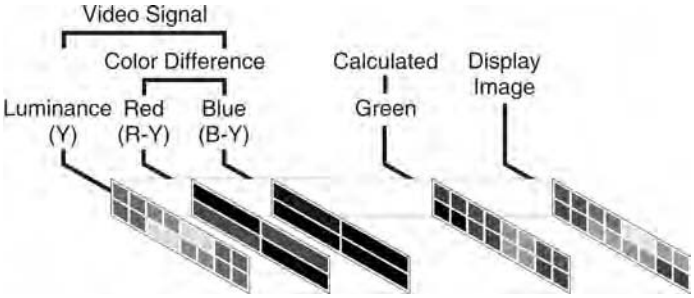
For example, an SD analog video signal is examined 13,500,000 times a second and the luminance (brightness) level of the signal is converted into a comparable digital value. With every fourth luminance sample, one of the color difference values is also recorded as a digital value — first the R-Y component is measured, then four samples later the B-Y component is measured, and four samples after that the pattern repeats. The net effect is a significant reduction in the amount of color information in the digital video signal, thus reducing the overall bandwidth of the entire signal. This is possible because human vision is much more sensitive to luminance than it is to color, and so tends to fill in the missing detail in the image. However, this lack of color information makes 4:1:0 video inappropriate for chromakey-based compositing and effects.




**The 4:1:0 color sub-sampling pattern.**

**4:1:1** *mod.* A moderately compressed digital video color sampling ratio with one sample of each of the R-Y (red minus luminance) and B-Y (blue minus luminance) color difference components for every four samples of the Y (luminance) component. Most of the consumer-grade DV formats, including DVC and miniDV, use 4:1:1 color sub-sampling.

In 4:1:1 video, luminance is sampled at a frequency of 13.5 MHz for standard definition (SD) video or 74.25 MHz for high definition (HD) video while the color difference channels are sampled at 3.375 MHz or 18.5625 MHz, respectively. For example, an SD analog video signal is examined 13,500,000 times a second and the luminance (brightness) level of the signal is converted into a comparable digital value. With every fourth luminance sample, each of the color difference values (R-Y and B-Y) is also recorded as separate digital values. The net effect is a significant reduction in the amount of color information in the digital video signal, thus reducing the overall bandwidth of the entire signal. This is possible because human vision is much more sensitive to luminance than it is to color, and so tends to fill in the missing detail in the image. However, this lack of color information may lead to visual artifacts when using 4:1:1 video for chromakey-based compositing and effects.




**The 4:1:1 color sub-sampling pattern.**

**4+2** *n.* A six-track magnetic film element that contains a four-track music and effects mix, one track of foreign-language (dubbed) dialogue, and one track of original dialog, included as an audio reference.

**4.43 MHz** *n.* The nominal frequency of the PAL color subcarrier. The actual frequency is 4.43361875 MHz ± 5 Hz. *Compare* **3.58 MHz.**

**4.1; ~ channel** *n.* An audio system or sound mix with five discrete sound channels — four full range channels (left, center, right, and rear surround) and one low frequency effects (LFE) subwoofer channel. *Also* **five-channel mix.** *See* **multichannel stereo; quadraphonic.** *Compare* **CEA-861-D.**

**4-track** *n. See* **completely filled mix.**

**4:3; 4 × 3; 4 by 3** *mod. See* **1.33:1.**

**4:3 extract** *n. See* **center cut-out.**

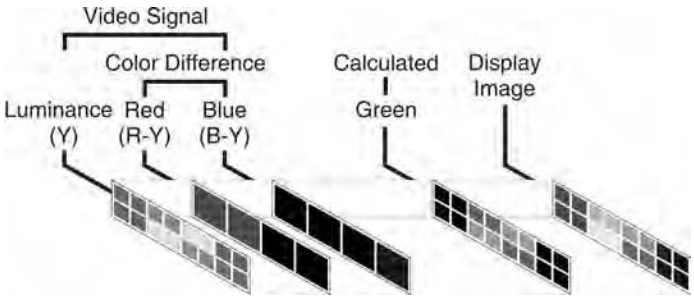
**4:3 pillar-box** *n.* A 4:3 image presented on a 16:9 television screen with black bars to the left and right of the active picture area.

**4:2:4** *n. See* **Dolby ProLogic; Dolby ProLogic II.**

**4:2:0** *mod.* A moderately compressed digital video color sampling ratio with an average of one sample of each of the R-Y (red minus luminance) and B-Y (blue minus luminance) color difference components for every four samples of the Y (luminance) component. This color sub-sampling ratio is common to MPEG-2 and DVCAM.

In 4:2:0 video, the color sampling ratio changes with every other line. Luminance is sampled at a frequency of 13.5 MHz for standard definition (SD) video or 74.25 MHz for high definition (HD) video. For one line, no color information is recorded, then on the next line, the color information is sampled using a 4:2:2 ratio. This averages out to the same amount of color information as in a 4:1:1 signal, but it is arranged differently.

For example, an SD analog video signal is examined 13,500,000 times a second and the luminance (brightness) level of the signal is converted




**The 4:2:0 color sub-sampling pattern.**

into a comparable digital value. For one full line of video, no color samples are taken. Then, on the next line of video, with every other luminance measurement each of the color difference values (R-Y and B-Y) is recorded as separate digital values. The net effect is a significant reduction in the amount of color information in the digital video signal, thus reducing the overall bandwidth of the entire signal. This is possible because human vision is much more sensitive to luminance than it is to color, and so tends to fill in the missing detail in the image. However, this lack of color information may lead to visual artifacts when using 4:2:0 video for chromakey-based compositing and effects.

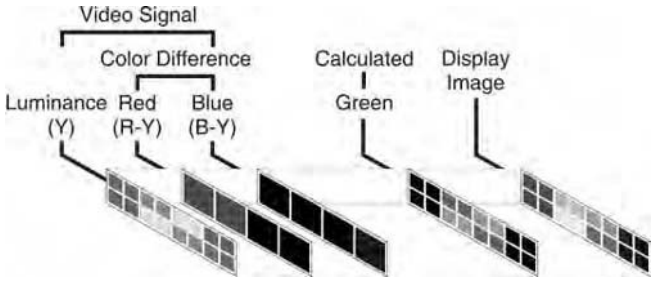
**4:2:2** *mod.* A mildly compressed component digital video color sampling ratio with two sample of each of the R-Y (red minus luminance) and B-Y (blue minus luminance) color difference components for every four samples of the Y (luminance) component. This color sub-sampling ratio is specified in ITU-R 601-2 and is common to professional digital video formats including D1 and Digital Betacam. 4:2:2 is so closely associated with ITU-R 601 digital video that the two terms are often used interchangeably, though ITU-R 601 actually supports other color sub-sampling ratios in addition to 4:2:2.

In 4:2:2 video, luminance is sampled at a frequency of 13.5 MHz for standard definition (SD) video or 74.25 MHz for high definition (HD) video while the color difference channels are sampled at 6.75 MHz or 37.125 MHz, respectively.

For example, an SD analog video signal is examined 13,500,000 times a second and the luminance (brightness) level of the signal is converted into a comparable digital value. With every second luminance sample, each of the color difference values (R-Y and B-Y) is also recorded as separate digital values. The net effect is a reduction in the amount of color information in the digital video signal, thus reducing the overall bandwidth of the entire signal. This is possible because human vision is much more sensitive to luminance than it is to color, and so tends to fill in the missing detail in the image. 4:2:2 is generally considered minimum color sub-sampling threshold for professional chromakey-based compositing and effects.

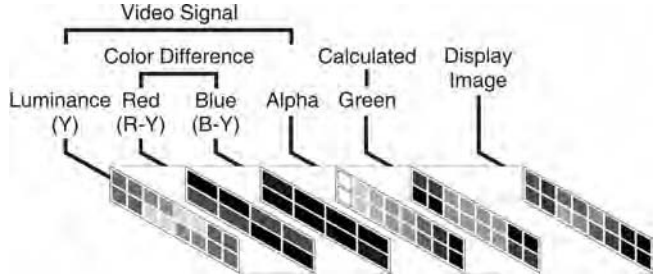
**USAGE:** *4:2:2* could be expressed *2:1:1*, but 4:2:2 is used commonly to maintain consistency with other format notations.

*Compare* **22:11:11.**




**The 4:2:2 color sub-sampling pattern.**

**4:2:2:4** *n.* Standard 4:2:2 video with the addition of a full resolution alpha channel (represented by the final ":4"). For each four luminance samples there are four key channel samples.




**The 4:2:2:4 color sub-sampling pattern (the 4:2:2 with an additional alpha channel).**

**422P@ML** ABBR. *n. Also* **D10.** *See* **MPEG IMX.**

**FourCC; four-character code** *n.* The four-byte (32-bit) code used to identify a particular video coded in the AVI video standard. Examples include DIVX (the DivX format), HFYU (Huffman codec for YUV and RGB), and M263 (a Microsoft implementation of the H.263 compression standard). A complete list of all FourCCs does not seem to be available, but an unofficial list can be found at www.fourcc.org.

**Fourier Transform; FT** *n. See* **Fast Fourier Transform.**

**14A** *n.* A classification symbol of the Canadian Home Video Rating System (CHVRS) indicating that the content is suitable for viewers over 14 years of age. Home entertainment products with a 14A rating should not be rented or sold to children under 14, and children under 14 should only view such content in the company of an adult. Works rated 14A may contain violence, coarse language, or sexually suggestive scenes. CHVRS ratings are derived by averaging the classifications given to audiovisual works by the provincial government film review boards. The CHVRS is administered by The Canadian Motion Picture Distributors Association (CMPDA). The CMPDA Web site is www.cmpda.ca. *Compare* **MA 15+.**

**A Canadian home video classification system rating icon.**

**14:9; 14 × 9** *mod. See* "K" **frame.**

**14+** ABBR. *n.* An English-language Canadian television rating symbol of The Action Group on Violence on Television (AGVOT) indicating that the program is not appropriate for children less than 14 years of age. French language television programming in Canada is classified according to the Régie du Cinéma du Québec system (www.rcq.gouv.qc.ca). The AGVOT ratings system Web site is www.vchipcanada.ca.

According to the Canadian TV Classification System: "Programming with this classification contains themes or content elements which might not be suitable for viewers under the age of 14. Parents are strongly cautioned to exercise discretion in permitting viewing by pre-teens and early teens without parent/guardian supervision, as programming with this classification could deal with mature themes and societal issues in a realistic fashion."

*Compare* **TV-14.**

**A Canadian TV classification system rating icon.**

**fourth act** *n. See* **act IV.**

**fourth wall** *n.* The imaginary wall that separates the audience from the action on screen.

**FOV** ABBR. *n. See* **field of view.**

**Fox** *n. See* **Fox Film Corporation; Twentieth Century–Fox.**

**Fox Film Corporation** *n.* **1.** *obs.* The Hollywood motion picture studio established in 1915 by Hungarian immigrant William Fox. In 1935, Fox Film Corporation was acquired by the much younger production company Twentieth Century Pictures and became part of Twentieth Century–Fox. **2.** The production arm of Twentieth Century–Fox. In 1985, Rupert Murdoch's News Corporation purchased Fox from Marvin Davis. In 1989, the motion picture production division of News Corporation was renamed Fox Film Corporation.

**Fox Movietone News** *n. obs.* A long-running series of sync sound newsreels produced by the Fox Film Corporation beginning in April 1927, using their patented Movietone sound-on-film process introduced in competition to the Warner Bros.' Vitaphone sound-on-disc system. Among other historic milestones, Movietone cameras captured Charles Lindbergh's record-setting transatlantic flight in May of 1927. *Also* **Movietone News.**

**foxhole** *n.* [A play on words applying the name for a small dugout used by soldiers (*foxhole*) to the film perforations (*holes*) unique to CinemaScope film prints (developed by Twentieth Century–Fox).] *See* **CinemaScope perforation.**

**FPF** ABBR. *n. See* **frames per foot.**

**fpm** ABBR. *n. See* **feet per minute.**

**FPS** ABBR. *n. See* **feet per second; frames per second.**

**FPU** ABBR. *n.* An electronic device dedicated to performing floating point arithmetic on behalf of a CPU. Floating point arithmetic, particularly multiplication and division, is computationally complex. It is more efficient to have hardware dedicated to this task than to ask the CPU to perform these functions on its own. The performance of an FPU is generally measured in FLOPS or GFLOPS. [An initialism of *Floating Point Unit*.] *Compare* **CPU; GPU.**

**FRA** ABBR. *n.* [An initialism of *Fixed-Radio Access*.] *See* **wireless local loop.**

**fractal** *n.* A geometric object that is self-similar or infinitely complex.

Euclidian shapes (circles, triangles, squares, etc.) are not fractals because as one examines them in greater detail, they stop looking like their original form. For example, what starts off looking like a square soon looks like a simple line if one moves in close enough. Natural objects, on the other hand, continue to display greater detail as one looks more closely. If the detail resembles the whole, then one has found a fractal. For example, the English coastline is crinkly and irregular when seen from space. From an airplane, one sees more detail, but it is still irregular in the same general way. When walking along the beach (with one's eyes five feet above the ground), the division between land and sea remains similarly irregular. From the perspective of a hermit crab (less than an inch from the surface), the coastline is still irregular. And so on. Natural fractals have a practical limit to how closely one can view them and still see more detail that resembles the original object when seen from afar. Computer-generated fractals, on the other hand, can exhibit infinite detail if one wishes to expend the effort to calculate and display them. Fractal geometry can be applied to computer graphics to create more natural looking objects without having to specify every level of detail in advance.

[Coined in 1975 by mathematician Benoit Mandelbrot. From the Latin *fractus,* meaning broken or fractured.]

**fractal compression** *n. See* [1]**compression.**

**fractionalized rights; fractionalized sales; fractured rights; ~ deal** LEGAL *n. See* **split rights.**

**fractionalizing** *n.* The process of splitting a work's distribution rights among two or more entities by territory, channel, media, etc. *Also* **segmentizing.**

**fragmentation** *n. See* **audience fragmentation.**

**frame** *n.* **1.** The edges or boundaries of a photographic image; the window through which film and electronic media (video) images are seen. **2.** An individual image within the sequence of images recorded on a strip of photographic film. Unexposed portions of the film (outside the frame and excluding optical sound tracks) are black on film prints, clear on negatives. Film speed is often measured by the number of frames that pass a fixed point in a given amount of time; 24 frames per second is the standard speed for sync sound film. **3.** An individual still image within a video stream. Each interlaced video frame is comprised of two fields; progressive video frames are not subdivided. Contemporary NTSC video runs at a nominal 30 frames per second (fps) with 525 lines per frame while PAL video runs at 25 fps with 625 lines per frame. Other video standards often specify their frame rate, such as 24p, meaning 24 frames per second of progressive video. **4.** A unit of digital audio information. For example, a CD digital audio frame includes six sampling periods, or 136 microseconds. **5.** Foreground elements that appear on either side of the subject, giving a greater sense of depth to the image. **6.** The internal structural support of a loudspeaker holding the voice coil and diaphragm. ➢ *v.* **7.** To adjust the composition of an image by moving the camera or changing the lens. **8.** To adjust a projector so the frame lines that separate each image are not visible on screen. *Compare* **empty frame; field.**

**frame accurate editing** *n.* Video editing equipment that is accurate to the frame; the edit point can be repeatedly and reliably set to a specific frame.

**frame count cuing** *n. See* **FCC.**

**frame counter** *n.* A meter that measures how many frames of film have passed through a camera, printer, projector, etc. since the last time the counter was reset. The frame counter must be calibrated to the film gauge. *Also* **film counter.** *Compare* **footage counter.**

**frame down** *v.* To move the projector gate down until it is properly centered on the film frame. This projection adjustment is made when the bottom of the image is cut off on the screen or the frame line separating the images is visible near the top of the screen. *Compare* **frame up.**

**frame frequency** *n. See* **frames per second.**

**frame grabber; frame-grabber; grabber** *n.* An electronic device that can extract a still image from a video sequence.

When extracting frames from an interlaced video stream, a frame-grabber may simply present a single field (at effectively half the vertical resolution of the original video frame) or combine the two fields to form a single image. However, since there is a slight amount of motion (⅙₀ of a second for NTSC or ⅕₀ of a second for PAL) between most interlaced video fields, this may result in noticeable image distortion. Severe distortion may be present if the wrong frame is selected from an NTSC video stream derived from 24 frames-per-second motion picture film converted to NTSC's nominal 30 frames-per-second using a 3:2 pulldown. More sophisticated frame-grabbers may adjust for this by de-interlacing the video or otherwise interpolating a stable frame from the two interlaced fields.

**frame handle** *n. See* **handles.**

**frame left** *n. Also* **left frame.** *See* **camera left.**

**frame-level movement** *n.* The change of an object's position in a video frame from one frame to the next, but not from one field to the next — either because the video is progressive scanned and does not have fields or it has segmented frames where its interlaced fields come from a single frame capture rather than independent field captures as with traditional interlaced video such as NTSC or PAL. *Compare* **field-level movement.**

**frame line** *n.* **1.** The space that divides two frames on a strip of film; the empty gap between the bottom of one frame and the top of the next.

All cuts are made along the center of the frame line. In tape (or butt) splices, the two strips are re-joined at this point. In cement (or hot) splices, the two strips are overlapped when they are joined, causing the resulting film to be shorter than it was previously — for formats smaller than 35mm, this results in the loss of one full frame per edit. (When conforming the negative to match the edited workprint, this lost length must be taken into account lest the edited negative end up shorter than the workprint.)

**2.** The boundaries (top, bottom, left, and right) of the area seen by the camera. During production, it is important to keep the frame line in mind since the camera boom (and its shadow), lights, light stands, misc. grip equipment, crew members, etc. must all remain outside of the frame line in each shot.

**frame lock** *n.* The mechanism that maintains synchronization between interlocked master and slave devices. *Also* **frame sync.**

**frame loss** *n.* The number of video frames that did not reach their destination or that were unreadable upon receipt.

**frame of reference** *n.* The filter, based on cumulative past experience, through which an individual views the world and interprets all new experiences.

**frame puller** *n. See* **framer.**

**frame rate** *n. See* **frames per second.** *Compare* **capture rate; images per second.**

**frame right** *n. Also* **right frame.** *See* **camera right.**

**frame story** *n.* A story within which other stories are told. In *The Princess Bride* (1987), the grandfather reads his sick grandson a book. The story of Westley and Buttercup from the book is intercut with the frame story of the grandfather and grandson. In *Hans Christian Andersen* (1952), the fictional biography of Andersen is the frame story within which several of Andersen's children's stories (and a Little Mermaid ballet) play out. *Compare* **bookends.**

**frame sync** *n. See* **frame lock.**

**frame synchronizer; framesync; synchronizer** *n.* An electronic device that synchronizes one video signal with another or with a reference signal such as genlock. In general, one video signal is selected as the master and the playback rate of the other is adjusted to match, allowing both to be intermixed in a single glitch-free output signal with horizontal and vertical sync pulses regulated by the master signal. *Compare* **genlock; time-base corrector.**

**frame up** *v.* To move the projector gate up until it is properly centered on the film frame. This projection adjustment is made when the top of the image is cut off on the screen or the frame line separating the images is visible near the bottom of the screen. *Compare* **frame down.**

**framer; frame puller** *n.* The framing adjustment mechanism on a projector that allows the projectionist to center the film frame in the projected frame. *Compare* **frame down; frame up.**

**frames per foot; FPF** *n.* The number of individual images recorded on each linear foot of film. Frames per foot varies by film gauge and frame size.

The most common measures of frames per foot (fpf) are:

- **8mm:** 80 fpf
- **Super-8:** 72 fpf
- **16mm:** 40 fpf
- **35mm (3-perf):** 21.33 fpf
- **35mm (4-perf):** 16 fpf
- **70mm:** 12.8 fpf
- **IMAX:** 4.27 fpf

**frames per second; fps** *n.* The number of image frames that move through a camera, printer, or projector in one second; the number of complete pictures that are recorded in one second by a video camera, or that are updated in one second on a video monitor. In a film or progressive video system, the frame rate equals the capture rate. In an interlaced video system, the frame rate is one half of the capture rate.

For sound film, the most common speed is 24 fps. Silent film tends to be 16 fps or 18 fps. Common analog video speeds include 30 fps for NTSC (technically, 29.97 fps for contemporary NTSC) and 25 fps for PAL. Video speeds are also presented as cycles per second, or Hertz, which in this case are equivalent to frames per second. For example, 25 fps = 25 Hz for PAL video. Console video games may run at a different frame rate than the display device they are attached to, resulting in choppy motion that is most visible with fast moving objects. Generally, this is due to a hardware limitation of the game console.

| *Format* | *Frame Rate* | *Time per Frame* |
|---|---|---|
| Sound Film | 24 fps | 41.66 ms |
| PAL television | 25 fps | 40.00 ms |
| Original NTSC television | 30 fps | 33.33 ms |
| Contemporary NTSC television | 29.97 fps | 33.37 ms |

The threshold in human vision where a series of flashing images appears to deliver steady motion is around 50 images per second, depending on the amount of ambient light present. To achieve these rates, each video frame is often presented as two interlaced fields, delivering a nominal 60 fields per second for NTSC or 50 fields per second for PAL. Motion picture projectors, on the other hand, generally employ two- or three-blade shutters so that each single frame is flashed on screen two or three times in a row to deliver 48 or 72 images per second.

**USAGE:** Since both *frames per second* and *feet per second* are abbreviated *fps*, it is important to identify which one is intended if it is not clear from context.

*Also* **frame frequency; frame rate; picture frequency.** *Compare* **capture rate; fields per second; images per second.**

**framing** *n.* The process of placing the camera, selecting an angle, and adjusting the lens to achieve the desired visual composition. *Also* **lining up; racking.**

**framing chart** *n.* A standardized chart that is photographed to produce a record of the aspect ratio(s) for which a work has been composed.

Framing charts have many uses. For example, during production they can be used to coordinate the work of several crews using different cameras or when filming is carried out over an extended period of time. Framing charts are also used in post-production (ensuring that the intended aspect ratio is preserved throughout, especially during film transfers and telecine) and projection (to align the image on screen and ensure the proper aperture mask has been selected). Framing charts are normally shot for at least 30 seconds — at least 90 seconds if the chart will be used when the work is projected in a theater.

*Also* **rack leader.**

**franchise** *n.* **1.** A highly lucrative series of audiovisual works, often including a collection of feature films and television series, such as Andy Hardy, James Bond, or Star Trek; an audiovisual work or intellectual property whose situation, story, or characters lend themselves to the creation of a number of related and sequential works marketed under the franchise's umbrella. This generally includes marketing tie-ins and the exploitation of non-audiovisual markets such as action figures, clothing, and board games. *Star Wars* (1977) was the first motion picture to earn more from its non-audiovisual franchise revenue than its theatrical release. **2.** The established norms of a television program, such as the background and personality of regular characters and their settings. This establishes a show's

**From 1937 to 1958, MGM released 18 installments in its Andy Hardy franchise (definition 1) starring Mickey Rooney, including *Andy Hardy's Blonde Trouble* (1944) (courtesy Heritage Auctions, www.ha.com).**

sense of familiarity with its regular viewers and provides a template for its episode writers to follow. **3.** A contract between a cable television company and a municipal government authorizing the company to install cable and offer cable television service within the community. ➢ *mod.* **4.** An entity that has been approved by a third party, such as SAG franchised agent.

**franchise agent** *n. See* **franchised agent.**

**franchise agreement** LEGAL *n.* **1.** The contract between a talent agent and a guild or labor union granting the agent permission to procure employment for guild or union members under specified conditions (often limiting the services the agent can perform and the fee the agent can charge the represented member). **2.** The contract between a cable television system operator and a government agency granting the cable operator permission to deliver cable television services to customers within the government agency's jurisdiction. **3.** A block-booking output deal where a distributor grants an exhibitor (or exhibitor circuit) exclusive exhibition rights within defined markets (generally the clearance areas surrounding the affected theaters) to all of the films the distributor releases during the term of the agreement. *Also* **franchise license.**

**franchise authority** *n.* The local body, usually a municipal government entity, that enters into contractual agreements with cable television companies to provide service to a community and that regulates local cable company operations. A franchise agreement defines the rights and responsibilities of each party in the construction and operation of a cable system within a specified geographical area.

**franchise film** *n.* A feature film produced as part of a larger series of audiovisual works, such as the various *Thin Man* and *Star Wars* films. *Compare* **film franchise.**

**franchise license** LEGAL *n. See* **franchise agreement.**

**franchise on the cheap** BUSINESS *phr.* The business strategy centered on the development and production of low-cost sequels to previously successful works. *Compare* **franchise; low-cost sequel.**

**Franchise, The** *n.* Star Trek. For a time, so much of Paramount's financial success was based on *Star Trek* (1966–1969) and its various spin-offs, both on television and in the theater, that Star Trek was commonly called "The Franchise." Between them, the six Star Trek television series account for 703 hours of prime-time television, have inspired more than ten feature films, and have led to innumerable consumer products and merchandising tie-ins ranging from action figures and lunch boxes to video games and comic books.

**franchised agent** *n.* A talent agent who is a signatory to a union contract that codifies the terms under which the agent may represent creative talent. AFTRA, DGA, SAG, WGA, the American Guild of Variety Artists, and the American Federation of Musicians, among others, franchise agents, who are then authorized to represent union members. The traditional 10 percent cap on agents' fees, for example, is set by union franchise agreements. Managers are not franchised by guild or union contracts, and so are not bound by the same limitations as agents. *Compare* **Working Rule 23.**

**franchised sub-distributor** *n.* A distributor contracted by another distributor to release a work in a market or through a channel that the original distributor does not cover (typically a foreign market where the original distributor does not have an established infrastructure).

Franchised sub-distributors must report complete box office performance data back to the original distributor even if their distribution arrangement would not normally required this (for example, in the case of a flat rate sale). This data reporting requirement provides the original distributor with detailed market performance data for the territories and distribution channels it covers directly and those covered by its franchised sub-distributors. A distribution contract between a producer and a distributor may require that the distributor franchise any sub-distributors so it is able to provide complete performance data to the producer.

**frankenbite** *n.* A sound bite that is edited to better make the point desired by the producer, commonly used in reality television. [A blend of *Frankenstein* and *sound bite*.]

**fraudulent registration** LEGAL *n.* The actual or attempted registration of a claim to a work (such as the right to distribute a work on home entertainment media) based on a false premise (such as forged documentation).

**free-field** *n.* The area between a sound source and the far-field when recording sound in an enclosed space where sound radiates into three-dimensional space free of the influence of reflecting surfaces.

The sound pressure level (SPL) of a sound varies with the distance between the sound source and the recording microphone. At close ranges within the free-field, the SPL will vary in accordance with the inverse square law. Moving out from the free-field into the far-field, the reduction in SPL will be less than predicted by the inverse square law because of the amplifying effect of reverberations and echoes from the surrounding space. Eventually, a point is reached called the reverberant field where there is almost no change in SPL as the distance changes because the incident sound is overlapped by reverberation in inverse proportion (as the SPL of the sound diminishes, the SPL of the reverberation increases by a nearly equal amount). The relative extent of the near-, far- and reverberant fields is a function of the directionality of the sound source and the acoustics of the room.

Technically, a true free-field area does not exist, since all rooms other than a specially-constructed anechoic chamber have at least a small amount of reverberation. As a result, the sound field from a source in an enclosed space is always contaminated with reflected sound. But practically, an area exists where the effect of reverberation is so slight as to be inconsequential and this is treated as the free-field area.

*Compare* **far-field; near-field; reverberant field.**

**free option** LEGAL *n.* An unusually low option price. The traditional lease price for a screenplay in an option/purchase agreement is ten percent of the script's anticipated purchase price. If a screenwriter expects her script to be purchased outright by a reputable producer for a higher price than a standard option/purchase agreement would normally deliver, then she may agree to a token lease payment for the initial option, perhaps as low as one dollar.

**free speech** LEGAL *n.* The right to express an opinion without censorship by the government. *Compare* **artistic freedom; 1st Amendment.**

**free television** *n. See* **free TV.**

**free timing** *n.* Conducting a musical score that is recorded in time to an edited picture. The conductor has visual cues to guide the performance, but is free to deviate in timing and tempo as necessary during the live performance. *See* **picture cueing.** *Compare* **click track.**

**free-to-air; FTA** *mod.* A television broadcast that has no restrictions on its reception — anyone in the signal coverage area with an appropriate television receiver can view the signal without paying a fee.

**free-to-view** *mod.* Satellite television programming that can be viewed without paying a subscription fee, so long as one possesses the necessary receiving equipment and is within the footprint area of the satellite signal.

**free TV; free-TV** *n.* Terrestrial broadcast television that can be received by viewers using a standard television set without a satellite dish or cable TV service; advertiser-supported television programming received without paying a subscription fee or government tax. [A retronym coined to distinguish broadcast television from cable television.]

*See* **basic cable; cable free TV; satellite free TV; terrestrial free TV.** *Compare* **pay TV; pay-per-view.**

**freedom of speech** LEGAL *n. See* **free speech.**

**freedom of the press** LEGAL *phr.* The right of the news media to publish their works without government restriction. *Compare* **1st Amendment.**

**freevee** *n.* Traditional broadcast television made available for free to all viewers in the signal's coverage area. [Coined through rhyming reduplication based on the phonetic spelling of *TV* (teevee). Used as industry trade paper jargon.] *Compare* **feevee.**

**freewheeling** *n.* When a clock synchronizer continues to generate time code even when it encounters dropouts in the time code source, or when a digital audio playback device continues to generate audio in the absence of, or while ignoring, a time code input. *Compare* **jam sync.**

**freeze** *phr.* **1.** An instruction to hold one's current position until given permission to move again. For example, when shooting a pop-in/pop-out effect where an object is supposed to magically appear or disappear in the shot, the director may tell the actors to "freeze" while the set is adjusted and then give a call for "action" to start them moving again. ➢ *n.* **2.** A freeze frame or similar effect.

**freeze frame; freeze shot; freeze** *n.* A single frame that is held on screen for an extended period giving the impression that time and motion have stopped. In film, a freeze frame is traditionally an optical effect. In video, a freeze frame can be created electronically.

Freezing an interlaced video frame can cause a visible jitter in the frozen image if there is motion on the screen, as the two fields of the interlaced frame will not show the moving object in exactly the same position, causing the object to quickly shift back-and-forth as each field is repeated in sequence. One can freeze a particular field instead, doubling the field to fill a complete frame, but this cuts the effective image resolution in half.

*Also* **hold frame; still frame; stop frame.** *Compare* **still.**

**freeze-frame printing** *n.* Creating a freeze frame by repeating the same frame a number of times in a row. Traditionally produced as an optical effect.

**French brace** *n.* A rigid triangular support attached to a flat so the flat will stand upright. The brace can be hinged so it folds against the flat for storage or when the flat is moved. *Compare* **stage brace.**

**French flag** *n.* A small, black metal flag attached to an articulated arm. Often used to shade the camera's lens and prevent lens flare. Available in plastic (when attached directly to a camera) and metal (when attached to a light fixture). *Compare* **gobo; lens shade.**

**French flat** *n.* A flat that is flown into position.

**French New Wave** *n.* An anti-establishment film movement beginning in France in the late 1950s and 1960s with a characteristic improvisational style and highly mobile camera. The films lacked star actors, tended to focus on events of everyday life, used a fast-paced style of editing, and employed jump cuts for artistic effect. French New Wave is closely related to two other French film movements: cinéma vérité and the auteur theory.

The movement began with Roger Vadim's *Et Dieu Créa la Femme* (*And God Created Woman,* 1956). Typical works include *Hiroshima, Mon Amour* (*Hiroshima, My Love,* 1959), directed by Alain Resnais, and *Les Quatre Cents Coups* (*The 400 Blows,* 1959) and *Jules et Jim* (1962), both directed by François Truffaut. Many of the proponents of the movement, such as Truffaut and Claude Chabrol, were also authors for *Cahiers du Cinéma*, the French film journal. In 1962, the journal devoted an entire issue to French New Wave, featuring an interview with Jean-Luc Godard. *Ebert's Bigger Little Movie Glossary* (pub. 1999) notes that most French New Wave films are "undeniably good, perhaps great, but once you've seen it, there is absolutely no reason to ever want to see it again." In 1977, French director Claude Autant-Lara publicly blamed the steady decline in French theatrical attendance on the French New Wave movement.

[Translated from the French *nouvelle vague*.] *Also* **New Wave.**

**"The first of the French New Wave, Cocinor's *Et Dieu Créa la Femme* (*And God Created Woman*, 1956), starring Brigitte Bardot — here discussing things other than laundry with Curd Jürgens (courtesy Heritage Auctions, www.ha.com).**

**frequency** *n.* **1.** A television or radio broadcast channel. **2.** A measure of the number of complete electromagnetic waves that arrive at or pass a given point in one second, equal to the speed of light divided by the wavelength. Often expressed in Hertz (Hz). 2. The rate at which electric current alternates in an AC system — 60 Hz in North America, 50 Hz in Europe and much of the world. **3.** A measure of the number of complete sound waves that arrive at or pass a given point in one second, equal to the speed of sound divided by the wavelength. Often expressed in cycles per second (cps) or Hertz (Hz). **4.** A measure of the total number of times an advertisement is presented within a specified period. **5. average ~ :** A measurement of the average number of times a household or individual is exposed to a television program, television station, advertisement (regardless of media), etc., during a specified period of time; along with reach and impact, one of the three primary characteristics used to determine advertising effectiveness. *Compare* **effective frequency.**

**frequency discrimination** *n.* The amplification or attenuation of particular frequencies in relation to others.

**frequency distortion** *n.* **1.** Aberrations in an electronic signal that cause unintended alterations in the signal or carrier wave frequency. **2.** A signal processing artifact that results when the amplitude of the output of a system or device varies as the frequency of the input varies even though the amplitude of the input is held constant.

**frequency division duplex** *n. See* **FDD.**

**frequency masking** *n.* An audio artifact that occurs when several sounds in the same frequency range are mixed together. Human ears tend to blend simultaneous sounds into a single, composite sound. When several sounds emphasize similar frequencies, those frequencies accumulate and either become disproportionately dominant or cause one sound to mask another. *Also* **auditory masking; band masking.** *See* **cocktail party effect.**

**frequency meter** *n.* A device that can identify the cycle frequency of a light source. Used when a light could potentially produce visible flicker when recorded on film (as with an HMI).

**frequency modulation** *n. See* **FM.** *Compare* **amplitude modulation.**

**frequency modulation distortion** *n.* Anomalies in the intended frequency of a signal, such as flutter, wow, and Doppler distortion.

**frequency response** *n.* **1.** The change of signal gain and phase with frequency. Frequency response is a characteristic of a system or device, not a characteristic of a signal. **2.** A measure of the sensitivity of a given recording/playback system, such as the range of sound frequencies that an audio system can record or play back.

**frequency response curve** *n.* A graph of the *frequency response* of a device showing its output amplitude versus the input frequency at constant amplitude.

For example, the frequency response curve for a microphone is a graph of the mike's output level in dB at various frequencies. The output level at 1 kHz is placed on the 0 dB line and the levels at other frequencies are placed above or below that reference level. The shape of the response curve suggests how the mike sounds — a wide, flat response sounds more accurate and natural. A rising high end or a *presence peak* at around 5–10 kHz sounds more crisp and articulate. Note that the response curve is measured at a specified distance from the mike, usually 2–3 feet. The curve reflects the performance of the microphone only for that particular distance.

*Compare* **equal-loudness contour.**

**frequency response error** *n.* Any deviation from a linear output response in a signal processing device. *Also* **amplitude error.**

**frequency shift** *v.* To adjust all of the frequencies of a complex input signal by the same amount, generally specified in Hertz. In contrast, pitch-shift (used in audio applications) adjusts each frequency by a set percentage so that high frequencies are shifted proportionally more than lower ones. This preserves the original musical intervals while frequency shift destroys the harmonic relationships between the musical tones. Frequency shift will cause the sound of a consonant musical tone to become disconsonant, clangorous, or harsh, depending on the amount of shift. *Also* **spectrum shift.** *Compare* **pitch shift; pitch transpose; time stretch.**

**freshman** *n.* **1.** A first-time director; a novice: *You could tell the film had a freshman at the helm.* ➢ *mod.* **2.** Relating to the first occurrence of an action, event, accomplishment, etc.: *Alan's freshman production ran well over budget.* [Industry trade paper jargon.] *See* **tyro.** *Compare* **sophomore.**

**Fresnel; ~ lens** *n.* **1.** A short focal-length lens featuring distinctive concentric rings on its outer (convex) surface. Each ring is itself a segmented lens. Fresnel lenses are used in spotlights as well as automobile headlights, lighthouses, and overhead projectors. Moving the lamp closer to the lens increases the beam angle (floods the light) while moving the lamp farther from the lens focuses (spots) the light into a tighter beam. Fresnel lenses are relatively light and thin, as compared to a standard plano-convex lens with a similar focusing power. The thinner lens traps less heat inside the light, reducing the operating temperature of the light and extending the life of the bulb. **2.** A light fixture with a Fresnel lens. [An eponym, after its developer c. 1819, French physicist *Augustin Jean Fresnel.*] *Also* **step lens; step prism; stepped prism.**

**fribble** *n.* Ad libbed dialogue when one has forgotten the scripted lines. [Coined in the 17th century.]

**friction head** *n.* A camera mount or tripod head that holds the camera in place through the friction between metal plates. Unless the tension on the head is completely released (not a common practice when using a heavy camera), there is a certain amount of initial resistance to any change in motion, making smooth motion difficult. One compromise that can be used with lighter cameras (< 15 lbs.) is to coat the plates with Teflon, reducing the level of friction and achieving performance similar to that of a fluid head but at a fraction of the cost. *Compare* **fluid head; gear head; gimbal head; gyroscope head.**

**friendly persuader** *n.* The largest sledgehammer available. *Compare* **persuader.**

**fright wig** *n.* A wig with long, frizzy hair that stands up in odd directions; a hairdo that looks as if it is a fright wig, rather than the actor's own hair. Originally, a wig worn by vaudeville comics that was rigged so that pulling on a string would cause the hair to stand up on end. Used to underscore the punch line when a comic was surprised during the act.

**frightener** *n.* A scary movie: *I won't go to a frightener alone.* [A regionalism of the U.K.]

**frilling** *n.* When the emulsion separates from the base along the edges of a piece of film.

While film remains the most certain long-term archival medium for audiovisual works, it is susceptible to various forms of physical defect or damage. The most common include:

- Abrasions
- Buckling (Cockling)
- Channeling
- Cinch Marks (Rain)
- Curling
- Embossing
- Fluting (Edgewaving)
- Frilling
- Microspots (Redox Blemishes)
- Reticulation
- Roping (Run-Off)
- Scratches
- Shrinkage
- Sparkle
- Spoking
- Spotting
- Twisting
- Water Spots

**fringe area** *n.* The outermost area (as measured from the point of transmission) in which an acceptable over-the-air broadcast signal (terrestrial or satellite) can still be received.

**fringe audience** *n.* A limited or niche audience. Often one with peculiar tastes from the mainstream perspective. *Compare* **niche market.**

**fringe benefits** BUSINESS *n.* Compensation, in cash or in kind, in addition to one's salary, such as vacation or holiday pay, medical insurance, retirement benefits, free meals, free transportation, discounts at a company store, etc. *Also* **benies; fringes.**

**fringe player** *n.* One who works outside the mainstream of the industry. Just because one is outside the mainstream, does not mean that one cannot achieve critical or financial success.

**fringe time** *n.* Those portions of the television broadcast day that immediately precede or follow the prime time hours. Fringe time is particularly lucrative for local broadcasters as they can capitalize on viewers tuning in early before prime time begins or staying tuned late after prime time ends. *Also* **transition time.** *Compare* **early fringe; late fringe.**

**fringes** BUSINESS *n. See* **fringe benefits.**

**fringing; fringe** *n.* **1.** A visual artifact along the edge of an imperfect matte in a composite image. **2. audio ~ :** A disproportionate rise in the level of low frequencies when an analog audio recording is replayed by a tape head with a narrower track width than the one used to record the tape. Low frequencies from the recorded areas adjacent to those actually being played back bleed into the playback signal. *Compare* **matte bleed.**

**Frog, The; Frog web** *n. obs.* A nickname for the Warner Bros. television network, "the WB," launched on January 11, 1995; named for the WB's mascot, Michigan J. Frog, who first appeared in the cartoon *One Froggy Evening* (1955) directed by Chuck Jones. On January 24, 2006, Warner Bros. announced the merger of the WB with UPN to create the CW network. [Industry trade paper jargon.]

**from the top; start again ~ ; take it ~** *phr.* From the beginning. To start something over, such as a scene or a take: *Let's take it from the top. See* **back to one.**

**front; fronted** *v.* To submit another's work as your own, with the other party's consent. For example, when one writer submitted the work of a blacklisted writer as her own.

During the era of the Hollywood blacklist, actors, directors, and producers on the blacklist could not get work on studio projects. Writers, on the

other hand, could hide their identify behind a pseudonym. In some cases, their work was attributed to a real person who fronted for the blacklisted writer. For example, Pierre Boulle was given credit for adapting his book *The Bridge over the River Kwai* (pub. 1954) into an English-language motion picture released in 1957. Boulle won an Academy Award in 1958 for "his" screenplay — despite the fact that he did not speak English. In fact, the screenplay was written by the blacklisted screenwriters Michael Wilson and Carl Foreman. Boulle had fronted for Wilson and Foreman. The Academy acknowledged *Kwai*'s true screenwriters in 1985 with posthumous Oscars.
*Compare* **front man; plagiarize.**

**front-axial projection** *n.* A front projection process shot where the camera and projector are aligned along nearly or exactly the same lens axis. This allows one to produce very large or bright projected backgrounds. With the camera and projector on the same axis, the subjects block their own shadows on the screen, allowing complete freedom of movement (the camera and projector, however, must remain fixed). *Also* **axial-front projection; reflex projection.** *See* **front projection.** *Compare* **reflex screen.**

**A SamCine front projection rig mounted on an Elemack Cricket dolly (courtesy Elemack System S.R.L., www.elemack.com).**

**front box** *n.* A small box for camera tools and accessories mounted at the front of the camera. *Compare* **gadget bag.**

**front credits** *n.* Text credits appearing at (or very near) the beginning of an audiovisual work.
The order of the front credits is generally a contractually negotiated point. Within a particular category (for instance, the front credited actors), position may relate to prominence within the film or the fame of the individual. Positions above (before) the title are particularly sought after.
*Also* **opening credits.** *See* **main title.** *Compare* **above the title; below-the-title; end credits; title sequence.**

**front-end; frontend** BUSINESS *mod.* **1.** Before or in advance; an early phase in an operation, such as the period in a work's life from conception through being green-lit for production. ➢ *n.* **2.** The expenses associated with the creation of a work through completion of the answer print, excluding the income and expenses associated with the commercial exploitation of that work. **3. front end:** The first amplifier stage in a radio spectrum receiver. This is one of the most critical components of a receiver because the sensitivity of the front end dictates the sensitivity of the entire receiver. *Compare* **back-end.**

**front-end compensation** BUSINESS *n.* An advance paid before one has performed the service for which the compensation is due. Generally only a portion of the total compensation (such as an advance paid upon contract signing with the balance due upon completion). Unlike other types of advances, front-end compensation may not be refundable if the contracted service is not later performed.

**front-end deal** BUSINESS *n.* A compensation package that is not dependent on the work's financial performance; payment is made "up front." Any compensation agreement that lacks a backend is a front-end deal, but the term really has meaning only in contrast to a backend deal.

**front light** *n.* A light that shines onto its subject from the side facing the camera. *Compare* **back light; cross light; kicker; rim light; side light.**

**front light/back light** *n.* A self-matting process used with motion control photography.
First, the subject is (front) lit and filmed against a black background, then the background is lit, creating a (back lit) silhouette of the subject, which is used as the matte when compositing the subject into a new background. All subject and camera movements must be identical during each pass of the camera, limiting the use of this technique to the photography of models using a computer-controlled rig.
*Compare* **chromakey.**

**front lighting; frontal lighting** *n.* Lighting that originates near where the camera is positioned or from that side of the set. The most obvious type of front lighting is when the primary light is mounted directly to the camera as may be seen in television news field photography.

**front load** *v.* To spend the majority of an advertising budget during the first days or weeks of an ad campaign.

**front lot** *n.* The collection of soundstages commonly found on a studio lot, as opposed to the back lot standing exterior sets. *See* **lot, the; studio lot.** *Compare* **back lot.**

**front man** *n.* One who acts on behalf of another because the other is barred by circumstances from acting on her own behalf. For example, writers who submitted the work of blacklisted writers as their own during the time when blacklisted writers could not work in Hollywood. *Compare* **front.**

**front office** *n.* The business office of a studio or producer.

**front porch** *n.* The portion of a composite video signal between the leading edge of the horizontal blanking pulse and the leading edge of the corresponding horizontal sync pulse. *Compare* **back porch.**

**front-projecting blue screen** *n. Also* **front-screen chromakey composite photography.** *See* **Blue-Max; chromakey.**

**front projection** *n.* **1.** The placement of a projector in front of a screen so that the audience views a reflected image. All else being equal, front projection is brighter than rear screen projection. It is the most common arrangement for theatrical exhibition. **2.** An in-camera compositing technique similar to a rear screen process shot but where the camera and projector are both on the same side of the screen as the actor or other elements being placed within the projected image. All else being equal, front projection can be used in smaller spaces than rear projection. *See* **front-axial projection.** *Compare* **aerial image photography; rear-screen projection.**

**front-screen chromakey composite photography** *n. Also* **front-projecting blue screen.** *See* **Blue-Max; chromakey.**

**front-silvered mirror** *n.* A mirror with the reflective silver coating on the front surface of the glass rather than on the back. Special care must be taken with front-silvered mirrors, and occasionally they must be resurfaced. A standard mirror has the reflective coating on the back, and the glass protects the silver coating from damage, making the mirror much more durable. However, light can reflect off of both the glass surface and the reflective coating, leading to a slight double image. To avoid these potential double images, a standard back-silvered mirror may be replaced with a front-silvered mirror. *Compare* **half-silver mirror.**

**frontal nudity** *n.* Nudity showing the front of the body, generally above the waist. *Compare* **backal nudity; full-frontal nudity.**

**fronted** *mod. See* **front.**

**frost** *n.* A white diffusion gel.

**frou-frou; fru-fru** *n.* Elaborate set dressing, especially tiny detail work. [A French onomatopoeia coined in imitation of the sound made by dresses adorned with frilly lace or ruffled fabrics.] *See* **gak.** *Compare* **tits on a worm.**

**frozen coin** *n.* Remittance restriction policies, or the funds restricted by them: *Frozen coin in the Eastern block limited distribution of Western films during the Cold War.* [Industry trade paper jargon. First appeared in print in 1930 in *Variety*.] *Also* **restricted currency.** *See* **blocked currency; remittance restriction.**

**frozen moment** *n. See* **frozen time.**

**frozen time** *n.* A shot in which the live action seems to freeze while the camera moves about the scene, exploring the frozen action from different angles. It can be achieved by exposing multiple still images simultaneously from different angles and then projecting them in sequence to simulate motion or by using a computer to interpolate the frames in-between two different camera setups. The former technique was developed in 1997 by Robert Latorre Productions of Dallas, Texas and first used commercially in the 1998 "Jump, Jive, and Wail" commercial for the Gap clothing chain. The latter technique was used in *Lost in Space* (1998). *The Matrix* (1999) introduced "bullet time" in which time did not quite freeze, but employed the same general techniques. *Also* **frozen moment; virtual dolly shot.**

**frying pan** *n. See* **scrim.**

**FS** ABBR. *n. See* **full shot.** *Compare* **script abbreviation.**

**FSN** ABBR. *n. See* **full service network.**

**FSS** ABBR. *n. See* **fixed satellite service.** *Compare* **mobile satellite service.**

**FSU** ABBR. *n.* A software program that facilitates the exchange of electronic files — especially a peer-to-peer file sharing exchange. Common FSUs include Aimster, eDonkey, Filetopia, Gnutella, LimeWire, Napster, and Swapoo. [An initialism of *File-Swapping Utility*.]

**FT** ABBR. *n.* [An initialism of *Fourier Transform*.] *See* **Fast Fourier Transform.**

**FTA** ABBR. *n. See* **free-to-air.**

**FTAC** ABBR. *n. See* **Film & Television Action Committee.**

**FTG** ABBR. *n. See* **footage.**

**FTTH** ABBR. *n. See* **fiber to the home.**

**Fujicolor** *n.* The trade name for a line of professional color motion picture film stock produced by the Fuji Photo Film Company, Ltd. of Japan (established in 1934). Fujicolor film was first introduced in 1955. Fuji received an Academy Award in 1982 for its A250 line of high-speed, low-grain color negative film. The Fuji Web site is www.fujifilm.com. *Compare* **Agfacolor; Ansco Color; Eastman Color; Gevacolor; Technicolor.**

**full animation** *n.* Hand drawn animation where the entire image is redrawn for each pose, not just those portions that changed from the last pose (as with traditional cel animation). Common in the early days of animation before the widespread use of animation cels. Now quite rare. *Compare* **direct animation.**

**full aperture** *n.* **1.** The widest possible lens aperture (diaphragm) opening. **2.** A 35mm film image with an aspect ratio of 1.33:1, indicating that it is 1.33 times as wide as it is tall (also expressed as 4 × 3).

In the Silent Era (c. 1886–1930), the motion picture industry standardized on four-perf 35mm film with one frame every four film perforations. Allowing for equipment tolerances of the day, the full image area available had an aspect ratio of 1.33:1. A full aperture image takes advantage of the entire available space, as opposed to Academy aperture (introduced in 1932) and widescreen aspect ratios (introduced c. 1952) that leave excess space above and below each image. If it is composed properly, a full aperture image can be cropped down to wider aspect ratios without significant aesthetic compromise.

*See* **Edison aperture; silent frame.** *Compare* **reduced aperture.**

**full apple** *n. See* **apple box.**

**full-backal nudity; full-backal** *n.* Nudity showing the back of the body from head to foot.

**USAGE:** Mainly used in an ironic context or with a less-than-serious tone.

[A play on words after *full frontal nudity*.] *Compare* **backal nudity.**

**full basso; ~ block** *n. See* **basso.**

**full blue** *n.* A type of lighting gel. *Compare* **CTB.**

**full-body suit** *n.* A prosthetic suit that covers the actor's entire body. *Compare* **rubber suit.**

**full coat; full-coat** *n.* Mag stock with the entire surface of one side coated with an emulsion of iron oxide magnetic recording material — similar to how picture stock is coated with a photosensitive emulsion on one side. All 16mm mag stock is full coat, but 35mm mag stock comes in full coat or single stripe. Stripe is less expensive than full coat, but it can only record one sound track. 35mm full coat can record multiple sound tracks. *See* **sound stock.** *Compare* **full stripe.**

**full code** *n.* A digital word with the bits set to all ones so that it represents the largest number possible at that word length. In digital audio applications, a full code word is equivalent to -0 dB headroom, or the amplitude of the loudest sound that can be encoded by the system without clipping. *See* **digital black.**

**full duplex** *n. See* **duplex.** *Compare* **half duplex.**

**full fade out** *n.* **1.** A fade to black at the end of a work, typically just before the credits roll. **2. FFO:** A script notation indicating a full fade out. *Compare* **script abbreviation.**

**full-figure shot** *n. See* **full shot.**

**full frame** *n. See* **Edison aperture; full aperture.**

**full-frontal nudity; full-frontal** *n.* Nudity showing the front of the body from head to foot. *Compare* **frontal nudity; full-backal nudity.**

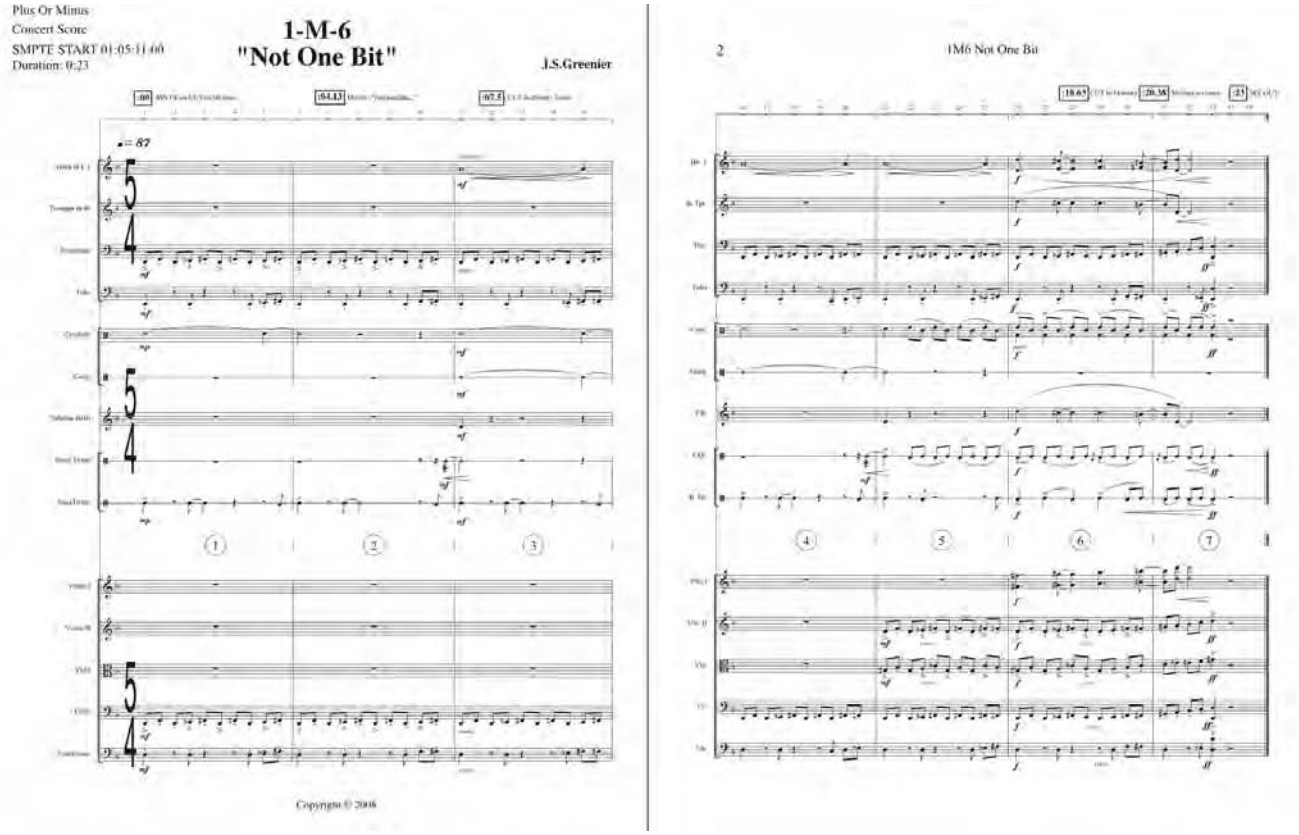
**full-load** *mod.* A cartridge (bullet) with a full complement of gunpowder. It will produce a loud report and bright flash, but the risk of injury to bystanders is much greater than with a half- or quarter-load cartridge. If there is no bullet at the tip of the cartridge, then this is a *blank*, or *blank cartridge*. *Compare* **half-load; quarter-load.**

**full network station** *n.* A network affiliated commercial television broadcast station that generally carries at least 85 percent of the hours of programming offered by the national network during its weekly prime time hours.

**full orange** *n.* A type of lighting gel. *Compare* **CTO.**

**full raster** *n.* The full frame resolution supported by a particular digital video format. For interlaced formats, the combined resolution of the individual fields. For example, the full raster for a 1080i image is 1920 × 1080, while the individual field resolution is 1920 × 540.

**full-scale model** *n.* A full-sized recreation of some object. A full scale model only looks like the original item. It is constructed to facilitate filming rather than for practical use and may only represent a small portion of the original. For example, the full scale model of the sand crawler used in *Star Wars* (1977) consisted of one set of treads and only enough of the side of the vehicle to fill the screen when actors stood in front of it. All other shots of the sand crawler used miniatures. *See* **mockup.** *Compare* **bigature; scale model.**




**The score for a musical cue from the film *Plus or Minus* (2008) (courtesy J.S. Greenier, www.jsgreenier.com).**

**full score** *n.* Sheet music that contains notations for all of the instrumental or vocal parts aligned vertically so that they are all in sequence when read left to right.

**full screen; full-screen** *n.* A video image that fills the screen from top-to-bottom and side-to-side, as opposed to a letterboxed or pillarbox image with black bars masking out part of the screen. May be provided as a viewer option on a DVD version of a work. *See* **pan and scan; tilt and scan.** *Compare* **widescreen.**

**full service network; FSN** *n.* A cable television system that can provide television programming (including video on demand), Internet access, and voice telephony simultaneously. *Compare* **triple play.**

**A full shot (definition 1) (photograph by Shahla Omar, www.shahlaomarphoto.com).**

**full shot** *n.* **1.** A shot composed so that the primary subject is seen in its entirety; a shot that shows an actor from head to foot; something between a long shot and a medium shot. **2. FS:** A script notation indicating a change to a full shot.

**full stop** *n.* One *f-* or T-stop. *Compare* **half stop.**

**full stripe; full-stripe** *n.* Mag stock with only the area where sound recording will take place coated with an emulsion of iron oxide magnetic recording material, leaving the remainder of the film transparent so that it can be conveniently written on. *Compare* **full coat.**

**full track; full-track** *n.* **1.** A ¼" analog magnetic tape format with a single mono track recorded across the entire tape width. **2.** An analog magnetic tape format with two or four tracks, each ¼" wide.

**fullers earth; fuller's earth** *n.* Naturally occurring sedimentary clay that can be easily converted to powder form. Used to create realistic-looking dust on surfaces (to simulate age or dilapidation), on people (to simulate a travel worn appearance), blowing in the air (often with the aid of a fan), etc.

Fullers earth is mostly composed of alumina, silica, iron oxides, lime, magnesia, and water, in varying proportions. It can be used to absorb oil, ranging from motor oil spilled on the ground to excess oil on the skin (its first application was the removal of unwanted oil from woolen cloth). Its ability to bleach color from oils has led to its use in the clarification of vegetable oil. It is a common ingredient in cosmetics, talcum powder, and kitty litter.

[Coined in 1799 by W. Smith to describe the clay found near Bath, England and used by fullers (those who cleaned woolen cloth — the forerunners of the contemporary drycleaners).]

**fully negotiated agreement** LEGAL *n.* A contract where all of the terms have been reviewed, discussed, and agreed upon. *See* **long form agreement.**

**fundamental frequency** *n.* The lowest tone in a harmonic series.

**funnel** *n. See* **snoot.**

**furniture clamp** *n.* A traditional type of bar clamp, often used in the manufacture of handmade furniture. The clamp may be attached to a larger object, providing a place to hang small fixtures.

A furniture clamp consists of two adjustable jaws mounted on a metal bar. One jaw is fixed to the end of the bar. The other jaw can be adjusted into approximate position by releasing the spring-loaded clamp that holds

the jaw in position. Once set, pressure can be applied on the material between the jaws by tightening a worm-screw handle built into the adjustable jaw. Once clamped in place, other equipment may be hung off of the furniture clamp by attaching a bar clamp adapter to the metal bar. *Also* **bar clamp.** *Compare* **pipe clamp.**

**A selection of furniture clamps (courtesy Matthews Studio Equipment, www.msegrip.com).**

**furniture pad** *n.* A heavy-duty quilted mover's blanket used to protect furniture, floors, walls, etc., used as padding when someone must lie down or kneel upon a hard surface, etc. Also used as a sound blanket to reduce the hollow sound of an empty room.

**fuse** *n.* A replaceable component that melts or otherwise breaks down when an electrical threshold is exceeded, interrupting the flow of electricity through a circuit when there has been an overload or electrical short. When the fuse blows, electricity is shut off. When the cause has been corrected, power can be restored by replacing the spent fuse with a new one. *Compare* **circuit breaker.**

**fusion** *n.* The perception that sounds from two or more stereophonic loudspeakers are being produced by a single sonic image.

**future-proof** *v.* To prepare something for a future need.

Ziv Television Programs, Inc. shot *The Cisco Kid* (1950–1956) in color (on film) even though it was broadcast on television in black-and-white. When color television became available, reruns of *The Cisco Kid* were already available in color. Forty years later, in anticipation of HDTV's 16:9 aspect ratio, television producers began shooting and finishing certain programs in a widescreen television aspect ratio even though the show was destined to play originally on standard 4:3 television screens. They reasoned that at some point in the future, the same show may need to play on a 16:9 television. They took steps then to protect themselves against changes in the future.

There are two principal dangers faced when using digital formats for long-term archival storage. First, the digital format used today may not be used in the future. Material could be lost simply because no hardware or software exists that can read the digital file. Second, if digital data are damaged, it may not be possible to recover. Whereas all but the most severe damage to analog material still offers a chance for restoration or repair. To future-proof such material, producers may copy it to older technologies that are more likely to remain accessible in the future. 35mm film turns out to be one of the best formats for archival storage. Since the dyes in color negatives fade over time while black-and-white negatives endure (assuming one is not still using a nitrate film base), three color separations reminiscent of 3-strip Technicolor are often produced. Technology developed in the 1930s may prove to be the best means of future-proofing the digital content produced today.

*Compare* **system obsolescence.**

**FV** ABBR. *n.* A depiction of violence that is not realistic, and therefore is considered less damaging to small children. [An initialism of *Fantasy Violence*.] *See* **cartoon violence.** *Compare* **TV-Y7-FV.**

**FWA** ABBR. *n.* [An initialism of *Fixed Wireless Access*.] *See* **wireless local loop.**

**FX; f/x** ABBR. *n. See* **effects.** *Compare* **SFX; VFX.**

**FX artist** *n.* One who specializes in the creation and application of special makeup effects.

**FX house** *n. See* **effects house.**

**FX shot** *n. See* **effects shot.**

**G** ABBR. *n.* **1.** General; General Audiences. A common film and television parental advisory rating indicating that the content of the program is appropriate for audiences of all ages.

**Universal's *This Savage Land* (1969) was the first film to earn a G rating (definition 1) from the MPAA's newly formed Classification and Rating Administration (courtesy Heritage Auctions, www.ha.com).**

- An MPAA/CARA parental advisory rating; G for General audiences, all ages admitted. The material in a G-rated film should not be considered offensive by most parents. Created on November 1, 1968. The first film to earn a G rating was *This Savage Land* (1969). The distinctive present-day G logo was created in 1970 by Harold Adler while working for National Screen Service. The CARA Web site is www.filmratings.com.
- A rating symbol from the U.S. TV Parental Guidelines. According to the Guidelines, "Most parents would find this program suitable for all ages. Although this rating does not signify a program designed specifically for children, most parents may let younger children watch this program unattended. It contains little or no violence, no strong language and little or no sexual dialogue or situations." The TV Parental Guidelines Web site is www.tvguidelines.org.
- An Australian film, video, and computer game rating symbol indicating material that is for a general audience only. However, it does not necessarily indicate that children will enjoy the film or computer game. Some G films and games contain themes, story lines, or game play that do not interest children. The Australian Office of Film and Literature Classification Web site is www.classification.gov.au. [When presented in color, the G marking is green.]
- A classification symbol of the Canadian Home Video Rating System (CHVRS) indicating that the content is suitable for viewing by all ages. CHVRS ratings are derived by averaging the classifications given to audiovisual works by the provincial government film review boards. The CHVRS is administered by The Canadian Motion Picture Distributors Association (CMPDA). The CMPDA Web site is www.cmpda.ca.
- An English Canadian television rating symbol indicating that the program is appropriate for a general audience. According to the Canadian English-language TV classification system of The Action Group on Violence on Television (AGVOT), such programming is "Considered acceptable for all age groups. Appropriate viewing for the entire family. This is programming intended for a broad, general audience. While not designed specifically for children, it is understood that younger viewers may be part of the audience. Therefore programming within this classification shall contain very little violence, either physical, verbal or emotional. It will be sensitive to themes which could threaten a younger child's sense of security, and will depict no realistic scenes of violence which minimize or gloss over the effects of violent acts." The AGVOT ratings system Web site is www.vchipcanada.ca.
- A Province of Quebec rating symbol for theatrical and home video content, indicating that the program is appropriate for a general audience. According to the classification system of the Régie du Cinéma du Québec, the rating symbol G (for Visa Général) indicates programming suitable for all ages. Such a rating may be qualified with "for children" to indicate a program particularly suitable for young children or "not suitable for young children" to indicate a program that may be disturbing to children under eight years of age. The Régie du Cinéma du Québec Web site is www.rcq.gouv.qc.ca.

**2.** Gauss; a measure of magnetic field strength (magnetic flux density).

***Top, left:* A rating symbol from the U.S. TV Parental Guidelines (definition 1). *Top, right:* An Australian film, video and computer game rating symbol (definition 1). *Above, left:* A Canadian home video rating system symbol (definition 1). *Above, right:* An English Canadian television rating symbol (definition 1).**

➢ *aff.* **3.** Giga-; a metric unit of measure as in gigabit or gigabyte. ➢ *n.* **4.** Grand; $1,000: *Alan won't even get out of bed for less than 100G.*

**G-clamp** *n. See* **C clamp.**

**G-rated** *mod. See* **rated-.**

**gadget bag** *n.* A small bag used to carry miscellaneous camera tools and accessories. *Compare* **front box.**

**gaffer** *n.* The chief electrician on a film or television set responsible for lighting and all electrical equipment. The gaffer works closely with the key grip but reports to the DP. The gaffer hires and supervises the electric department and the lighting crew. The best boy electric is second in command to the gaffer.

Once the DP prepares a lighting plan, the gaffer must find a way to efficiently and safely power the lights, which often involves the use of generators. If the gaffer and director of photography have worked together in the past, the gaffer can anticipate the DP's lighting needs and have equipment ready when it is needed. The gaffer or best boy electric may move ahead to the next set on the schedule with a small crew to rough in the lighting so that when the director of photography arrives with the rest of the crew, the lights only need minimal adjustment before shooting can begin. This can be a significant time-saver.

[There are two likely origins for *gaffer*. The simplest and therefore according to Occam's Razor the most likely, comes from two alternate British meanings of gaffer: an old man; a boss or foreman of a gang of laborers. These are likely derived from *grandfather* or *godfather*. Thus, the crew boss (also likely the most experienced and oldest crew member) would be the gaffer. The second theory on the origin of gaffer as chief electrician is a bit more involved and comes from the early days of the Silent Era (c. 1890) when sunlight was used to illuminate indoor sets. Many stages admitted sunlight by pulling back canvas roof coverings. These were beyond easy reach, so a *gaff hook* (a long pole with a metal hook on the end) was employed. Hence, the person in charge of lighting was the gaffer.] *Also* **chief lighting technician.** *Compare* **second electrician; third electrician.**

**gaffer grip** *n.* A large spring clamp with 12 rubber teeth inside the jaws to provide an improved grip and protect the clamped surface. One or two standard ⅝" (baby) male mounting pins are affixed to the gaffer grip, one on the back of the jaws, with an optional one on the handle set perpendicular to the first one. This allows one to secure small lights, cookies, sheets of beadboard, etc. to unusual surfaces such as boards, pipes, furniture, etc. Essentially a large grip clip with protective rubber teeth and integral equipment mounting pins. *Also* **alligator; bear trap; gator grip.**

**A gaffer grip with two ⅝-inch (baby) mounting pins (courtesy Matthews Studio Equipment, www.msegrip.com).**

**gaffer tape; gaff tape** *n.* A heavy-duty silver or black cloth-based tape, usually 2" wide, that is easily torn by hand and does not leave a sticky residue behind when removed (unlike the much less expensive but similar appearing duct tape). *Also* **cloth tape; grip tape.**

**gaffer's best boy; gaffer's best girl; gaffer's best person** *n.* The primary assistant to the gaffer; the second in command in the electric department. *See* **electrician, second.**

**gag** *n.* **1.** A mechanical or practical effect. **2.** A stunt. **3.** A comedy bit. **4.** Two grip heads mounted together on a single ¼" shaft, each tightened with the same locking handle. *Compare* **double gag; sight gag.**

**A single gag (definition 4) (courtesy Matthews Studio Equipment, www.msegrip.com).**

**gag reel** *n.* A collection of humorous outtakes. Often included as a bonus feature on a DVD. *See* **blooper reel.**

**gagman** *n.* A screenwriter (male or female) who specializes in writing jokes, either verbal or physical. Often called in to add humor to a script under development. Gagmen were employed extensively on silent comedies, many of which lacked actual scripts and were simply a string of interlinked gags. *Compare* **dialogue writer; joke pass; script doctor.**

**gain; voltage ~** *n.* A signal amplification factor measured as the ratio of the output signal voltage level to the input signal voltage level, generally expressed in decibels (even though decibels is not a correct measure unless the input and output impedances are the same). Amplifier gain is usually measured at the signal's highest frequency and assumed to be level throughout the operational frequency band. Most passive devices have a negative gain while most active devices, especially amplifiers, have a positive gain. The square of a voltage gain is a power ratio if the input and output impedances match. *Compare* **loss.**

**gain-before-threshold** *n.* In a compressor or limiter, the decibel gain applied to signals below the cut-off point.

**gain control** *n.* A physical or virtual fader that adjusts the voltage output of an amplifier.

**USAGE:** *Gain control* is often misused to describe a control that adjusts the input signal level, thereby increasing the output level while the gain actually remains constant. In addition, the gain control may be erroneously labeled *volume control* on consumer equipment.

*Compare* **volume control.**

**gain riding** *n.* Manual, real-time volume controls made while recording a signal to prevent overload and distortion at high levels and noise problems at low levels. *Also* **riding gain.**

**gain slope** *n.* A measure of gain variation across a frequency band calculated as the gain at the lowest frequency divided by the gain at the highest frequency.

**gain stage** *n.* An electronic component whose purpose is to provide signal amplification in an active device.

**gainax bounce** *n.* The movement typical of a buxom female animated character's chest.

**USAGE:** Offensive.

[An eponym, after *Gainax Company, Limited*, a Japanese anime producer known for featuring well-endowed female characters in action sequences.] *Compare* **jigglies; T&A; talent.**

**gak; kak** *n.* Small frou-frou material. *See* **frou-frou.**

**galley** *n.* A typeset manuscript of a book that has not been published, produced for proofreading. Galleys are often reviewed by motion picture or television story editors and D-girls looking for new material to adapt for the screen.

**galvanometer; recording ~** *n.* **1.** A device that converts electric energy into light, used to produce variable area sound tracks on film.

When using a galvanometer, sound is first converted to electric energy by a microphone. This electric energy is fed into the galvanometer and converted into mechanical energy by running it through two loops of very fine duralumin ribbon wire suspended in a magnetic field. Attached to the ribbons is a small mirror. A focused light is shone onto the mirror. The electric equivalents of the original sound vibrations twist the ribbons and move the mirror from side to side causing the reflected light to expose a varying amount of the film sound track. After the film has been processed (first producing a negative and then printed to produce a positive) light is shown through the print to illuminate a photoelectric cell. The varying areas of light and dark encoded by the recording galvanometer are converted into varying electric signals that are then amplified and played back through speakers.

**2.** A device that measures basal skin resistance — the changes in the electrical conductivity of the skin (often on the palms of the hand) caused by unconscious sweating. A component of most lie detectors. Also used in audience research to judge an individual's emotional response to stimulation (a television program, an advertisement, etc.). *Compare* **light valve; variable area sound track.**

**game show** *n.* A television program where contestants vie for cash and prizes by playing games of chance, skill, or knowledge. Examples of the genre include *You Bet Your Life* (1950–1961), *Truth or Consequences* (1950–1988), *Split Second* (1972–1975), *The Price Is Right* (1972–), *The Hollywood Squares* (1966–1982), and *Jeopardy* (1984–). Game shows originated on radio in the 1930s and first came to television in 1946 with CBS's *It's a Gift*. [Coined c. 1961.] *Compare* **quiz show.**

**gamma** *n.* **1.** A medium's ability to differentiate between close shades of color or levels of brightness in an image. Human vision, film, television, and printed matter all have different gamma levels. **2.** The slope of the straight-line portion of a film emulsion's characteristic curve. **3.** A curve that describes the distribution of the middle tones of a video image. Often confused with brightness or contrast, gamma is a non-linear function. Changing the value of the gamma affects middle tones while leaving the white and black of the image unaltered. Gamma adjustment is often used to compensate for differences between different computer video cards and displays. **4.** The proportional change in gamma between the original material and the image as viewed on a television monitor; the overall gamma. The light output of a CRT is not a linear function with respect to the voltage input, nor is the voltage output of a camera linear with respect to the light input. The two follow inverse exponential curves, so the combination is nearly, but not quite, linear. *Compare* **latitude.**

**gamma curve** *n. See* **characteristic curve.**

**gamma infinity** *n.* The maximum level of contrast possible in a given medium.

**gamut; color ~** *n.* The range of possible colors within a given color space or that can be reproduced or perceived by a given device. Colors outside a particular gamut are considered illegal for that gamut, thought they may be perfectly valid in another gamut. For example, the gamut of NTSC is more limited than the gamut of the RGB color space and both are more limited than the XYZ color space (which includes all visible colors). *Compare* **legal gamut; valid gamut.**

**gang** *v.* **1.** To mechanically or electrically couple two or more devices so their operations are synchronized and they can be controlled as if they were a single device. ➢ *n.* **2.** A synchronizer.

**gang boss** *n. See* **transportation captain.**

**gang synchronizer** *n. See* **synchronizer.**

**ganged** *mod.* Pertaining to a set of devices that have been linked for synchronous operations, such as ganged faders or ganged rewinds.

**gangster** *n.* A type of work that focuses on the life and actions of criminals, often in a gritty, urban setting. The protagonist is a flawed character who breaks the law and generally pays a high price in the end. Under the Hays Code, the gangster had to pay for his crimes due to the concept of compensating moral value. One of the first gangster films was Germany's *Dr. Mabuse, der Spieler* (*Dr. Mabuse, the Gambler*, 1922). The first film with all of the elements traditionally associated with the American gangster film was *Underworld* (1927), with its hoodlum hero, loose women, and police shootout at the end. Pre-Hays Code and (for the time) ultra-violent gangster films included *Little Caesar* (1930) with Edward G. Robinson, *The Public Enemy* (1931) with James Cagney, and the original *Scarface* (1932) with Paul Muni. Together, these films firmly established the genre.

**The cast of Warner Bros.' *Bonnie and Clyde* (1967), from left: Gene Hackman, Estelle Parsons, Warren Beatty, Faye Dunaway and Michael J. Pollard (courtesy Heritage Auctions, www.ha.com).**

Warner Bros. was closely associated with the U.S. gangster films of the 1930s, many in imitation of its own success with *The Public Enemy*. After a period of decline, gangster films resurged as post–WWII film noir including *The Killers* (1946), *Key Largo* (1948), and *White Heat* (1949). Gangster films faded in the 1960s, but enjoyed a comeback with *Bonnie and Clyde* (1967) and *The Godfather* (1972), which hearkened back to the earlier themes of gangsters as tragic heroes living outside of contemporary society.

Gangster films do not always focus solely on the criminal. Films such as "*G" Men* (1935) and *The Untouchables* (1987) followed the crime fighters battling the gangsters more than the gangsters themselves. Taken to the extreme, such a film could slip out of the gangster genre and into the police procedural genre, so care must be taken in their classification.

**gap; head ~ ; ~ width** *n.* The distance between the poles of a magnetic tape head, measured along the tape path. Typically 90 mils for a professional playback head, 150 mils for a record head, and 400 mils for an erase head. Sometimes specified in microns.

**gap scatter** *n.* Any deviation from perfect head gap-track alignment on a multi-track tape recording.

**gap width** *n. See* **gap.**

**garbage matte** *n.* A rough matte used to block out those portions of the frame that are not near the subject, especially those portions of the frame that are not covered by a clean chromakey background. When the final matte is produced, it need only address the boundaries between the subject and background. *Compare* **spill matte.**

**Gary Coleman** SLANG *n.* A particularly short C-stand.
**USAGE:** May be offensive to Gary Coleman.
[An eponym. Coined as a play on words after actor *Gary Coleman*'s short stature.] *Compare* **Mickey Rooney.**

**gas-plasma monitor** *n. See* **plasma monitor.**

**gate** *n.* **1. film ~ ; camera ~ ; projector ~ :** The opening just behind the lens where the film is held while it is exposed (in a camera) or projected (in a projector). The shape of the opening in the gate establishes the image aperture/aspect ratio. The gate is hinged to swing out for easy inspection and cleaning — of the gate itself or the back of the lens. **2. light ~ :** The space directly behind the lens in certain lamp housings where shutters, gobos, and irises may be placed to further shape and control the light produced by the lamp. **3. noise ~ :** An electronic filter that block all signals below a certain amplitude, strength, or volume, thus eliminating low-level noise. *Compare* **check the gate; dry gate; wet gate.**

**gate aperture** *n.* The opening in the camera or projector gate that establishes the size and shape (aspect ratio) of the film image.

**gatekeepers** *n.* Those in control of the flow of information. The gatekeeper can choose to accept or reject a piece of information for public consumption. Newspaper publishers, editors and reporters, television producers, press secretaries, government spokespersons, radio station owners, and broadcasting executives have all been cited as examples of media gatekeepers.

**gator grip** *n.* [Clipped from *alligator grip*.] *See* **gaffer grip.**

**gauge** *n.* **1.** A standard measure, such as the distance between the rails of a railway. **2. film ~ :** The width of a strip of motion picture film, generally expressed in millimeters.
Common film gauges include Super-8 (largely replaced by video), 16mm, 35mm (by far the most common theatrical motion picture gauge), and 70mm (diminished in importance now that multi-track stereo sound may be produced digitally and no longer requires the extra sound track space found on 70mm release prints). Since 35mm is the professional industry standard, any gauge less than 35mm is considered a *narrow gauge* while any gauge over 35mm is considered a *wide gauge*.

**Gaul** *n.* France: *The production will be lensing in Gaul for the next six weeks.* [Industry trade paper jargon. After the ancient territory of *Gallia* that encompassed much of what is contemporary France and Belgium.]

**Gaumont Film Company** *n.* The world's oldest, continuously operating motion picture company, established in France as a motion picture equipment manufacturing and film production company when Léon Gaumont acquired the Comptoir Générale de Photography (General Photography Syndicate) on September 11, 1895. Gaumont is credited with hiring the first female film director and studio head when Alice Guy, the company secretary, was placed in charge of production. From 1896 until 1905, she was the company's sole film director, turning out some 400 motion pictures, including a number of early experiments with sound. The Gaumont Web site is www.gaumont.com.

**gauss; G** *n.* A measure of magnetic field strength (magnetic flux density).
**USAGE:** The preferred measure of magnetic flux density under the SI, or metric, system is the *tesla* (*T*), defined as the change in magnetic flux spread over the area of one square meter that will induce an electromotive force of one volt for one second. One tesla is equal to 10,000 gauss.
[An eponym, after German mathematician and physicist *Carl Friedrich Gauss*.] *Compare* **tesla.**

**gauze** *n.* [A regionalism of the U.K.] *See* **scrim.**

**gawk show** *n.* A daytime talk show that dwells on the bizarre and exploits the unfortunate, such as *The Jerry Springer Show* (1991–) and *Geraldo* (1987–1998). *See* **shock-talk; tabloid television.**

**gay and lesbian cinema** *n.* Audiovisual works that feature, are made by, or are targeted at homosexuals. *Also* **lesbian cinema; queer cinema.**

**GB** ABBR. *n. See* **guard band.**

**Gbps; Gb/s; gigabits per second** *n. See* **bits per second.**

**gear head; geared head** *n.* A camera mount or tripod head that controls camera pan and tilt through a series of gears and hand cranks or electric motors (the latter for remote operation, such as on a crane). This allows smooth movement of heavy cameras with even, controllable acceleration/deceleration. The most common type of head for heavy studio cameras. *Compare* **fluid head; friction head; gimbal head; gyroscope head.**

**An Arriflex D-20 digital video camera mounted on a gear head (courtesy ARRI Group, www.arri.com).**

**gel** *n.* A semi-transparent heat-resistant material (in other words, a sheet of tinted plastic or cellophane) placed in front of a light source (an electric lamp, a window, etc.) to modify its color temperature or other characteristics; a filter used on a light source rather than on the camera lens.
Gels are typically employed to achieve one of three effects:
- To correct the color temperature of light, so that all lights are the same color temperature and, if shooting on film, compatible with the emulsion type in use. This is particularly important when shooting in color and using a mixture of tungsten, carbon arc, fluorescent, and daylight light sources.
- To change the color of a light source for a theatrical or dramatic effect.
- To reduce the intensity of a light source or soften shadows without affecting its color characteristics (using a neutral density, or ND, gel).

[Clipped from *gelatin*.] *Also* **jell.** *Compare* **CTB; CTO; filter.**

**gel frame** *n.* An empty scrim frame. Gels can be attached to the frame and inserted into a light's scrim holder. *Compare* **scrim set.**

**gelatin; gelatine** *n.* A substance produced from the naturally occurring collagen in animal skins and bones. The binding agent in modern photographic emulsions that holds the light-sensitive silver halide crystals in suspension.

**gelatin filter** *n. See* **gel.**

**Gemini Awards** *n.* The awards presented by the Academy of Canadian Cinema and Television (ACCT) each year to honor outstanding achievements in English-language television. The ACCT Web site is www.academy.ca.

**gen; genny** *n. See* **generator.**

**gender-bender** *n.* A device that converts an electrical plug or socket from one gender to the other: from male to female or female to male. [A play on words after the term's traditional indication of nontraditional

or androgynous gender roles. Originally coined through rhyming reduplication.]

**genealogy** *n.* **1.** The history of the different generations that have gone into the creation of a particular piece of film. For example, the genealogy of a release print could be camera-original negative, interpositive, internegative, release print. **2.** The emulsion characteristic of a piece of film (emulsion towards the lens or emulsion away from the lens—film image reads correctly from the emulsion side or reversed from the emulsion side); a film's A- or B-type. This tends to alternate with each successive generation.

**General Film Company** *n. obs.* A U.S. film rental exchange (distributor) established by the Motion Picture Patents Company (the Edison Trust) in 1910. It bought up many of its competitors and attempted to starve out the rest by denying competing exchanges access to films produced by the Trust companies, and refusing to sell to theaters that also purchased from Trust competitors. Trust productions failed to keep up with changing taste—the public wanted features but the Trust concentrated on shorts—so the monopolistic power of the General Film Company diminished with time. In 1918, the General Film Company was sold to the Lincoln & Parker Film Company.

**general manager** *n.* One who is in charge of operations and financial matters for a television station.

**general release; general theatrical release; general showing** *n.* Opening a film in theaters throughout a territory at the same time. Smaller than a wide release but larger than a limited or restricted release. *Compare* **theatrical release.**

**generation** *n.* A single step or stage in a succession of analog copies, such as the different physical film versions from the camera-original to the final release copy or the different sound recordings from on-set magnetic master through mixing to final optical sound on a release print.

The original is the first generation; all copies made from the original are members of the second generation; all copies made from a second generation instance are members of the third generation; and so on. In an analog process, such as photographic film development, analog video, or analog sound, each new generation suffers from a loss of quality compared to the prior generation. Digital systems do not suffer from this generational loss, but may have quality issues related to quantization or recompression artifacts.

**generational loss; generation degradation** *n.* The degradation in image quality or resolution experienced when making an analog copy of an analog source, either film or video. Digital media does not generally suffer from generational loss, though there may be some loss in image quality when converting between digital and analog formats. Re-compressing a digital image that was previously compressed may cause a unique kind of generational loss that appears as increased compression artifacts.

Generations are counted beginning with the camera-original film negative or video as the first generation. Each copy made directly from the original material is in the second generation. Copies made from the second generation are in the third generation, and so on.

*Also* **degradation; image degradation.**

**generator** *n.* A mechanical device that produces electric power, driven by either a gas- or diesel-powered engine. The electricity produced by a generator is used to power lights and other electric-powered equipment on a production set. Generators range in size from those that are small enough to be picked up and carried to those that are mounted on a truck or trailer and produce 3,000 or more amps of AC or DC power. Generators intended for use near a production set are heavily sound insulated so they will not interfere with sync sound recording during filming. *Also* **gen; genny; jenny.**

**generator operator; genny operator; jenny operator** *n.* The crew member responsible for the care and operation of electric generators.

**generic pit art; generic face pit art** *n.* DVD pit art supplied by the replicator, generally limited to the DVD logo, replicator logo, and contact information. May also include disc title and catalog number. *Compare* **custom pit art; pit art.**

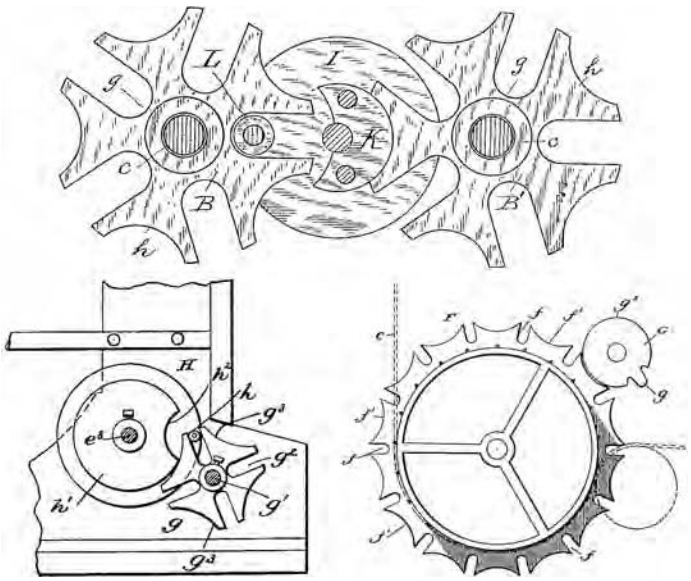
**Genesis** *n. See* **Panavision Genesis.**

**Genesis film scanner** *n. See* **Cineon.**

**Geneva cross; Geneva gear; ~ mechanism; ~ movement** *n.* An intermittent film movement patented by Thomas Armat in the U.S. in 1897 as part of his Vitascope projector system. The Geneva cross is essentially similar in function to the Maltese cross, though slightly different in design. These "star-wheel" mechanisms provided a vastly improved intermittent projector movement where the film sits at rest during an extended exposure, smoothly accelerates to advance to the next frame while the shutter is closed, then smoothly decelerates back to rest before the shutter opens again. This significantly reduced perceptible flicker and reduced wear on both the film and the film movement.

Armat did not invent the Geneva cross—he simply used it to create intermittent movement in a motion picture film path. A similar film transport mechanism also appears in drawings of Louis Aimé Augustin Le Prince's 1888–1889 three lens film projector. The Geneva cross itself was originally patented in 1886.

*Also* **star and cam; star-wheel.** *See* **Maltese cross.**



**The original Geneva cross gear, top, developed in 1885. The Geneva cross, left, as it appeared in the Vitascope compared to the Maltese cross, right, from the earlier Phantoscope. Drawings from U.S. Patents No. 347,294, issued August 10, 1886, 578,185, issued March 2, 1897, and 586,953, issued July 20, 1897 (courtesy U.S. Patent and Trademark Office).**

**Genie Awards** *n.* The awards presented by the Academy of Canadian Cinema and Television (ACCT) each year to honor outstanding achievements in the motion picture industry. The ACCT Web site is www.academy.ca. *Compare* **Gemini Awards; Prix Gémeaux.**

**genlock** *n.* A process for synchronizing two or more video sources. Necessary when computer-generated imagery, such as titles or graphics, is combined with video material or when video from multiple sources is intermixed in a live environment (where one switches imme-

diately from one to the other without interruption). *Compare* **frame synchronizer; time-base corrector.**

**genny; gen** *n. See* **generator.**

**genre** *n.* A classification of artistic works that are grouped together based on their shared style, form, or content. Film genres include action, family, romantic comedy, slasher, etc. Television genres repeat many of the film genres but add certain unique ones such as talk show, game show, sitcom, etc. Genre categories often overlap, and a single work may exhibit characteristics of more than one genre. [French for *type* or *kind*. From the Latin *genus*.]

**genre picture** *n.* A formulaic, often exploitive film closely associated with a specific genre, such as slasher films or teen sex comedies.

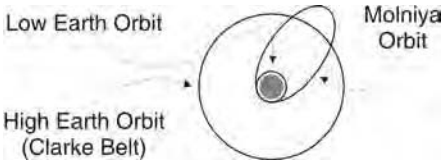
**genre studies** *n.* A school of academic film study that groups works according to their shared style, form, or content and then studies the collective works included in each group as well as the relationship between an individual work and the group to which it has been assigned.

**GEO** ABBR. *n. See* **geostationary orbit.**

**geographic demographics** *n.* The demographic characteristics of a place (neighborhood, city, state, country, etc.).

**geographic market** BUSINESS *n.* A sales or marketing territory defined by its geographic (physical) boundaries. Distribution and exhibition agreements typically specify the geographic market(s) to which they apply. Distribution agreements often start by first identifying a general geographic market (such as worldwide or Latin America) and then subtract smaller markets that are excluded from the agreement (such as worldwide excluding the U.S. and its possessions or Latin America excluding Argentina, Bolivia, and off-shore oil rigs in the Gulf of Mexico).

**George Spelvin; Georgina Spelvin** *n. See* **Alan Smithee.**




**The Clarke Belt as viewed from the North Pole. The inner circle represents the approximate position of low earth orbit satellites, which orbit the Earth about once every 90 minutes, while the outer circle represents the Clarke Belt where satellites orbit the Earth once every 24 hours, keeping them in a roughly fixed position above the equator. The eccentric oval shows the approximate orbital path of Molniya satellites, serving Russia's extreme northern latitudes.**

**geostationary orbit; GSO; geostationary earth orbit; GEO** *n.* The circular path traveled by a satellite in orbit 22,300 miles above the earth's equator. Such satellites travel in sync with the earth's rotation, so they appear to be stationary in the sky directly above a fixed point on the equator. A stationary antenna (earth station) located on the earth can remain pointed at the satellite at all times. This is the ideal situation for a communications satellite, so it is no surprise that the majority of communications satellites occupy geostationary orbits.

**USAGE:** Generally, *geostationary* and *geosynchronous* are synonyms, but *geostationary* is the more technically correct of the two.

*Also* **geosynchronous orbit.** *Compare* **Clarke Belt; Molniya Orbit satellite.**

**geostationary satellite** *n.* A satellite whose circular orbit lies in the plane of the equator such that it remains fixed relative to the earth; a satellite in a geostationary orbit. *Also* **geosynchronous satellite.** *Compare* **communication satellite.**

**geosynchronous orbit** *n. See* **geostationary orbit.**

**geosynchronous satellite** *n. See* **geostationary satellite.**

**German Expressionism** *n.* An artistic style based on the expressionist movement of the early 20th century and found in German visual arts beginning c. 1905.

Visual Expressionism was advanced in 1911 through 1914 by Der Blaue Reiter (The Blue Rider) group of painters working in Munich, including Wassily Kandinsky, Paul Klee, and Franz Marc. The outbreak of World War I separates this first phase of German Expressionism from its more famous cinematic phase, generally recognized as running from 1914 through 1925. The best known film from this movement is *Das Cabinet des Dr. Caligari* (*The Cabinet of Dr. Caligari*, 1919), with its abstract set design and deeply psychological narrative. *Compare* **caligarisme; expressionism; stimmung; Weimar Cinema.**

**UFA's *Das Cabinet des Dr. Caligari* (*The Cabinet of Dr. Caligari*, 1919) (courtesy Heritage Auctions, www.ha.com).**

**get** *n.* One who is in high demand as an interview subject on news shows and talk shows: *Alan has been one of the top gets since his latest film started setting box office records.*

**Gevacolor** *n. obs.* The trade name for a line of color reversal, negative, and positive print film developed by Belgium's Gevaert Photo-Producten N.V. (later part of the Agfa-Gevaert Group). Gevacolor was popular during the 1950s and 1960s, particularly in Europe. *Compare* **Agfacolor; Ansco Color; Eastman Color; Fujicolor; Technicolor.**

**g.f.** *n.* Girlfriend: *Alan's g.f. develops hives in the second act.* [Industry trade paper jargon.] *Compare* **b.f.**

**GFX** ABBR. *n. See* **graphics.**

**ghetto** *n.* **1.** A time slot where unsuccessful programs are sent to die. Programs that lack the promise of drawing a significant audience are often shifted to time slots with few viewers where poor ratings will not hurt overall ad revenues. **2.** A low-rated time slot where programs of a common type are concentrated. For example, Sunday mornings have very low ratings in the U.S., and so are often given over to religious and public affairs programming. Saturday mornings, on the other hand, have very low adult ratings but relatively high children ratings, and so have become a common children's programming ghetto. The wide penetration of cable television has tended to reduce the programming ghettos since broadcasters cannot count on their audience staying tuned simply because there is nothing better on at the time. *See* **ratings Siberia.** *Compare* **program block.**

**ghost** *n.* **1.** A shadowy or weak image offset from the primary image. Generally the result of transmission echoes that are received earlier or later than the main or primary signal. A ghost displaced to the left of the primary image is considered *leading*, while one displaced to the right is considered *following* or *lagging*. When the tonal variations of the ghost are the same as the primary image, it is considered *positive*, while one that is reversed is considered *negative*. **2.** A beam of light that inadvertently leaks from a light fixture and falls where it is not wanted. **3.** A small amount of light emitted from a follow spot, allowing the spotlight to be lined up before the beam is turned to full. **4.** One who dubs the singing voice of an on-screen actor, as when Andy Williams provided the singing voice for Lauren Bacall in *To Have and Have Not* (1994). Generally uncredited. *Compare* **leak.**

**ghost canceling** *n.* The technique of reducing or eliminating ghosting in a television image by analyzing the received signal to identify and remove the ghost echoes before displaying the image.

**ghost image** *n.* A semi-transparent shadowy or weak image overlapping an opaque or seemingly solid background. May be produced intentionally as an in-camera or optical effect. *See* **phantom image.**

**ghost light** *n.* A large incandescent light on a stand that is left burning on an unoccupied stage. The illumination helps one avoid sets, equipment, or other hazards that may be on the stage.

**ghosting** *n.* **1.** A lens aberration where a bright light source strikes the lens and causes a reflected image from within the lens to appear symmetrically opposite of the light source in the final image. This ghost image is not present in the original scene and often represents a reflection of the lens diaphragm, illuminated by the bright light source and reflected back onto the focal plane by the back side of one or more of the lens elements acting as a partial mirror. Severe ghosting is often called lens flare. **2.** A television image aberration where a visual signal overlaps itself at the point of reception creating one or more duplicate, though less distinct, copies of the original image all superimposed upon one another. Ghosting is generally caused when the receiver picks up echoes of the same signal that have bounced off large objects (buildings, bridges, etc.) and interprets them all as part of a single image. May be diminished by circular polarization.

If the ghost (reflected signal) is out of phase with the incoming (incident) signal and both are nearly the same strength, then the two can cancel each other out resulting in a blank screen rather than multiple images. This phenomenon can be observed by attaching an un-terminated coaxial cable that is $n+\frac{1}{2}$ times the length of the signal wavelength (where $n$ is a non-negative integer) to a television's analog signal output port. The shorter the cable, the stronger the reflected signal (said another way, the longer the cable, the greater the attenuation and the more signal strength that is lost along the way). The input signal will reflect back from the un-terminated end of the cable and, because of the half-wavelength interval, it will return out of phase with the original. If the reflected signal is nearly the same strength as the incoming signal (there has been negligible attenuation), they will cancel each other out and cause the screen to go black. Increasing or decreasing the length of the attached cable will cause the image to return to the screen.

**3.** Dubbing an actor's singing voice — particularly when the dubbing performer is un-credited, such as when Marni Nixon provided the singing voices for Deborah Kerr in *The King and I* (1956), Natalie Wood in *West Side Story* (1961), and Audrey Hepburn in *My Fair Lady* (1964) without film credit for her performances.

**GHz** ABBR. *n. See* **gigahertz.**

**giant-screen** *mod. See* **large-screen.**

**GIF file; .gif** ABBR. *n.* A graphic file format for still or animated images with lossless compression developed by CompuServe in 1987. Because it creates very small files, this format is widely used on the Internet, but since it cannot reproduce the full color spectrum (it is limited to 8 bits per pixel and uses a palette of 256 colors drawn from the 24-bit RGB color space), it is not ideal for photographic images. The GIF format also supports a 1-bit transparency channel, implemented by specifying one of the colors in the palette as being transparent. [An acronym of *Graphics Interchange Format*.] *Compare* **PNG file.**

**gift bag** *n.* A collection of products and gift certificates given to awards show presenters, winners, or non-winning nominees; participants at film festivals and charity fundraisers; etc. Traditionally several small items presented in a bag. Expensive gift bags have become such an expected part of these events that many feel celebrities would not participate without them.

The vendors that provide the contents of the gift bag generally do so for free and may pay a placement fee to ensure that their item is included.

Gift bags can be quite extravagant. The 2003 gift bags presented to the non-winning nominees in the top six Academy Award categories were valued at $50,000. The 2002 bag itself was a designer tote worth $160 alone.

In 2006, the U.S. Internal Revenue Service announced that it would apply its long-standing policy of charging income tax on high-value gifts to celebrity gift bags, leading to a sharp decline in their popularity.

*Also* **goody bag.** *Compare* **swag.**

**gig** *n.* **1.** A job, generally a one-time job or one of limited duration. **2.** A gigabyte. [First appeared in print in 1926.]

**giga-; G** *aff.* Ten raised to the 9th power ($10^9$) or 2 raised to the 30th power ($2^{30}$). [From the Greek *gigas*, meaning giant.] *Compare* **²bit; byte.**

**gigahertz; GHz** *n.* A unit of frequency equal to one billion hertz, or one billion cycles per second. *Compare* **kilohertz; megahertz.**

**gigaplex** *n.* A very large multi-screen theater complex. There is no fixed division between gigaplex and the next size down, megaplex.

**gimbal; ~ ring** *n.* **1.** A device consisting of two or three concentric rings, each connected to the other at a perpendicular axis with the outer ring similarly connected to the base. A device mounted to the inner ring will remain largely stationary even as the base moves about. Gimbals are typically used to mount a ship's compass to counteract the action of the waves and keep the compass level. **2.** A rig that allows a connected object to be moved through two or more axes of rotation.

Entire production sets (room interiors, airplanes, ships, etc. along with their associated lights and cameras) may be mounted on gimbals so they can be moved during filming. One of the most famous gimbaled sets appears in *Royal Wedding* (1951), allowing Fred Astaire to dance on the floor, walls, and ceiling in a single continuous shot.

**gimbal head; gimbal mount; gimbal tripod** *n.* A camera stabilization system where the camera is mounted to a tripod via gimbals. Beneath the camera is a heavy counterweight on a rigid arm, much like a two-axis pendulum. The surface upon which the gimbal mount stands (such as the deck of a ship) can pitch and roll while the camera remains relatively level with the horizon. Now mostly replaced by Steadicam and gyroscopic stabilization systems. *Compare* **fluid head; friction head; gear head; gyroscope head.**

**gimmick** *n.* **1.** An innovative or unusual strategy, device, or trick. **2.** An advertising, marketing, or promotional strategy or scheme. *Compare* **hook; hype; schtick.**

**gimmick movie** *n.* A pejorative for a film that lacks originality and/or creativity and survives because of its marketing, such as many of the 3-D movies from the 1950s and contemporary motion pictures adapted from old television series.

**gimmick writing** *n.* The practice of writing a script that is tailor-made for a specific actor. *Compare* **vehicle.**

**gimper** SLANG *n.* A human-interest news story that pulls at the heart strings, such as a story about someone with an incurable disease or a debilitating injury.

**ginger scene** *n.* A sexually explicit scene added to create a more risqué version of a work. [From the earlier use of *ginger* in live theater (such as burlesque and vaudeville) c. 1900, meaning sexually suggestive.] *Compare* **double shooting.**

**girl gang** *n.* A type of anime featuring a team of girls as the protagonists, such as *Oja majô doremi* (*Magical DoReMi*, 1999). *Compare* **henshin; sentai.**

**girlie show** *n. See* **skin flick.**

**give him a haircut** *phr.* An instruction from the director to the camera operator to compose a shot where the frame is cropped so the top of the actor's hair is not visible.

**give me a level** *phr.* A request from the sound mixer to an actor to deliver some sample dialogue in the same voice that will be used during the scene. This gives the sound mixer an opportunity to adjust the recording equipment appropriately.

**given the axe** *phr.* To be cut or cancelled: *The three lowest-rated shows were given the axe to make room in the lineup. See* **ax.**

**GL** ABBR. *n.* Graphic (coarse) Language. *See* **V-Chip.**

**glamour industry** *n.* A class of businesses perceived by the general public to be particularly exotic or alluring, such as motion picture and television production, modeling, and dictionary-writing. Often, individuals will seek access to a glamour industry (either as a participant or an investor) under terms and conditions that they would not accept in a less glamorous industry.

**glare** *n.* Sound coloration or distortion introduced by a system component: *There's a glare in the midrange frequencies. Compare* **hardness.**

**glass filter** *n.* A camera filter constructed of glass, as opposed to a gel filter made of a flexible plastic.

**glass master** *n.* A flat glass plate coated with a photosensitive emulsion that is then etched away by a laser into a series of pits and groves to create an image of a CD or DVD disc. The glass master is then covered with a metallic coating and used to produce the metal dies that are used in an injection molding or stamping process to mass produce CDs or DVDs.

**glass master lathe** *n.* The laser used to etch the surface of a glass master disc in the preparation of a CD or DVD for mass production.

**glass membrane** *n. See* **pellicle.**

**glass shot** *n. obs.* An in-camera effects shot where a live-action scene is shot through one or more glass plates upon which images have been painted or photographs have been mounted. The live action shows through the portions of the glass plate that have not been covered. If multiple plates are used, then the farther ones show through the nearer ones, creating a greater sense of depth in the composite image. So long as the camera does not change position (it can pan and tilt to some degree) and the background blends smoothly into the boundary area of the image on the glass, the effect works well. Quite popular in the 1920s and 1930s, but now replaced by more convenient electronic compositing techniques.

**glib** *n.* A rehearsal technique where actors sit together before a scene and run through their lines as fast as possible, practicing both their lines and their cues.

**glint** *n. See* **catchlight; kick.**

**glissando** *n.* A rapid ascending or descending musical scale, often one followed by the other. Typically played on a stringed instrument such as a harp. Glissandos have become somewhat clichéd in their use as an audio segue into or out of a dream sequence or flashback, often accompanied by a blurring or wavering of the image. [Italian.] *Compare* **arpeggio; portamento.**

**glitch** *n.* An undesirable visible or audible artifact in a video program.

**Global Release Identifier Standard** *n. See* **²GRid.**

***Global Rule One*** *n.* The Screen Actors Guild (SAG) *Rule One* applied on a global scale, covering all works produced or based in the United States or produced in English anywhere in the world.

*Rule One* ("No member shall work as a performer or make an agreement to work as a performer for any producer who has not executed a basic minimum agreement with the Guild which is in full force and effect.") has been a part of the *SAG Constitution and By-Laws* since 1933, but it only applied to works produced or based in the U.S. In October 2001, the SAG Board of Directors voted to apply *Rule One* to all English language works produced throughout the world effective May 1, 2002. This transformed *Rule One* into *Global Rule One*. As one might expect, the actors' guilds and unions that have jurisdiction outside the U.S. have objected to SAG's extension of its authority over its members regardless of where their work is performed.

**globally unique identifier; GUI; GUID** *n.* A special class of digital identifier that takes the form of a 128-bit number generated in such a way that the likelihood that the same number will be generated twice is statistically insignificant. The GUID is not guaranteed to be unique in every context throughout all of time, but the odds of a duplicate GUID being created are so slim that a GUID can be treated as if it were unique for all practical purposes. A single 128-bit GUID is often presented as a 32-bit unsigned integer, two 16-bit unsigned integers, and an array of eight 2-byte octets. *Compare* **organizationally unique identifier; program identifier.**

**globe; light ~** *n. Also* **bulb; light bulb.** *See* **lamp.**

**glossy** *n.* [After the high-gloss finish typically applied to 8" × 10" publicity photographs.] *See* **headshot.** *Compare* **comp card.**

**glow pass** *n. See* **light pass.**

**go again** *phr. See* **let's go again.**

**go ahead** BUSINESS *n. See* **green light.**

**go hunting** *phr.* An instruction to a television news field camera operator to find the best place from which to shoot a story.

**go indie** *v.* To become an independent producer, often used as a euphemism for being fired. Many studio executives announce that they are going to pursue independent projects rather than saying that they have quit or were fired. Studios will often sign first look deals with executives as an inducement to an amicable exit, reinforcing the connection between moving from a studio job to independent production and (perhaps involuntary) termination of regular employment.

**go-motion animation; go-motion; go-animation** *n.* A variation on stop-motion photography where the subject or camera actually moves during the frame exposure in order to create motion blur. The lack of motion blur in traditional stop-motion photography — such as appears in *Jason and the Argonauts* (1963) — diminishes its sense of realism. Go-motion animation was first used for the motion picture *Dragonslayer* (1981). *See* **model animation.** *Compare* **animation.**

**go picture** *n.* A movie that has a green light to move into production.

**go to black** *n. See* **fade out.**

**go to commercial** *phr.* To interrupt a program for a series of commercial advertisements with the implication that the program will resume after the break. Often used by on-air talent during a program recorded before a live audience, such as a talk show, to let the program participants, the in-studio audience, and the broadcast audience all know that a break is pending: *Let's go to commercial. When we return, Alan will wrestle a bear. Compare* **throw to commercial.**

**go up on a line** *phr.* To forget one's lines or to deliver the wrong lines: *I went up on a line in scene 2.* [From a time in live theater when prompters stood in the wings to remind an actor of the next line. To move within discrete earshot of the prompter, the actor often had to move up stage.] *See* **dry up.**

**goal-driven** *mod. See* **plot-driven.**

**gobo** *n.* **1.** Something that blocks light and casts a shadow; a solid flag, cutter, finger, or dot. In 1937, the book *We Make the Movies* defined gobo as "A black adjustable screen used to keep the rays of light from the camera." **2.** A cookie.

**USAGE:** In many instances, the terms *cookie* (or one of its *cucoloris*-derived variants) and *gobo* are used interchangeably.

**3.** A sound baffle or flat; a moveable sound-absorbing surface or panel used in a recording session to acoustically separate sound sources. [Something that "goes between" two things, such as between a lamp and the object upon which its light falls.] *Compare* **French flag; lens shade.**

**gobo arm** *n. Also* **grip arm.** *See* **extension arm.**

**gobo ball** *n.* A soft, rubber ball that can be placed over the end of an extension arm to help prevent injury. Commercial gobo balls are bright orange for improved visibility. Homemade gobo balls are simply converted tennis balls.

**gobo head** *n. See* **grip head.**

**gobo stand** *n. See* **C-stand.**

**God slot** *n.* A time slot in a broadcast television schedule dedicated to religious programming. [A regionalism of the U.K. First appeared in print in 1972.]

**gofer; gopher** *n.* An errand boy; someone who "goes for" things. The lowest rung on the production assistant ladder. *Also* **dogsbody; runners.** *Compare* **PA.**

**going again; going right away** *phr. See* **let's go again.**

**gold** *n.* **1.** The color code (along with yellow) used to identify a silk and distinguish it from other types of grip net. **2.** A gold-colored bounce card; a gold lamé covered overhead or butterfly frame. *Compare* **silver.**

**gold disc** *n.* The master copy of a software product (computer program, motion picture DVD, etc.) that has been approved for manufacture and release to the public.

**gold lamé** *n.* A gold-colored reflective fabric used with overhead and butterfly kits to create large bounce cards. *Compare* **silver lamé.**

**Golden Age of Hollywood** *n.* The era in U.S. motion picture history from the mid–1920s through the 1940s during which the major Hollywood studios controlled the vast majority of theatrical production, distribution and exhibition in the U.S. *See* **Studio Era.**

**Golden Age of Television** *n.* The era in U.S. television history between 1947 and 1957 during which most programs were televised live. The Golden Age reached its peak between 1953 and 1955 when as many as twelve original live dramas were presented on the major networks each week. Notable programs from the Golden Age include *Kraft Television Theatre* (1947–1958), *Playhouse 90* (1956–1961), *Your Show of Shows* (1950–1954), and *The Milton Berle Show* (1948–1956).

**A Golden Globe Award statuette (courtesy Heritage Auctions, www.ha.com).**

**golden frame** *n. See* **golden ratio; golden rectangle.**

**Golden Gater** *n.* A project that is so bad that it would be career suicide to be associated with it — one may as well jump off the Golden Gate Bridge.

**Golden Globe Awards** *n.* The annual awards presented by the Hollywood Foreign Press Association in a variety of motion picture and television categories. Held each January since 1944 and televised for the first time in 1996. The Hollywood Foreign Press Association Web site is www.hfpa.org.

**golden ratio; φ** *n.* A mathematical constant where the ratio of two numbers (*a* and *b*, where *a* is larger than *b*) can be expressed as φ = the quantity *a* plus *b* divided by *a* = *a* divided by *b* = 1 plus square root of 5 divided by 2 = 1.6180339887. The golden ratio is believed to be naturally aesthetically pleasing and is often found in architecture, art, and nature.

The first published definition of the golden ratio (then called the "extreme and mean ratio") appeared in Euclid's *Elements* (pub. c. 300 BCE) as, "A straight line is said to have been [divided] in extreme and mean ratio when, as the whole line is to the greater segment, so is the greater to the less." Or, in more contemporary language, a line divided into two segments such that the ratio of the smaller to the larger is equal to the ratio of the larger to the original line.

An interesting property of a rectangle where the lengths of the two sides form a golden ratio is that if one subtracts out a square with sides equal to the short side from the rectangle, the residual rectangle also has a golden ratio, and so in into infinity. An inscribed curve (following a logarithmic spiral) then approximates the cross-sectional shape of a chambered nautilus. This curve is, naturally enough, called a *golden spiral.*

*Also* **divine proportion; golden section.** *Compare* **golden rectangle.**

**golden rectangle** *n.* A rectangle where the ratio of the long side to the short side is the golden ratio (φ, or approximately 1.618:1). In practice, most objects based on the golden rectangle are approximates and in many cases came about because it is a naturally pleasing visual aspect ratio rather than through conscious choice.

Golden rectangles are often found in the proportions of Ancient Greek architecture, Renaissance paintings, credit cards (3⅜" × 2⅛", or approximately 1.59:1), and the standard European 35mm film aspect ratio (1.66:1). Many cite the Silent Era (full aperture) 35mm film and standard definition television aspect ratios (4 × 3, or approximately 1.33:1) as being based on the golden rectangle. While it may be possible that they were inspired by the golden rectangle, they differ from the golden rectangle's proportions by nearly 18 percent. The contemporary European 35mm film aspect ratio and the standard credit card are much closer approximations, being slightly over 3 percent more rectangular or slightly less than 2 percent squarer, respectively. The closest standard audiovisual aspect ratio to the golden rectangle is the computer widescreen monitor at 1.60:1.

*Also* **golden frame.** *Compare* **golden ratio.**

**golden section; golden spiral** *n. See* **golden ratio.**

**golden time** *n. See* **premium overtime.**

**Goldwyn Picture Company** *n. obs.* A U.S. production company founded in 1916 by Samuel Goldfish and Edgar Selwyn. Goldfish became so closely associated with Goldwyn Pictures that he changed his last name to Goldwyn in 1918. Loew's purchased Goldwyn Pictures in 1924, where it became the G in MGM (Metro-Goldwyn-Mayer). Goldwyn was no longer with the company at the time of the Loew's acquisition, having left earlier during one of the power-financial struggles that marked the early days of the Hollywood studios. MGM retained the Goldwyn lion mascot and motto, and still use them to this day. [An eponym, blending the last names of the company's founders, *Schmuel Goldfish* (later Samuel Goldwyn) and *Edgar Selwyn*.]

**Goldwyn Trust; Samuel ~ ; ~ pictures; ~ titles** *n.* A library of 75 motion pictures produced by Samuel Goldwyn Productions (not to be confused with the Goldwyn Picture Company or Metro-Goldwyn-Mayer) between 1923 and 1959, including *Wuthering Heights* (1939), *The Pride of the Yankees* (1942), *The Best Years of Our Lives* (1946), *The Bishop's Wife* (1947), *Hans Christian Andersen* (1952), *Guys and Dolls* (1955), and *Porgy and Bess* (1959). With Samuel Goldwyn's death in 1974, these films were placed in a trust for the benefit of his widow.

Upon her death in 1976, Samuel Goldwyn, Jr. acquired the rights to the Trust films.

**goldwynism** *n.* A humorous phrase often based on seemingly contradictory statements or intentional malapropisms.

Examples of goldwynisms commonly attributed to Samuel Goldwyn include:

- A verbal contract isn't worth the paper it's written on.
- Anybody who goes to a psychiatrist ought to have his head examined.
- Every Tom, Dick and Harry is named William.
- For your information, I would like to ask a question.
- Gentlemen, include me out.
- I may not always be right, but I am never wrong.
- I'll give you a definite maybe.
- If I could drop dead right now, I would be the happiest man alive.
- I never liked him and I probably always will.
- In two words: im-possible.
- I read part of it all the way through.
- Now, gentlemen, listen slowly.
- Our comedies are not to be laughed at.
- What we need is a story that starts with an earthquake and works its way up to a climax.
- When I want your opinion, I will give it to you.

[An eponym, after U.S. motion picture industry pioneer *Samuel Goldwyn* née Samuel Goldfish née Schmuel Gelbfisz. Many goldwynisms may have been due to Pete Smith, Goldwyn's publicist.]

**gondola** *n.* The rack on a multiplane animation camera closest to the lens. This is most often used for an image element that is in the extreme foreground (and therefore out of focus), giving a shot an extended sense of depth. The gondola rides up and down with the camera, while the other image planes remain fixed to the base of the animation stand.

**[1]gong** *n.* Critical and popular failure; rejection by an audience. In the case of *The Gong Show* (1976–1980), the gong was quite literal, used to signal an act that was so bad that the judging panel could not bear to see it through to the end. [A regionalism of the U.S.]

**[2]gong** *n.* The reception of an award: *Alan was gonged three times for his portrayal of Man with Newspaper.* [A regionalism of the U.K.]

**Goo** *n. See* **Screen Goo.**

**good coverage** *n.* Script coverage where the reader's overall summary recommendation is to consider or to recommend the work. *Compare* **bad coverage.**

**good playing time** *n.* The time of year best suited to a particular film. For example, a film with a Christmas theme generally has a good playing time coincident with the Christmas holiday season.

**good title** LEGAL *n. See* **clear title.** *Compare* **bad title; clearance; just title; proper title.**

**goody bag** *n. See* **gift bag.**

**goofs** *n.* The mistakes, anachronisms, or inconsistencies found within a work. *Compare* **continuity.**

**goon stand** *n.* A large equipment or C-stand.

**gooseneck** *n.* A fully-articulated metal extension arm that holds its shape when bent into position and can be attached to a C-stand to hold lightweight flags, etc. *Also* **grieb arm.** *Compare* **flex arm.**

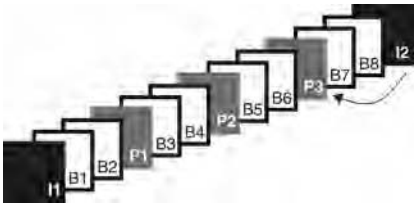
**GOP** ABBR. *n.* A self-contained sequence of MPEG frames starting with an I-frame, followed by some number of B- and P-frames. GOPs are either fixed (with a pre-defined length and repeating pattern of B- and P-frames) or flexible (with the length and composition of each GOP optimized based on the image content). [An acronym of *Group of Pictures*.]

**gorilla** *n. See* **blockbuster.**

**gorn; gorno** *n.* A work that dwells upon graphic and realistic scenes of sadistic torture, mutilation, vivisection, etc. to the point of being pornographic. Recent works of gorn include the several *Saw* and *Hostel* films and *The Devil's Rejects* (2005). The glorification of blood and gore is not new, but it has only recently entered the mainstream. Previous works such as *Cannibal Ferox* (*Make Them Die Slowly*, 1981) and *Cannibal Holocaust* (1980) were relegated to grind house cinemas and did not find their way onto the top of the box office charts.

**USAGE:** While many of these works include nudity or graphic sex scenes, this is not a requirement of the category since it is the violence that is being fetishized.

[First appeared in print in 2001. A blend of *gore* (Middle English, meaning filth) and either *porn* or *porno* (clipped from *pornography*).] *Also* **torture porn.** *Compare* **snuff film; ultraviolent.**




**An MPEG-2 12 frame GOP. The final I frame is not counted as part of the GOP. However, during transmission, it is sent in advance of the last two B frames in the sequence I1, B1, B2, P1, B3, B4, P2, B5, B6, P3, I2, B7, B8 (© 2008 Quantel Ltd., All Rights Reserved, www.quantel.com).**

**Gorn from the later days of the grindhouse: Dania Film's *Cannibal ferox* (1981) a.k.a. *Die Rache der Kannibalen* (*The Cannibal's Revenge*), *Make Them Die Slowly*, and *Woman from Deep River* (courtesy Dania Film, www.daniafilm.it).**

**Gotham** *n.* New York City: *Film production hit an all time high in Gotham this year.* [First popularized by the satirical *Salmagundi* (pub. 1807–1808), written by Washington Irving et al. Used as industry trade paper jargon.]

**Gothic** *n.* A horror genre typified by lonely castles with secret passageways, virgins in distress, and psychologically twisted villains (often played to perfection by Vincent Price).

The Gothic Revival of the late eighteenth and early nineteenth centuries was a literary style that emphasized the grotesque, mysterious, and desolate, and was quite likely inspired by the melancholy mood of the decaying churches and moss-covered ruins remaining from the medieval Gothic era of the twelfth through fifteenth centuries. These were the original horror stories. Horace Walpole's *Castle of Otranto, a Gothic Story* (pub. 1764) was perhaps the first. Mary Wollstonecraft Shelley's *Frankenstein* (pub. 1818) and Bram Stoker's *Dracula* (pub. 1897) are certainly the most famous — and most filmed. Arthur Edeson's cinematography and Charles D. Hall's art direction for Universal Pictures' *Frankenstein* (1931) set the standard for the mise-en-scène of the Gothic horror movie. Several of Edgar Allan Poe's Gothic works (pub c. 1840) were brought to the screen by Roger Corman, including *The Fall of the House of Usher* (1960), *The Pit and the Pendulum* (1961), and *The Raven* (1963).

[An eponym, after the northern European architectural style. Originally an eastern Germanic people (the *Goths*).]

**Gothic moods permeate Universal's *Bride of Frankenstein* (1935), left, and *Dracula* (1931) (courtesy Heritage Auctions, www.ha.com).**

**Gouraud shading** *n.* An efficient method of approximating the effect of light on a geometric object (a complex object often constructed of a series of small polygons, typically a collection of triangles). Used in computer graphics to make low-polygon count objects appear smoother and more natural without the computational cost of adding more polygons to actually smooth out the shape, or using more sophisticated shading algorithms such as calculating the actual shade of each pixel in the image. Gouraud shading tends to exhibit small artifacts at boundary edges (the straight lines of the constituent polygons become apparent) and at specular highlights (the bright spots on a shiny object). The latter artifact is exaggerated if the object or light source moves, since the highlight will not move across the surface of the object in a natural fashion. [An eponym, after its developer c. 1971, French computer scientist *Henri Gouraud*.] *Compare* **Phong shading; smooth shading.**

**government subsidies; direct ~** BUSINESS *n.* Financial support (often in the form of special tax exemptions or refunds, occasionally in the form of grants or discounted goods and services) offered by governments to encourage production by attracting productions from outside the home market, encouraging local producers to stay within their home market, or encouraging production of domestic content.

The production subsidies offered by governments to attract or retain productions theoretically serve several purposes that justify the government's expense, including:

- The productions provide employment for the local industry, making it stronger than it would be if it had to rely on privately financed productions alone.
- The productions spend more money than they receive in government subsidies, providing a more efficient means for the government to stimulate the local economy.
- The productions act as a marketing tool to attract tourists (and other productions) to the locales where the works were produced.
- To serve political aims greater than the productions themselves, such as fostering local culture, projecting a desired image outside the domestic territory, supporting a specific political or religious ideology, etc.
- The altruistic furtherance of the arts.

*Also* **film subsidies; state supported funding; subsidy.**

**governor-controlled motor** *n. obs.* A motor that runs at a set and highly predictable speed. Such motors can be employed in motion picture cameras to ensure a constant 24 frames per second. Double-system sound can be kept in sync with the camera via a cable linking the sound recorder to the governor-controlled camera motor (cable sync). Governor-controlled motors and cable sync have now been largely replaced by crystal sync motors that run at precise speeds and do not require interconnecting cables to keep two devices running in unison. *Also* **constant speed motor.**

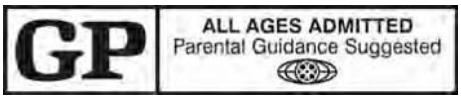
**Goya Awards** *n.* The annual awards presented by the Academia de las Artes y las Ciencias Cinematograficas de España (Spanish Academy of Cinema Arts and Sciences), established in 1987. The Goya Web site is www.sie.es/pgoya.

**goyim; goy** SLANG *n.* An epithet used by someone who is Jewish to describe a gentile (non–Jewish person).

CAA director and partner David "Doc" O'Connor, quoted in *The Mailroom: Hollywood History from the Bottom Up* (pub. 2003), recalled, "[CAA head Michael Ovitz] was all about style over content. Appearances were everything. The concept was totally alien to me personally, and Ovitz knew it. He would [tell me] the difference between Jews and gentiles. He would say, 'You're the f!@#$%^ *goyim* and you don't get it.' He would make a lot of our cultural differences on a daily basis."

[Yiddish. From the Hebrew *goy*, meaning nation or people. Historically used as a synomym for *Gentile*.]

**GP** ABBR. *n. obs.* A short-lived MPAA/CARA parental advisory rating; GP for General audiences, Parental guidance suggested.




**The now obsolete U.S. theatrical GP rating.**

GP replaced the original M rating in January 1970 to address the misperception that M was a more restrictive category than R. The first film to earn a GP rating was Swedish import *Bamse* (1968), issued on February 2, 1970. In January 1972, GP was changed to PG. The last film to earn a GP rating was *Last Cheers to Cyanide* (1972), issued on January 24, 1970. While the GP rating is no longer assigned, older works may still carry the designation. The CARA Web site is www.filmratings.com.

**GPU** ABBR. *n.* A separate CPU dedicated to 2-D or 3-D graphic image generation, located on a computer's video display adapter or graphics accelerator or within a video game console. Having a separate GPU provides improved graphics performance while freeing the computer's CPU for other tasks. [An initialism of *Graphics Processing Unit*.] *Compare* **CPU; FPU.**

**grabber** *n. See* **frame grabber.**

**grace** *n.* A scheduling adjustment where the director calls for up to a 12-minute delay of a meal break to allow sufficient time to complete the shot then in progress. *Compare* **extension; forced call; meal penalty; night premium; premium overtime.**

**grad** *n. See* **color gradation filter; graduated filter.**

**gradation** *n.* The scale or range of tones in an image.

**grade** *v.* **1.** To color time or correct a work: *This shot was difficult to grade because of all the light coming in from the window.* ➢ *n.* **2.** A defined level of quality, such as consumer grade, broadcast grade, etc.

**grade A service; grade A signal** *n.* A measure of the quality of a television signal as received by the viewers within a defined geographic area (a coverage contour) defined in the U.S. by the FCC; a television signal that the media viewer would find satisfactory from at least 70 percent of receiving locations at least 90 percent of the time.

The FCC defines the edge of the grade A service area as the point at which the field density of a station's signal is 68 dBu for VHF channels 2–6, 71 dBu for VHF channels 7–13, and 74 dBu for UHF channels (14–83).

*See* **primary service area.** *Compare* **principal city service.**

**grade A service contour** *n.* The geographic area over which a television signal is received with grade A quality. *See* **predicted grade A contour.**

**grade B service; grade B signal** *n.* A measure of the quality of a television signal as received by the viewers within a defined geographic area (a coverage contour) defined in the U.S. by the FCC; a television signal that the media viewer would find satisfactory from at least 50 percent of receiving locations at least 90 percent of the time. *Compare* **principal city service.**

**grade B service contour** *n.* The geographic area over which a television signal is received with grade B quality. *See* **predicted grade B contour.**

**grade-Z picture** *n. See* **"Z" picture.**

**grader** *n.* [A regionalism of the U.K.] *See* **colorist.**

**gradient** *n.* The smooth blend of one color (or shade of gray) into another.

**grading; color ~** *n.* The process of selecting the film printer light settings to adjust image color composition and density. *See* **color timing.**

**grading print** *n.* One of potentially several complete sync sound film prints produced during the color timing process leading up to the answer print. *See* **approval print.**

**graduated filter; graduated diffuser; grad** *n.* A camera lens filter with two or more distinct effects (including clear glass) and a smooth transition between them. *Compare* **color gradation filter; graduated neutral density filter.**

**graduated neutral density filter** *n.* A camera lens filter that has clear and neutral density (ND) areas with a smooth transition between them. Used to alter the exposure over a portion of the frame. For example, the ND portion could darken a bright sky so one can properly expose a darker landscape without overexposing the sky. *Compare* **graduated filter.**

**grain** *n.* **1.** Film grain. **2.** The iron oxide particles on a magnetic tape that determine the amount of distortion caused by the Barkhausen effect in an analog recording. **3.** A subtle type of audio distortion found mostly in digital audio devices but sometimes also power amplifiers, possibly due to crossover distortion. *See* **Barkhausen noise; film grain.**

**graininess** *n.* A speckled or mottled effect caused by oversized clumps of metallic silver in the developed image. Graininess is most prevalent in fast emulsions, film stock that has been overdeveloped (usually to compensate for under-exposure), and after multiple generations of duplication (the cumulative effect of the grain in each generation being reproduced as part of the image in the next generation).

**Grand Alliance** *n. obs.* The collaboration of the four main competitors attempting to develop an HDTV system for the U.S., initiated on May 24, 1993. The Grand Alliance proposal would eventually become the ATSC high-definition digital television standard.

Originally, independent interests were asked to compete with each other to develop an HDTV standard. When it seemed that none of their individual efforts were going to lead to success, the Advanced Television Research Consortium (consisting of Channel Compatible DigiCipher, Compression Labs, NBC, North American Philips, the David Sarnoff Research Center, and Thomson Consumer Electronics), AT&T, General Instruments, and Zenith combined to form the Grand Alliance. Together, they proposed a system that supported 720p and 960i formats. Shortly thereafter, the 960i format was changed to 1080i and Dolby Digital audio was added to the standard.

**Grandeur** *n. obs.* The trade name three different film processes developed by the Fox Film Corporation, the best known being a black-and-white 70mm widescreen system. This particular Grandeur process was only used for three films: *Fox Movietone Follies of 1929* (1929), *Happy Days* (1929) and *The Big Trail* (1930).

The Grandeur system used 70mm film and a 2.13 aspect ratio in both the camera and the projector. Grandeur prints could use either variable area or variable density optical sound tracks. Grandeur's 7mm sound track was considerably wider then the standard Movietone 2mm sound track on a 35mm print, a particular advantage for variable area sound tracks. The 70mm film stock was manufactured by the Eastman Kodak Company and processed in Fox's own film labs. The Mitchell Camera Corp. manufactured the original Grandeur cameras while International Projector Corporation made the projectors. For theaters that could not afford a Grandeur projector, the films were also made available as 35mm prints. *Compare* **Realife.**

**granularity** *n.* **1.** An objective measure of a film stock's level of graininess derived by examining the number and size of the film grains (metallic silver particles) using a microdensitometer. **2.** A relative measure of digital image clarity based on pixel density — the more pixels, the greater the granularity, and the greater the image clarity (all else being equal).

**granulation** *n. See* **harmonic distortion; quantization noise.**

**graphic equalizer** *n. See* **equalizer.**

**graphic language** *n. See* **GL.**

**graphic violence** *n. See* **GV.**

**graphics; GFX** *n.* **1.** The art or science of drawing, especially of drawing according to mathematical rules. Computer-generated images are created using mathematical structures, so they are called computer graphics. **2.** Visual elements (icons, symbols, photographs, geometric designs, etc.) used to communicate information without words or to point viewers to particular information.

**graphics generator** *n.* A dedicated electronic device used to create two- and three-dimensional computer graphics. Common in video production — especially real-time production for live broadcast. *Compare* **character generator.**

**graphics interchange format** *n. See* **GIF file.**

**grass roots campaign** *n.* A plan focused on developing positive word-of-mouth, using tools such as free screenings, viral marketing, flyers, mailers, etc. *Also* **outreach campaign.** *Compare* **fly postering; four-wall advertising; viral marketing.**

**Grass Valley** *n.* The trade name for a line professional video products, including digital video cameras, telecines, switchers, effects systems, routers, and media storage systems, originally established as the Grass Valley Group in 1958. In 1974, Grass Valley was acquired by Tektronix, which spun the company off again in 1999. In 2002, Grass Valley was purchased by Thomson SA, itself originally established in 1879. The Grass Valley Web site is www.thomsongrassvalley.com. [A toponym, after *Grass Valley, California*, where the company was founded.]

**Grass Valley Viper FilmStream** *n.* The trade name for a high resolution digital motion picture camera developed by Thomson/Grass Valley that allows for the capture of raw RGB 22:22:22 10-bit data directly from the camera's CCDs. The Viper also features multiple aspect ratios and frame sizes, a mechanical shutter, and support for multiple frame rates. The raw image data are transferred over a dual link HD-SDI interface without any electronic manipulation within the camera. This allows for external recording and full control of the coloring at a later time. The Thompson/Grass Valley Web site is www.thomsongrassvalley.com. *Also* **Thomson Viper FilmStream.** *Compare* **Dalsa Origin; Panasonic VariCam; Panavision Genesis; Sony CineAlta.**

**graticule** *n. See* **reticule.**

**gratuitous** *mod.* Not called for by the circumstances; without reason or cause. For example, gratuitous nudity, gratuitous (foul) language, gratuitous violence, etc.

**Grauman's Chinese Theatre forecourt** *n.* The monument to the motion picture industry established in 1927 by Sidney "Sid" Patrick Grauman to decorate the forecourt of his Chinese Theatre movie palace

(now owned by Mann Theatres). The forecourt contains the footprints, handprints, and signatures of Hollywood notables — along with the occasional face-print (John Barrymore), leg-print (Betty Grable), or cigar-print (Groucho Marx). The first to be immortalized in cement at Grauman's Chinese Theatre were Mary Pickford and Douglas Fairbanks on April 30, 1927. The Chinese Theatre's Web site is www.mann theatres.com/chinese. *Compare* **Hollywood Walk of Fame.**

**gray base** *n.* A gray-tinted anti-halation backing that remains as a permanent component of the film stock (as opposed to opaque black anti-halation backings that must be removed during processing). *See* **anti-halation dye.**

**gray card; standard ~** *n.* A piece of card stock that is gray on one side and white on the other, used with a reflected light meter to better judge the amount of light present in a scene and calculate the proper exposure.

The gray side of the card reflects about 18 percent of incident light while the white side reflects about 90 percent of incident light (or five times as much). The gray side is most often used, while the white side is generally reserved for low light situations where the gray side does not reflect enough light to obtain an accurate reading. Since this standardized card reflects a known amount of light, it provides a point of calibration for critical exposures.

*Compare* **gray scale.**

**gray scale** *n.* **1.** The range of tones from black to white. **2. ~ chip chart:** A card with a prepared set of tones ranging from black to white and with a finite set of gradations in between. Used when setting exposure during photography or contrast during printing. *Compare* **gray card.**

**graylisting** *n.* Age discrimination. For example, there is a perception that only young people can reach the lucrative youth market, so older writers, producers, actors, etc. may be discriminated against regardless of talent or their actual ability to appeal to the target market. [A blend of *gray* (in reference to the gray hair that comes with age) and *blacklist*.] *Compare* **blacklist.**

**graze** *v.* To visit the craft services table for a snack.

**grazing; channel ~** *n.* The viewing habit of using a remote control to sample a variety of television programs without watching anything in its entirety. [Coined in the late 1980s.]

**glass-grease** *n.* Petroleum jelly. [After its traditional use in photography spread on a glass lens filter to soften focus or blur an image.]

**greasepaint; grease paint** *n.* **1.** Makeup. **2.** An opaque grease-based theatrical makeup, Greasepaint originally came in stick form. In 1914, Max Factor introduced a thinner greasepaint cream specifically for use on film rather than on the stage. This was the first makeup developed specifically for the motion picture industry. It was first worn by Henry B. Walthall during a series of screen tests.

**greek; ~ it out** *v.* To obscure text or disguise a recognizable image, logo, or icon, either before the material is photographed or during post-production. Generally to avoid having to obtain copyright or trademark clearance for something that might otherwise be legible on screen: *If you're going to use real products as props, then you had better greek their labels.* [The term originated in the printing industry, most likely as a reference to the line "but for mine own part, it was Greek to me" from William Shakespeare's *Julius Caesar* (c. 1600). The expression "It's Greek to me" did not originate there. It appeared in at least one earlier Elizabethan play and is most likely derived from the Medieval Latin proverb "Graecum est; non potest legi," meaning "It is Greek; it cannot be read." When typesetters (and now Web page designers) mock up sample page layouts for approval, they focus the attention of the approver on the layout by using unintelligible text as a placeholder. (Otherwise, the approver may be tempted to comment upon the placeholder text, which will not be part of the final product.) To ensure that the greeked text looks like lines of text without actually being legible, most people use Latin to fill out such passages, leading to an interesting reversal where Latin is now used for unreadable text in place of the Greek referred to as being unreadable in the original Latin phrase.]

**green** *n.* **1.** One of the seven major colors into which the rays of pure white light divide themselves when refracted through a prism; a hue resembling the color of fresh grass or an emerald. The seven colors of the visible spectrum are red, orange, yellow, green, blue, indigo, and violet (in order of decreasing wavelength). **2.** One of the three additive primary colors — the other two being red and blue; the complement of magenta. **3.** The color code used to identify a single scrim or grip net. **4.** The typical color of a 575-watt HMI multi-pin VEAM connector. **5.** A greenbed. *Compare* **subtractive color.**

**green band trailer** *n.* A trailer for a theatrical or home entertainment release that has been approved by the Motion Picture Association of America for presentation to all audiences in the U.S. Such trailers are preceded by a special title card with a solid green background. *Compare* **red band trailer; yellow band trailer.**

**green bed** *n. See* **greenbed.**

**green film** *n. See* **green print.**

**green light; green-light; greenlight** BUSINESS *v.* **1.** To give approval for a project to move from development into production, granted when financing has been arranged and the shooting script approved: *We will only greenlight three pictures this year.* ➢ *n.* **2.** A studio's approval to produce a work: *The picture has a green light. Compare* **go ahead; pull the trigger.**

**green man; green men** *n. See* **greensman.**

**green only** *n.* An option often found on professional color video monitors that shuts off the red and blue color channels, leaving only the green channel active. Used when adjusting the monitor's color. Blue is usually set first, followed by green and red. *Compare* **blue only; red only.**

**green print** *n.* A new film print that has never been projected and may not have dried or hardened completely. It may require a thin coat of lubrication (wax) to prevent it from jamming in the projector. *Also* **green film.** *Compare* **waxing.**

**green room** *n.* The holding area at a television studio where talk show guests wait before their appearance on the program. [Borrowed from live theater, where the origin is uncertain. The term may derive from the use of *green* to refer to the stage area in a live theater. The *green room* then being a room near the green where actors could await their turn on stage. This use of *green* may derive from the *green blaize*, a green carpet traditionally placed on the stage when a tragedy was to be performed, originally to protect the actor's costumes when they collapsed in death during the performance. (In common use until the mid 19th century.) Using green to mean the stage may also come from the early days of live theater when performances would be held out of doors on the village green. In this case, the green room could refer to a tent erected near the acting area where the actors would change costumes out of sight of the audience. Another possibility is that the green room at Drury Lane Theatre in London, perhaps the most famous theatrical green room, was once draped or painted green.]

**green screen; greenscreen; ~ process** *n.* A green chromakey screen; any chromakey process using green as the key color. The most popular chromakey color, replacing blue screen, which had been the industry standard for many years. Unlike the color blue, green is not found

in significant amounts in human skin, making it easier to separate actors from the background screen when creating visual effects. *See* **chromakey.**

**green spill** *n. See* **spill.**

**green-spill matte** *n. See* **spill matte.**

**greenbed; green bed; green; bed** *n.* A catwalk that is suspended over a set on a soundstage. Used to hang lights or set backings. *Also* **deck; runners.** *Compare* **angel walk; bridge; ozone; perms.**

**greens department** *n.* The portion of a production crew responsible for dressing the set with real and artificial plants and for the delivery, installation, and care of living or imitation plants on a set or at a location, including flowers, gardens, hedges, lawns, trees, shrubbery, houseplants, etc. The greens department is also responsible for the operation of any required equipment including lawn mowers, hedge trimmers, hoses, etc. *Compare* **greensman.**

**greensman; greens woman; greens person; greenshandler** *n.* A member of the greens department. *Also* **green men.**

**grey scale** *n.* [A regionalism of the U.K.] *See* **gray scale.**

**GRGB** ABBR. *n.* [An initialism of Green, Red, Green, Blue.] *See* **Bayer CFA.**

**[1]grid** *n. Also* **pipe grid.** *See* **lighting grid.**

**[2]GRid** ABBR. *n.* A product of the Music Industry Integrated Identifier Project (MI3P), developed to provide a unique number to identify any work that contains music, including audiovisual works with music in their sound track. [An acronym of *Global Release identifier*.] *Compare* **Ad-ID; DOI; ISAN; ISBN; ISRC; MWLI.**

**grid card** BUSINESS *n.* A broadcast advertising rate sheet showing rates for each individual advertising time slot.

**Junior, left, and baby grid clamps (courtesy Matthews Studio Equipment, www.msegrip.com).**

**grid clamp** *n.* A device with an adjustable clamp (capable of holding onto a length of 1¼–2½" diameter pipe, such as the pipes that make up the typical suspended lighting grid) and a ⅝" (baby) male mounting pin or 1⅛" (junior) female receiver (to which a piece of grip or lighting equipment can be attached). *Also* **cheeseboro clamp.**

**grieb arm** *n. See* **gooseneck.**

**grievance** *n.* A complaint, typically an objection raised by a union member over a situation that is in violation of the union contract.

**Rolls of black and white griff tape (courtesy Matthews Studio Equipment, www.msegrip.com).**

**griff tape** *n.* Special purpose adhesive tape designed to repair damage to or cover seams in griffolyn. [Clipped from *griffolyn tape*.]

**grifflon; griff** *n. See* **Griffolyn.**

**Griffolyn** *n.* **1.** The trade name for a reinforced polyethylene laminated plastic sheeting material manufactured by Reef Industries, Inc. since 1957. Often used to produce large, light-weight reflectors. Griffolyn sheets are typically white on one side (to reflect light) and black on the other (to absorb or block light) with reinforced grommets along the edges so the Griffolyn can be attached securely to a frame. Typical sizes include 6' × 6', 8' × 8', 12' × 12', and 20' × 20'. **2. griffolyn; griffylon; grifflon; griff:** The generic name for a large sheet of heavy-duty plastic cloth (much the same as using Hoover for vacuum cleaner, Kleenex for facial tissue, or Xerox for photocopier). *Compare* **butterfly kit; overhead kit.**

**grind** *v.* To run: *The cameras are ready to grind.* [The term probably evolved from the days of the hand-crank cameras and their resemblance to coffee or other hand-powered grinders.]

**grind house; grindhouse** *n.* A discount or disreputable theater (hardtop or drive-in) that plays low quality motion pictures.

During the Studio Era (1927–1954), grind houses played films that were not even good enough to be B-movies (the second half of a double feature at a regular cinema). Following the Studio Era and into the 1980s when home entertainment overtook their market, grind houses specialized in exploitation films (mixing sex and violence) and genre pictures (such as Hong Kong martial arts films). Common fair of this latter era included *The Savage Seven* (1968), *SuperVixens* (1975), *Feng hou* (*Mad Monkey Kung Fu*, 1979), and *Cannibal Holocaust* (1980). The film prints played in grind houses were notoriously old and worn, showing scratches, burns, fingerprints, splices, and even missing entire reels.

**Dimension Films' *Grindhouse* (2007), featuring the double feature *Planet Terror*, written and directed by Robert Rodriguez, and *Death Proof*, written and directed by Quentin Tarantino (courtesy Heritage Auctions, www.ha.com).**

In 2007, Quentin Tarantino and Robert Rodriguez created an homage to the grind house experience of their youths appropriately titled *Grindhouse*. It includes two grind house inspired feature films (*Planet Terror* and *Death Proof*) separated by a selection of faux trailers for other typical grind house fare in place of an intermission (total running time for *Grindhouse* is 191 minutes). The films were even intentionally distressed to give them a typical worn and abused grind house look (Rodriguez used digital effects to create the look of ill-treated film for the *Planet Terror* segment while Tarantino physically damaged *Death Proof*). The distressed state of the finished film actually inspired theaters to post notices to patrons advising them that the poor image and sound quality was intentional.

**grip** *n.* The film equivalent of a theater's stage hand; the film crew member who performs the bulk of the manual labor on set. Grips are responsible for rigging cameras, the safe operation of camera cranes, dollies, and camera cars along with non-electrical lighting control (scrims, flags, cutters, etc.)

On union crews, electricians handle all electrically powered devices (everything that plugs in — principally lights) and directly related equipment (such as light stands, ladders, sand bags, gels and diffusion applied directly to a light, etc.), while grips handle everything else (anything that casts a shadow), including flags and their stands, gels and diffusion that are not attached to lights, cookies, reflectors, silks, cranes, etc. The grips also construct the camera and lighting mounts and platforms when standard tripods, dollies, or stands will not suffice. As such, they are sometimes

called *hammers.* Smaller productions and non-union crews may not differentiate between electrician and grip to the same degree.

Grips are often divided by major job function, such as dolly grip (laying track, moving the dolly, and operating cranes); rigging grip (constructing the scaffolding or other rigging to support lights, cameras, etc.), lighting grips (non-electric setting controls); grip electric (powering lights); etc. Most grips work under the direction of the key grip and his assistant the best boy, while grip electrics report to the gaffer and his best boy. Other departments, such as the art department, may also have their own grips.

[There are several theories concerning the origin of the name *grip*, all of which derive in some way from the verb *to grip*, meaning to grab hold of things. One theory is that the term is a direct reference to the laborers who actually grab hold of (grip) things such as set pieces, dolly track, etc. Another is that grips owe their name to a piece of luggage sometimes called a grip (also derived from the verb *to grip*). In the earliest days of filmmaking, the crew members who had the most need for tools on set may have kept them in carpetbags. Alternatively, during the pre-union era in Hollywood, grips from the film crew were often responsible for the actors' luggage. In either case, the nickname for the type of bag or luggage may have eventually transferred to the crew members who carried them.]

**grip arm** *n. See* **extension arm.** *Compare* **grip head.**

**grip best boy** *n. See* **best boy grip.**

**grip cart** *n. See* **taco cart.**

**grip clip** *n.* A metal spring clamp. Grip clips come in various sizes and are often categorized by the thickest object they can conveniently hold, ranging from a #1 grip clip (the smallest) to a #4 grip clip (rarely used). The #2 grip clip is the most common. *Also* **Brinks and Cotton; handy clamp; Hargrave; pony clamp.** *Compare* **gaffer grip.**

**grip equipment** *n.* The various tools and equipment used by grips during a production. The grip equipment is generally stored in one or more grip trucks during a location shoot.

**grip head** *n.* The friction head found at the top of a C-stand or the end of a gobo arm. *Also* **C-stand head; gobo head.** *Compare* **grip arm.**

**grip net; net** *n.* Gauzy, translucent fabrics that can be stretched over a frame, used to soften light (diminish intensity, reduce shadows, etc.). Grip net is measured by thickness: single net will reduce light by approximately 25 foot candles or ½ a stop; double net reduces by 50 foot candles or a full stop; and triple net, by 75 foot candles.

Grip nets are often color-coded for easy identification, either on their handles or along their outer edges:

- Singles: green (occasionally white)
- Doubles: red
- Lavenders: blue or purple (and hence their name)
- Silks: yellow or gold
- Solids: black

**USAGE:** A technical distinction can be made between a typical *scrim* or *net*, which reduces, but does not diffuse, light, and a *silk*, which both reduces and diffuses light.

*Compare* **bobbinet; scrim.**

***Left:*** **Baby, left, and junior grip heads.** ***Right:*** **A grip net placed in front of a light (courtesy Matthews Studio Equipment, www.mseg-rip.com).**

**grip package** *n.* **1.** A collection of the most commonly used grip equipment, such as a C-stand and an assortment of flags and nets. Each lighting unit on a set is generally allocated a grip package to shape and contour the light. **2.** A collection of grip materials and equipment preassembled by a rental house for a set price, often including a truck to carry it all. Rental houses may offer several different grip packages, each tailored to a particular type of production. Starting with a grip package and then adding equipment for any unusual requirements avoids the necessity of specifying each of the common items and expendables required by a production and is less expensive than renting or buying them individually.

**grip stand** *n. See* **C-stand; equipment stand.**

**grip steak** *n.* Donuts. [After the fondness for donuts exhibited by many grips and the observation that grips seem to live on little else.]

**grip tape** *n. Also* **cloth tape.** *See* **gaffer tape.**

**grip truck** *n.* A truck used by the grip department to transport equipment.

**grippage** *n.* Assistance from the grip department: *We need some grippage over here.*

**Griswold** *n.* The trade name for a machine film splicer.

***Grokster Case*** *n. See* **inducement doctrine.**

**gross; ~ receipts; ~ revenue** BUSINESS *n.* **1.** The total income derived from the commercial exploitation of an audiovisual work in a particular market, such as theatrical exhibition. Participation contracts for actors, directors, writers, producers, etc. call for the represented party to receive a portion of a film's proceeds. Each contract contains its own unique definition of gross, including Gross After CBE (cash breakeven), Post-ABE (actual breakeven) Gross, Post-Rolling ABE Gross, Gross After Artificial Break, etc., These various grosses are generally based on the distributor's gross rather than the theater's gross. **2.** Receipts from all forms of exploitation including theatrical, pay or free TV, video, etc. **3.** Before the mid–1950s, when participation contracts were rare and little-discussed, gross was understood to mean the amount paid to the distributor by the theater. This is now qualified as being the distributor's gross. *See* **box office receipts.**

**gross audience** *n.* The total cumulative audience, including duplications (one person seeing the same movie more than once, one person viewing more than one television program during the same time period, etc.).

**gross box office; ~ receipts** BUSINESS *n. Also* **box office gross.**

**gross corridor** BUSINESS *n.* Profit participation based on gross receipts (which may be reduced to net receipts before one calculates the actual amount owed) from a particular market, territory, or distribution channel. For example, one may have a net participation deal based on the distributor's gross receipts from home entertainment licensing fees or a gross deal based on all forms of distribution within a particular territory. *Compare* **gross rentals; percentage participation; video corridor.**

**gross film rental** BUSINESS *n. See* **gross rentals.** *Compare* **distributor's gross.**

**gross floor** BUSINESS *n.* A minimum net profit participation threshold, usually expressed as a percentage of the distributor's gross receipts. Regardless of how the net profit is calculated, a profit participant with a

gross floor is guaranteed at least that percent of the distributor's gross. *Compare* **hard floor; soft floor.**

**gross impressions** *n.* The total number of times that an advertisement is seen by an audience, including multiple viewings by the same people.

**gross participant** BUSINESS *n. Also* **gross player.** *See* **gross profit participant.**

**gross participations** BUSINESS *n. See* **participation.**

**gross per screen** BUSINESS *n.* Gross theatrical box office receipts divided by the number of screens upon which the film was played, typically over the course of a single release week. Gross per screen is often used as a means to compare the popularity of different works regardless of the size of the release employed. For example, in this way, the success of a work in limited release can be compared to the success of a work in wide release or the rise and fall in popularity of a work can be tracked over time independent of the number of theaters playing the work in any given week.

**USAGE:** The differences in how the term *screens* is defined can have a dramatic impact on the *gross per screen* calculation.

**gross player** BUSINESS *n. See* **gross profit participant.**

**gross points** BUSINESS *n.* The percentage of a film's gross revenue that a participant on a project may be entitled to, with one point being equivalent to one percent of the gross. *Compare* **gross profit participant; net points.**

**gross positions** BUSINESS *n. See* **participation.**

**gross proceeds** BUSINESS *n. See* **gross rentals.**

**gross proceeds after breakeven** BUSINESS *n.* The amount earned after a work has reached a specific breakeven point (actual breakeven, cash breakeven, first breakeven, etc.). The gross proceeds after breakeven may represent the work's net profit (ongoing costs may result in more than one breakeven point). Participation agreements may treat the gross proceeds after breakeven differently from those earned before breakeven (percentages may adjust, bonuses may be due, etc.).

**gross profit participant** BUSINESS *n.* One whose compensation includes a share of the work's gross receipts. The exact terms (including the true definition of gross profit) are contractually negotiated. *Also* **gross participant; gross player.** *Compare* **backend deal; first dollar; gross points.**

**gross profit participation** BUSINESS *n.* Back-end compensation usually calculated as some percentage of a work's gross revenue. The exact definition of gross revenue (and therefore gross profit) is a contractually negotiated point. *See* **participation.** *Compare* **net profit participation.**

**gross rating points** *n. See* **GRP.**

**gross rentals; gross receipts; gross revenue** BUSINESS *n.* The total income received by the distributor from the theatrical exploitation of an audiovisual work. *Also* **gross film rental; gross profits.** *See* **distributor's gross.**

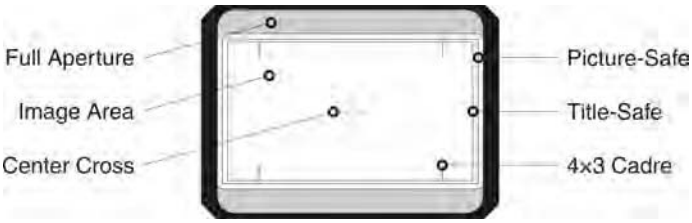
**gross sales; gross takings** BUSINESS *n. See* **theater gross.** *Compare* **box office gross; box office receipts; theater gross.**

**grossing potential** BUSINESS *n.* The amount that a work is likely to earn in commercial release based on the past performance of similar works. This may be as limited as the likely gross from a single theater or as broad as the likely return on global exploitation in all media.

**Groucho** *n.* A manner of walking with the knees bent, reducing one's overall height by several inches. May be performed by an actor to ensure that the actor is composed properly with the background (when raising the camera or lowering the background are not practical options). [An eponym, after the unique bent-kneed walking style of American comedian *Groucho Marx*.]

**ground communications equipment** *n. See* **earth station.**

**ground glass; groundglass** *n.* A piece of glass roughened on one side allowing a focused image to be seen on the other side, essentially a rear projection screen.




**The various lines etched into a typical ground glass.**

**ground glass viewfinder** *n.* The screen in a motion picture camera's viewfinder. *Compare* **reticule.**

**ground lifter** *n.* **1.** A device that disconnects the electrical shield on one end of a balanced cable or disconnects the chassis ground of a device to eliminate an unwanted ground loop. **2.** A ground plug adapter. *See* **ground plug adapter.**

**ground loop** *n.* A situation that arises when two pieces of signal processing equipment, each with its own chassis ground connected to its respective signal ground, are linked by a shielded cable, forming a relatively large electrical loop. Because the electrical pathway formed in this manner has finite impedance, a difference in potential may occur from one end of the loop to the other, allowing an AC-frequency signal to form in the circuit. This signal will manifest itself as a hum which can, in extreme cases, be louder than the audio signal. The solution is to break the loop between the two devices, ideally at the end of the cable that is plugged into a receiver, such as a mixer or amplifier, with a ground lifter.

**ground maroon** *n. See* **maroon.**

**ground noise** *n. See* **surface noise.**

**ground-noise reduction** *n. See* **surface-noise reduction.** *Compare* **noise reduction.**

**ground plan** *n.* A type of engineering or design drawing featuring a top view of a set or lighting arrangement. *Compare* **elevation.**

**ground plug adapter** *n.* A device that converts a grounded (three-prong Edison) plug into a two-prong ungrounded plug for use with ungrounded outlets. *Also* **cheater; two-to-three adapter.** *See* **ground lifter.**

**ground row; groundrow** *n.* A horizontal bank of lights set to illuminate a cycloramic wall from below. [After the groundrow of short shrubs often placed as scenery on a stage to hide a set of groundrow lights from the audience's view in live theater.] *See* **cove.**

**ground station** *n.* The equipment that transmits a signal to or receives a signal from an orbiting satellite. *Compare* **satellite downlink; satellite uplink.**

**group clip** *n.* The process in a digital non-linear editing system of combining several individual video clips (possibly drawn from different sources) into a single clip for ease of future use and reference. [A system command common to Avid non-linear editors.] *Also* **multiclip.**

**group delay** *n.* The frequency-specific signal timing differences introduced by a filter, electronic circuitry, or system when different frequencies move through the system at different rates. May also be caused by routing different elements of the same signal (such as the video and audio elements of a sync sound video program) through different circuitry or down different length wires. If the group delay is sufficient, it will impact the quality of the output signal.

**group delay distortion** *n. See* **delay distortion.**

**group of pictures** *n. See* **GOP.**

**group shot** *n.* An image that contains four or more subjects with equal prominence. (Fewer than four subjects are usually identified as one-, two-, or three-shots.) Group shots can come in the form of a long shot, medium shot, or close shot.

**GRP** ABBR. *n.* **1.** An approximate measure of an advertisement's reach used for broadcast commercials and magazine advertisements but rarely newspapers. One rating point represents 1 percent of the total population that an advertisement could possibly reach. The GRP is the advertising reach multiplied by the frequency of exposure. Since this is a measure of total exposures, not individual people exposed, multiple exposures to the same person could result in a GRP of over 100 percent. **2.** The hoped for market exposure for an advertisement. This is divided by the projected reach for each individual presentation to calculate the minimum number of times that the advertisement should be shown. [An initialism of *Gross Rating Point*.]

**grudgeon** *n. See* **cleat.**

**grunge** *n. See* **midrange smear.**

**GSO** ABBR. *n. See* **geostationary orbit.**

**GT** ABBR. *n. See* **guard time.**

**GTC** ABBR. *n. See* **Guild of Television Cameramen.**

**guarantor's fee** BUSINESS *n.* The amount paid for a completion bond.

**guard band; GB** *n.* **1.** A range of unused radio frequencies that separate allocated frequencies as a buffer against signal interference. **2.** A physical gap between tracks on a multi-track recording tape, instituted to reduce crosstalk between the different tracks or channels on the tape. **3.** The minimum time allocated between data bursts in a serial communications scheme measured from the center of the last symbol of one burst to the center of the first symbol of the next burst. For example, in an upstream transmission on a cable television system, the guard band should be at least the duration of five symbols plus the maximum system timing error.

**guard time; GT** *n.* The minimum time allocated between data bursts in a serial communications scheme measured from the end of the last symbol of one burst to the start of the first symbol of the next burst. The guard time is one symbol shorter than the duration of the guard band (GT = GB - 1).

**A small crew shooting on location, typical of guerrilla filmmaking (photograph by Kevin Obsatz, © Drifter Pictures).**

**guerrilla filmmaking** *n.* Producing an audiovisual work on a small, limited budget. Money constraints often prevent paying for permits or cast and crew. [After the type of warfare carried on irregularly and by independent bands, originally developed in the north of Spain during the Peninsular War, 1804–1814. Now applied to activities carried out by independent operators working outside the established system.] *Also* **underground filmmaking.** *Compare* **steal a location.**

**guesser** *n.* A measuring tape. *See* **slipstick.**

**guest star** *n.* **1.** An actor who plays a featured or starring role in a limited number of episodes in television series, but who is not part of the regular cast. **2.** A well-known actor who plays a supporting role in a film, larger than a cameo but shorter than a feature player. Having the star actor's name on the marquee is presumed to increase the box office draw of the film, even though his appearance in the film may be brief. *Compare* **crossover.**

**GUI** ABBR. *n. See* **globally unique identifier.** *Compare* **OUI.**

**GUID** ABBR. *n. See* **globally unique identifier.** *Compare* **organizationally unique identifier; program identifier.**

**guide track** *n.* A production sound track recorded during filming that is used to assist post-production dubbing but which is not of sufficient quality to use in the final work. Generally because there was too much ambient noise during filming to accurately record the dialogue. *See* **scratch track.**

**Guild of Television Cameramen; GTC** *n.* A professional association of television camera operators and allied professionals, based in the U.K. and established in 1972. The GTC's stated goals are to preserve the professional status of the television cameraman and to establish, uphold, and advance the standards of qualification and competence of the television cameraman. The GTC Web site is www.gtc.org.uk.

**guillotine; ~ splicer** *n.* A type of film splicer that produces butt splices using un-perforated splicing tape, including straight splices between frames for picture film or diagonal splices for sound film. The guillotine splicer perforates the tape as part of the splicing process. *Compare* **cement splicer; tape splicer.**

**Gulf+Western** *n. obs.* A U.S.–based media conglomerate founded by Charles Bluhdorn in 1958 that purchased Paramount Pictures in 1966 and Desilu in 1967. The entire company changed its name to Paramount Communications, Inc. in 1989, and was later purchased by Viacom in 1994.

**gun mic** *n. See* **shotgun microphone.**

**gutless deuce** *n.* A 1K (1,000-watt) spotlight with a Fresnel lens. *See* **1K.** *Compare* **deuce.**

**guy in a suit** *phr.* The traditional approach to creature effects involving an actor in a rubber suit.

**guy wire; guy rope** *n.* A supporting cable or rope attached near the top of a tall object (such as to the collar of a mombo combo stand) and anchored to the ground some distance from the object's base. *Compare* **anchor spike.**

**A guy rope showing the mounting clip and loop used to attach the rope to an equipment stand and anchor spike, respectively (courtesy Matthews Studio Equipment, www.msegrip.com).**

**GV** ABBR. *n.* Graphic Violence. *See* **V-Chip.**

**gyro head** *n.* A camera mount that resists the transfer of unwanted motion from an unsteady surface to the camera thanks to a gyroscope-based stabilization system. Not as advanced, or effective, as a

gyro-stabilized camera system. [Clipped from *gyroscope*, coined in 1852 by French engineer Jean Bernard Leon Foucault.] *Compare* **fluid head; friction head; gear head; gimbal head.**

**gyro-stabilized camera system** *n.* An advanced gyroscope-based camera mount that holds the camera steady when it is mounted to an unsteady platform such as a boat, airplane, or helicopter. *Also* **SpaceCam; Tyler helicopter mount.** *See* **aerial mount.**

**gyroscope; gyro** *n.* A rotating wheel that resists motion in the direction of its axis of rotation. This property can be exploited in the construction of a gyroscope-based stabilizer or direction control. [Coined in 1852 by French engineer Jean Bernard Leon Foucault.]

**H and D curve** ABBR. *n.* [A regionalism of the U.K. An initialism of *Hurter & Driffield curve*.] *See* **characteristic curve.**

**H.261** *n.* An ITU video compression standard developed for video teleconferencing systems and videophones. H.261 was designed for use over ISDN lines and so supports various data rates in multiples of 64 Kbps. It uses DPCM (differential pulse code modulation) analog-to-digital conversion and DCT (discrete cosine transform) compression to produce 352 × 288 (CIF) or 176 × 144 (QCIF) resolution images. *Compare* **Px64.**

**H.263** *n.* An ITU video compression standard based on H.261 with enhancements that improve video quality using connections linked by modems. In addition to the CIF and QCIF resolutions supported by H.261, H.263 also supports 128 × 96 (SQCIF), 704 × 576 (4CIF), and 1408 × 1152 (16CIF) resolutions.

**H.264** *n.* The ITU-T designation for the digital video encoding standard jointly developed with ISO/IEC. *See* **MPEG-4 AVC.** *Compare* **VC-1.**

**Haas effect** *n.* A phenomenon in human hearing where the direct (incident, or original) sound and early reflections (echoes that closely follow the direct sound) are perceived as a single sound. This is a type of sensory inhibition where the listener's response to the direct sound inhibits a separate response to the reflections.

Early reflections are those echoes that arrive at the listener within about 35 ms of the direct sound. If they are not more than about 10dB louder than the direct sound, then the listener will hear them as a single sound originating from the same source. If the reflections are more than 10dB louder, or the delay is greater than about 35 ms, then the listener will perceive the reflections as distinct echoes.

[An eponym, after *Helmut Haas*, who first described the phenomenon in his doctoral dissertation "Über den Einfluss eines Einfachechos auf die Hörsamkeit von Sprache" (1949).] *Compare* **precedence effect.**

**hack** SLANG *n.* An epithet for a director, writer, or producer who turns out mediocre, uninspired work and is motivated more by money than artistic expression.

According to a January 25, 2004 *Los Angeles Times* article, "[Buena Vista president Nina] Jacobson had in fact only one hard and fast rule that she instituted when she took over production: 'NO HACKS.'"

**USAGE:** Potentially offensive to those to whom it reasonably applies.

[Clipped from *hackneyed*.] *Compare* **screen hack.**

**hair in the gate** *n.* Called out by a camera assistant (AC) to indicate that nothing on the set should be disturbed since some sort of debris (dust, a flake of film emulsion, occasionally even a hair) has been found in the camera gate. Since it is impossible to know to what extent this has marred the footage shot since the last time the gate was checked, one will generally go back and re-shoot all of the intervening material. Only directly applicable when shooting on film, but may be used to indicate other sorts of camera defects when shooting on video. *Compare* **check the gate.**

**hair light** *n. See* **back light; rim light.**

**haircut** *n.* Composing a shot so that the top edge of the image frame touches the top of an actor's head, cutting off some of the hair but leaving the face. *See* **give him a haircut.** *Compare* **headroom.**

**hairstylist; hairdresser** *n.* One who styles, colors, and cuts an actor's hair and hairpieces (toupees, wigs, extensions, etc.). The consistent condition of an actor's hair can be an important element in a work's continuity from shot to shot and scene to scene, particularly when the elements of a work are filmed out of order. *Compare* **makeup artist.**

**Hal Roach Studios, Inc.** *n. obs.* A Hollywood-based motion picture production company founded by Hal Roach in 1915.

**Lilyan Irene responds to the predicament that (Stan) Laurel and (Oliver) Hardy have once again gotten themselves into in Hal Roach Studios' *The Music Box* (1932) (courtesy Heritage Auctions, www.ha.com).**

Hal Roach Studios is best known, along with its chief rival at the time, Mack Sennett's Keystone Studio, for silent short comedies. Roach began in Hollywood as an extra and stuntman. He partnered briefly with Harold Lloyd, producing and sometimes directing Lloyd in the Lonesome Luke series of shorts. In the 1920s, Roach began producing Our Gang and Laurel & Hardy shorts. The company was strictly a production company, contracting its distribution first to Pathé, then to MGM, and finally to United Artists. (Walt Disney did a similar thing, first through United Artists and then RKO.) Hal Roach Studios won two Oscars for their comedy shorts, one for Laurel & Hardy's *The Music Box* (1932)—the first Oscar awarded for a short subject—and the other for Our Gang's *Bored of Education* (1936). Roach's first feature film was Laurel & Hardy's *Rogue Song* (1930). Our Gang's only feature film was *General Spanky* (1936). In 1938, Roach stopped producing shorts to concentrate on features and sold the Our Gang series to MGM. 1939's *Of Mice and Men* marked the company's move into dramatic productions, a significant departure from its long history of comedies. In 1948, the company shifted its focus to television, most famously producing *Amos 'n' Andy* (1951–1953). Hal Roach retired in 1955 and the studio went bankrupt in 1959.

**halation** *n.* The effect produced when light from a particularly bright portion of the frame reflects off the film base and exposes the neighboring emulsion from the back. Bright areas in the image will bleed light along the edges of dark areas, causing a halo-like effect. *Compare* **antihalation; edge fog; irradiation.**

**half apple; ~ box** *n.* A wooden box enclosed on all sides, constructed to the same dimensions as a full apple box, but 4" high rather than 8". Like an apple box, a half apple is used as a platform when something must be higher than it would otherwise stand or as a base to which a light or equipment mount is secured. Half apple boxes are fully enclosed so they cannot be used to store or carry other items. *Compare* **eighth apple; pancake; quarter apple.**

**From left, full, ½, ¼ and ⅛ apple boxes (courtesy Matthews Studio Equipment, www.msegrip.com).**

**half basso; ~ block** *n. See* **basso.**

**half blue** *n.* A type of color-correcting lighting gel. *Compare* **CTB.**

**half broad** *n. See* **single broad.**

**half double** *n.* A scrim frame where half the open space is covered by a double scrim and the other half is empty. *Compare* **scrim set.**

**half duplex** *mod.* A communications channel with the ability to transmit in only one direction at a time, alternating between directions of transmission in order to achieve two-way communications. *See* **simplex.** *Compare* **duplex.**

**half-horizontal resolution** *n.* An MPEG-2 file with half the normal horizontal resolution to create lower data rate (smaller) files. When displayed, the video is stretched by the MPEG player to simulate full resolution. Image quality is sacrificed in the process since half of the original image is simply discarded. *Also* **HHR.** *Compare* **video scaling and interpolation.**

**half-inch four-track; ½" 4-track** *n.* Analog audiotape that is ½" wide and can accommodate three audio tracks and a separate time code control track.

**half-inch video** *n.* VHS, based on its standard ½" tape width; can reference either the VHS videocassette or the equipment that uses it. *Compare* **three-quarter inch video.**

**half-load** *mod.* A cartridge (bullet) with half the normal amount of gunpowder. It will still produce a loud report and bright flash, but with less chance of injury to bystanders. If there is no bullet at the tip of the cartridge, then this is a half-load *blank*, or *blank cartridge*. *Compare* **full-load; quarter-load.**

**half loop** *n.* The path taken by videotape as it is wrapped around the read/write drum in certain videotape recorders; the length of tape wrapped around the drum at any given time in a videotape recorder that uses a half loop. *Compare* **alpha loop; omega loop.**

**half orange** *n.* A type of color-correcting lighting gel. *Compare* **CTO.**

**half scrim** *n.* A scrim frame where half the open space is covered by a wire mesh and the other half is empty. *Compare* **half double; half single.**

**half-sheet; ~ poster** *n. obs.* Promotional posters printed on card stock or heavy paper and measuring approximately 22" wide by 28" tall or 13" wide by 40" tall; literally, half of a one sheet poster divided either horizontally or vertically. See illustration with one sheet entry. *See* **display.**

**half silk** *n.* White silk cloth used to soften light, usually attached to a frame. A half silk blocks half as much light as a standard silk. Also available in quarter silk. *Compare* **overhead kit.**

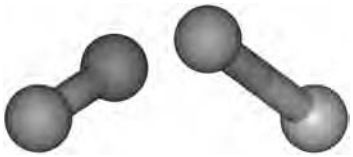
**half-silver mirror** *n.* A special type of mirror that is covered on one side with a partial coat of reflective silver or aluminum so that half the light striking the mirror is reflected while the other half passes through. Half-silver mirrors are used in a variety of ways, including the production of in-camera composite images. *Also* **fifty/fifty mirror; part-silver mirror; two-way mirror.** *Compare* **beam-splitter; Blue-Max; front-silvered mirror; Schüfftan process.**

**half single** *n.* A scrim frame where half the open space is covered by a single scrim and the other half is empty. *Compare* **scrim set.**

**half-space loading** *n.* The placement of a loudspeaker against a wall or other hard, reflective surface. This configuration typically improves the performance of the loudspeaker, enabling a wider dynamic range as well as improving the amplitude response of the speaker.

**half stop** *n.* One half of an *f*- or T-stop. *Compare* **full stop.**

**half-time** *n. See* **alla breve.**



**Sodium chloride, left, and silver chloride (illustration by Bryan Theis).**

**halide** *n.* A binary mineral compound consisting of a halogen and another element, such as one of the Group I metals: lithium (Li), sodium (Na), potassium (K), rubidium (Rb), and cesium (Cs). Many of the halides are metallic salts, such as sodium chloride (NaCl, or table salt). The most important halide in photography is silver halide, the light-sensitive compound in film emulsion. The most common silver halides are silver chloride (AgCl), silver bromide (AgBr), and silver iodide (AgI). *Compare* **silver halide.**

**halo** *n.* A dark area surrounding an unusually bright object, such as a specular highlight, caused by exceeding the maximum exposure level in a tube-based video camera. (With certain camera tube operating adjustments, a white area may surround dark objects.)

**halogen** *n.* One of the non-metallic elements in Group VIIa of the periodic table just to the left of the noble gases, including fluorine (F), chlorine (Cl), bromine (Br), or iodine (I). Astatine (At), formerly known as alabamine, is also a halogen but it is radioactive and generally unstable so it is rarely used. [Coined by Swedish chemist Jöns Jakob Berzelius as a blend of the Greek *hals* or *hal-* (meaning sea or salt) and *-genes* (meaning born), to mean giving birth to salt.] *Compare* **xenon.**

**halogen bulb; halogen lamp** *n.* A quartz lamp filled with a halogen gas to prolong the life of the tungsten filament. As tungsten evaporates from the filament during use, the halogen gas promotes the re-depositing of the tungsten vapor back on the filament. This process requires very high temperatures inside the lamp (250°C or higher). Otherwise, the vapor will deposit on the interior of the glass lamp, causing it to blacken and dim the light produced by the lamp. *See* **quartz bulb.**

**halogen gas** *n.* A gas containing one or more of the halogens. Used to fill various types of electric lamps. The gas will not combust and prolongs the life of the luminous element.

**halogen light** *n.* A light with a halogen-filled quartz lamp. *See* **quartz light.**

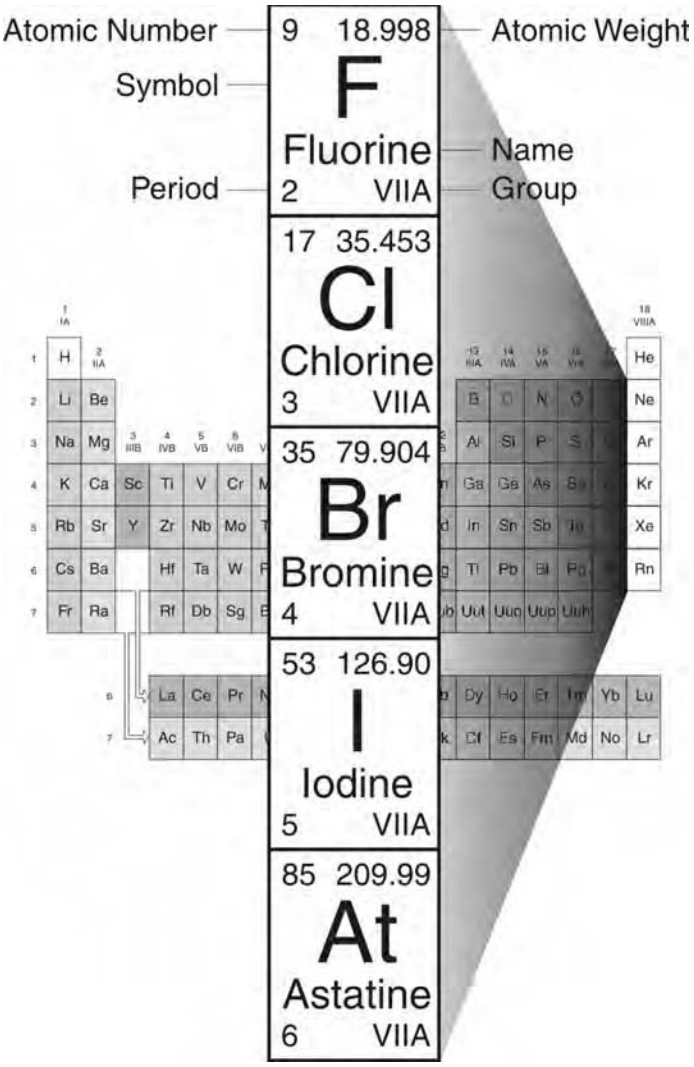
**halogen metal incandescence** *n. See* **HMI.**

**[1]hammer** *n.* A hand tool designed for striking or pounding, all too often used for driving screws into wood. A hammer probably has more nicknames than any other tool used for set construction, including American screwdriver, bolt-driver, Chicago screwdriver, Mexican speed wrench, one inch spade bit, Union screwdriver, and the world's oldest screwdriver. *Compare* **adjustable ball-peen hammer; sledgehammer.**

**[2]hammer** *n.* A grip, especially one who performs miscellaneous tasks on set. *Compare* **board whacker.**

**Hammer Film Productions Limited; Hammer Films** *n.* An independent British production company best known for its string of Gothic horror films of the 1950s and 1960s, many starring Peter Cushing and Christopher Lee and all shot in particularly lurid color. Over the years, Hammer has produced more than 200 motion pictures and television programs. On January 31, 2000, the company was acquired by a private investment group. The Hammer Films Web site is www.hammerfilms.com.

**hammerspace** *n.* A stylized anime story cheat; the mysterious place from which anime characters can pull — and one presumes store — var-




**The halogens in the periodic table of elements.**

ious bulky items like hammers, weapons, etc. When the item is needed, a character simply draws it forth even though it was clearly not present earlier. In live-action, the use of hammerspace would be considered a continuity error, while in anime it is often used for comedic effect. [After the hammers that female anime characters often use with comic effect to dissuade the unwanted advances of male anime characters.]

**hammock** *n.* A television program with a low independent draw slotted between two hit shows, often used to launch a new program. *Compare* **big planet; satellite hit.**

**hammock hit** *n.* A successful television program that owes its strong ratings more to the programs that come immediately before and after than to its independent appeal.

**HANC** ABBR. *n.* **1.** Ancillary metadata carried in the horizontal blanking intervals of a digital television signal. **2.** The data space located in the horizontal blanking interval where such packets are carried. [An acronym of *Horizontal ANcillary Data.*] *Compare* **VANC.**

**hand** *n.* An agent, servant, or laborer trained or competent for special service or duty. *Compare* **stagehand.**

**hand camera** *n. See* **handheld camera.**

**hand cue** *n.* A hand gesture used as a visual cue to begin an action. *Compare* **voice cue.**

**hand-held** *mod. See* **handheld.**

**hand-held media player** *n. See* **PMP.**

**hand model** *n.* A model whose hands and wrists are the only part photographed. Used mostly in commercial advertisements where a handheld item is presented, such as jewelry or beverages being poured or picked up. *Also* **parts model.**

**hand prop** *n. See* **action prop; prop.**

**hand shoes** *n.* Leather gloves.

**hand splicer** *n.* A manual device used to produce tape splices.

**hand truck** *n.* A traditional furniture or appliance dolly. *Also* **steve-a-door.**

**A Magliner 111-A-815-C5 Gemini Sr. hand truck in various configurations (Courtesy Magline, Inc., magliner.com).**

**handheld; hand-held** *mod.* **1.** A camera that is held in the hands (usually resting on the shoulder) by the operator rather than sitting on a tripod or other fixed mounting. Handheld shots tend to be unsteady — in some cases this tendency is exaggerated for effect. Handheld photography is common in documentary filmmaking and television newsgathering. Shots using a Steadicam or similar stabilization device are not considered handheld. **2.** Any equipment that is operated while holding it with one's hands rather than fixing it in place.

**Director of photography Jason Cochard shooting handheld on the set of *Yesterday Was a Lie* (2008) (photograph by Geno Nicholas, © Helicon Arts Cooperative).**

**handheld camera** *n.* A film or video camera that is light enough for handheld use. *Also* **hand camera.**

**handholding support** *n.* A camera support specifically designed for handheld use.

**handlebar mount** *n.* A camera mount with two handles (one to the left and one to the right of the operator, reminiscent of the handlebars of a bicycle) for additional control of the camera. Generally used in combination with a fluid or friction head or a shoulder brace.

**A handlebar mount atop a tripod (courtesy Matthews Studio Equipment, www.msegrip.com).**

**handles** *n.* **1.** Extra frames added at the beginning and ending of each shot as a safety measure when producing a visual effect shot, to provide for invisible

splices when a film's negative is conformed into A and B rolls, etc. The exact number of frames will vary depending on the application.

Frame handles serve several purposes:

- They allow for invisible splices (zero cut) in the final release print of 16mm or full frame 35mm film since the printing light never exposes a frame that contains a splice.
- They help avoid printed-in dirt. The cement may flake off a splice and stick to the film, causing a visible flaw in the resulting print. If the splice is separated from the area being printed by several frames, there is less chance that debris will contaminate the final image.
- They ensure that the printer's registration pins are never engaged in a spliced frame during opticals, blow-ups, and other critical transfers. This makes for a more stable image since the sprocket holes in the spliced frame may not be of precisely the correct size, shape, or position.

When preparing cement splices (negatives are always spliced with cement rather than tape since it produces a more durable bond) an extra frame is always included with 16mm and smaller formats —½ at the beginning and ½ at the end — to allow for the fact that a frame is consumed by the splice itself. Frame handles are extra frames at the head and tail of each shot in excess of this. Keeping track of the desired cut points, the actual splice points, and the length of leader required to offset the shot in the other roll, makes conforming a negative with handles more complex then simply producing a standard A/B roll negative. Therefore the process is generally more expensive.

**2.** Sound sections between words in a production track that enable the re-recording mixer to cross-fade smoothly between shots with different backgrounds and/or room tones. *Also* **checkerboard cutting; frame handle.**

**handmade film** *n. Also* **non-camera film.** *See* **direct animation.**

**handy clamp** *n. See* **grip clip.**

**hang** *v.* To play back a given sound element during a mixing session to add it to the mix: *We won't premix the Foley, but will hang it at the final mix instead.* [A reference to the days of analog tape when one had to hang a reel on a tape recorder before it could be played.]

**hanger** *n.* A device that is suspended from a pipe grid to provide one or more attachment points for hanging lights.

**hanging miniature** *n.* An in-camera set extension technique where miniature set elements are suspended in front of the camera so they appear to complete actual structures on the set. Hanging miniatures require careful preparation to match the size and perspective of the background image. The camera cannot move as much as with a glass shot, but the hanging miniature is easier to light properly and can give a greater sense of three-dimensional reality than a two-dimensional matte painting. Now largely replaced by computer-based 3-D set extensions.

**hanging weekend** BUSINESS *n.* The final weekend at the end of a film's run when the film does not also play during the week. Technically, since the weekend is included in the week, the week's box office results will be identical to the weekend's results, but this shortened week is often not reported separately. This leads to a weekend without a reported week at the end of the run.

**hangover** *n.* The sound resonance that continues in a loudspeaker cone after the input signal has stopped. *Compare* **damping factor; impulse response; ringing.**

**happening** *n. obs.* A performance that involves spontaneous audience participation; generally limited to the mid 1960s through the early 1970s. For example, *Flicker* (1965) is a 30-minute short film that consists of alternating segments of clear and opaque leader that create a changing pattern of flashing white light and total darkness, accompanied by a blaring soundtrack. The audience soon discovers that this creates a strobe light effect, which breaks up their movements into a series of frozen images and they begin to act out little scenes for one another. Thus, the film's presentation becomes a happening.

**Happy Head** *n.* The trade name for a brand of grip head. *See* **Hollywood head.**

**happy talk news; happy news** SLANG *n.* A pejorative reference to the eyewitness or action television news formats in which the field reporters and news anchors engage in pointless ad-libbed banter between the news stories, often in bad taste as light jokes follow tragic stories. This format has perhaps reached its pinnacle with *Good Day LA* (1993–), co-anchored by Steve Edwards, Dorothy Lucey, and Jillian Barberie. The banter of happy talk news is spoofed in segments appearing within *Family Guy* (1999–) featuring news co-anchors Tom Tucker and Diane Swanson. [Coined in the 1970s.] *Compare* **hard news; soft news.**

**hard** *mod.* **1.** Having high contrast. Often used to describe a scene, negative, or print. The opposite of soft or low contrast. **2.** Having sharply defined shadows. Generally applied to lighting. **3.** Permanently fixed or embedded, such as hard subtitles that are burned into an image.

**hard clipping** *n.* A form of audio signal clipping where the edges of the clipped waveform are quite sharp. Hard clipping sounds harsh to the ears and stresses tweeters more than soft clipping because it contains more high frequency energy. *Compare* **soft clipping.**

**hard-core** *mod. See* **hardcore.**

**hard cut** *n.* **1.** A shadow with clear or distinct edges cast by a flag placed in front of a light. The more focused the light and the farther the flag is set from the light source, the harder the cut. **2.** A sudden transition from one scene to the next, lacking any stylized elements such as fades, wipes, etc.; an immediate cut to black without any intervening transitional elements. *Also* **sharp cut.** *Compare* **soft cut.**

**hard cyc** *n.* A cyclorama that is fixed in place, rather than temporary or portable.

**hard disk recorder** *n. See* **HDR.**

**hard disk recording** *n.* A system where the data is recorded to a computer hard disk rather than a magnetic tape. *Compare* **non-linear recording.**

**hard-edged light; hard edge light** *n.* A beam of focused light with a clear, sharply-defined border. *Compare* **soft-edged light.**

**hard-edged matte; hard edge matte** *n.* A matte with clear, sharply-defined borders, cleanly separating the foreground and background elements. Hard-edge mattes are easy to produce, but must be precisely aligned. *Compare* **soft-edged matte.**

**hard-edged wipe** *n.* A wipe with a clear, sharply-defined dividing line between the incoming and outgoing images.

**hard floor** BUSINESS *n.* A pre-defined minimum amount due, expressed as either a set amount or a percentage (such as a percentage of gross weekly box office) that is fixed in advance and does not change according to circumstance. For example, hard floors may be incorporated into exhibition agreements (where the distributor is guaranteed a minimum percentage of the total box office receipts) or a distribution contract (where the producer or some other net profit participant is guaranteed a minimum percentage of the distributor's gross). *Compare* **gross floor; soft floor.**

**hard-front camera** *n.* A camera that can accommodate only one lens at a time. Most contemporary film and video cameras are of this type. *Compare* **turret.**

**hard light** *n.* **1.** A lamp that provides focused light with sharp shadows. **2.** Direct light that creates bright highlights and dark shadows. *Compare* **soft light.**

**hard matte** *n.* **1.** A film shot with a cropped aperture plate (an aperture mask) in the camera so that the image area on the negative does not take up the full frame. **2.** A release print produced with an image mask so that the image area on the print does not take up the full frame or so that it is a different aspect ratio than the camera-original negative. *Compare* **soft matte.**

**hard news** *n.* Traditional factual news coverage of current events and topical matters of local, national, and international interest, as opposed to soft news, which tends to focus on fashion, the arts, human interest, weather, sports, etc.

**hard porn** *n. See* **hardcore pornography.**

**hard R** *n.* An exploitive work that falls just within the upper bounds of what is permissible in an R-rated work, as determined by the MPAA's Classification and Rating Administration. *See* **softcore pornography.**

**Hard Rock** *n.* ABC's corporate headquarters in New York City. So named because it was the perennial third place U.S. network at the time. [Industry trade paper jargon coined by *Variety*.] *Compare* **Black Rock; Thirty Rock; Three Rocks, The.**

**hard set** *n.* A set that exists in the physical world, as opposed to one created using a computer. *Compare* **virtual set.**

**hard subtitle** *n.* A subtitle that is burned into, or otherwise made a permanent part of, an image. *Compare* **soft subtitle.**

**hard ticket** *n.* Assigned seating rather than open seating; reserved seat sales where a patron may select from any of the available seats.

Roadshow pictures through the early 1970s often employed hard ticket sales during their exclusive first run engagements in major markets. The popularity of the wide release led to the end of this practice in theatrical exhibition, though it has enjoyed a recent resurgence at premium theatrical venues such as the ArcLight Cinemas in Hollywood.

*Also* **reserved seat engagement.** *See* **reserved admission engagement.**

**hardcore; hard-core** *mod.* Something that is well beyond what is normally accepted; as extreme as it can be. Usually used in reference to genre or exploitation works that focus on violence or sex, but also used in other contexts: *Alan is a hardcore fan of westerns. Compare* **softcore.**

**hardcore pornography** LEGAL *n.* A sexually graphic or explicit work (rather than a merely suggestive work) that is specifically intended for adult audiences. The dividing line between softcore and hardcore pornography remains largely a matter of opinion and community standards, but as U.S. Supreme Court Justice Potter Stewart said, "I shall not today attempt further to define the kinds of material I understand to be [hardcore pornography]; and perhaps I could never succeed in intelligibly doing so. But I know it when I see it." *Also* **hard porn.**

**harden** *v.* To focus a light so that it produces more clearly defined shadows. *Compare* **soften.**

**hardener; hardening bath** *n.* A component of the fixing solution used during film processing to harden the emulsion and make it more resistant to damage.

**hardmark** *n.* A fixed object or piece of adhesive tape used as an actor's mark. Generally placed by an assistant camera operator.

**hardness** *n.* A sound frequency response problem introduced by a system component: *There's a hardness in the lower treble. Compare* **glare.**

**hardtop** *n.* An indoor movie theater, as opposed to a convertible, or drive-in, movie theater: *The number of hardtops is on the rise, though the number of convertibles continues to fall.*

**hardware; HW** *n.* A physical device, often used to create and communicate with media, including televisions, radios, computers, game consoles, movie projectors, telephones, etc. and the various cables that connect such devices. Hardware enables messages stored on software to pass from a sender to a receiver.

**USAGE:** Although pencils, printing presses, and motion picture screens are also technically hardware, the term is most often used to refer to electronic devices.

*Compare* **software; technology tools.**

**Hargrave** *n.* [An eponym, after the brand of clamps of the same name manufactured by The Cincinnati Tool Company.] *See* **grip clip.**

**harmonic** *n.* **1.** A secondary and less distinct musical note at a frequency that is a whole number multiple of the primary note. **2.** Any secondary wave whose frequency is a whole number multiple of the frequency of a primary wave, including sound waves, radio waves, etc.

For example, if the fundamental frequency of a sound is 440 Hz, then the first two harmonics are 880 Hz and 1.32 kHz. A harmonic is the same as a partial where the partials exhibit the property that the overtones are mathematical multiples of the fundamental frequency. A pure sine wave has no harmonics, while a square wave consists of a fundamental frequency and all of its odd number harmonics.

*Also* **overtone.**

**harmonic distortion** *n.* The displacement of energy from a single frequency to its harmonics such that the frequencies present in the output signal that were not present in the input are whole number multiples of one of the original frequency (2 × the original frequency, 3 × the original frequency, and so on). *Also* **granulation.**

**harmonic envelope** *n.* The natural decay over time of the harmonics of the sound produced by a musical instrument.

**harmonic related carrier; HRC** *n.* A method of spacing television channels on a cable television system using set increments so that each channel carrier frequency is harmonically related to a common frequency reference.

**harmonic series** *n.* A set of all of the frequencies that are a whole number multiple of the frequency of the lowest tone, or fundamental frequency. Humans perceive a harmonic series as a single pitch whose tonal quality is determined by the exact mix of related harmonics present.

**harmony** *n.* A system or combination of things intended to form a connected whole; a succession of chords according to the rules of progression and modulation. *Compare* **melody.**

**harness** *n. See* **yoke.**

**Harry** *n. obs.* The trade name for the world's first all-digital video editing suite, developed by Quantel. *Compare* **Paintbox.**

**Harry Selby** *n. See* **Alan Smithee.**

**hash; ~ value** *n.* The unique number generated by a hashing algorithm. Hash values are often used to identify a particular piece of digital content or to verify that the content has not been modified in any way since the original hash value was calculated. (The extent of the modification necessary to produce the same hash value from a different version of the original content would be so extensive as to render the modified version unrecognizable.) *Also* **digital signature; message digest.** *See* **fingerprint.**

**hash algorithm; hash function** *n.* The method by which a variable-length (and often quite large) digital input is converted into a fixed-length (and often comparably short) digital output, or hash. The hash value is statistically unique, meaning that it is unlikely that two different inputs would produce the same output, allowing the hash value to be used as a digital fingerprint.

**hash mark; hashmark; number sign; pound sign; sharp; #** ABBR. *n.* **1.** Number. For example, "#1 wood clamp" is equivalent to "number one wood clamp." **2.** Pound. For example, "#6 sash cord" is equivalent to "six pound sash cord." **3.** Hash mark. Used in television ratings reports to indicate a program whose ratings were too low to accurately report. (Not generally considered a good thing.) **4.** A glyph used to represent a non-alphabetic symbol. **5.** A cue mark scratched onto a release print by the projectionist. **6. ♯:** Sharp sign. Used to indicate that a musical note should be played one half step higher than normal.

**hashing** *n.* Using a computer algorithm (such as MD5 or SHA) to generate a numeric value (the hash value) that uniquely identifies a piece of digital content.

**HAVi** ABBR. *n. See* **Home Audio/Video Interoperability.**

**Hawthorne effect** *n.* In industrial psychology, the changes in human behavior caused by being observed — particularly when the subject changes its behavior to match what the observer is expecting. This effect illustrates one of the central conundrums of documentary filmmaking and news gathering: How much of what is observed would have occurred in exactly that same way had the filmmaker not been present? [An eponym, after the *Hawthorne* works of the Western Electric Company in Chicago, Illinois, where the effect was first observed.] *Also* **observer effect.** *Compare* **Heisenberg's uncertainty principle; subjective reality.**

**Hays Code** *n.* [An eponym, after *William "Will" Harrison Hays*, president of the Motion Picture Producers and Distributors of America (MPPDA) at the time of its inception.] *See* **Motion Picture Production Code.**

**Hays Office** *n.* [An eponym, after *William "Will" Harrison Hays*, the first president of the Motion Picture Producers and Distributors of America (MPPDA).] *See* **Motion Picture Producers & Distributors of America.** *Compare* **Association of Motion Picture Producers.**

**haystack filter** *n. See* **bell filter.**

**haze** *n.* **1.** A light vapor or smoke in the air which more or less impedes vision, with little or no dampness; a much thinner, longer-lasting artificial fog. **2.** A very light photographic fog; an overall density in the negative image caused by unintentional exposure to light or unwanted chemical activity during processing. *Compare* **fog; haze machine.**

**haze filter** *n. See* **haze lens; UV filter.**

**haze lens** *n.* A lens or lens filter that produces a soft focus. *Also* **haze filter.**

**haze machine** *n.* A special fog machine that produces haze. Rather than appear as billowing clouds of white fog, haze may be difficult to see, but its thinly dispersed aerosol particles can make beams of light visible (such as the sun streaking in through a window in an old library).

**Hazeltine** *n.* **1.** The trade name for a brand of video color analyzer used in motion picture color timing. **2. hazeltine:** The generic name for a video-based color timing device (much the same as using Hoover for vacuum cleaner, Kleenex for facial tissue, or Xerox for photocopier). *See* **video color analyzer.**

**HBI** ABBR. *n. See* **horizontal blanking interval.**

**HCU** ABBR. *n. See* **head close-up.** *Compare* **script abbreviation.**

**HD** ABBR. *n. See* **high definition.** *Compare* **LD; SD.**

**HD D5** *n.* A high definition version of the professional-grade D5 component digital video recording standard, developed by Panasonic.

HD D5 supports SMPTE 259M/292M or ITU-R 709 video input (with an optional ITU-R 601 input) and records 4:1 intra-field compressed 22:11:11 10-bit digital video sampled at 720p, 1080i, or 1080p. Supported frame rates include 23.98p, 24p, 25p, 29.97p, 30p, 50i, 59.94i, and 60i (at 1920 × 1080 pixels) and 59.94p and 60p (at 1280 × 720 pixels) as well as standard definition 525 and 625 lines formats compatible with NTSC and PAL, respectively. HD D5 uses the same ½" tapes as D5 (and D3). *Also* **D5-HD.**

**HD-DVD** ABBR. *n. obs.* The trade name for the Advanced Optical Disc (AOD) specification — a next-generation DVD standard that supported high definition (HD) video and the larger storage capacity that HD material requires, developed mainly by NEC and Toshiba. On February 19, 2008, Toshiba announced plans to halt production of HD-DVD players, effectively putting an end to the format.

HD-DVD used a 405-nanometer wavelength blue-violet laser instead of the traditional 650-nanometer DVD red laser. The smaller laser wavelength allowed the disc to use smaller pits and tighter tracks. Therefore, it could fit more data on the same size disc. AOD supported 15 GB in a single-layer configuration, 30 GB in a double-layer, and 45 GB in a triple-layer. This capacity is sufficient for two to six hours of HDTV content on a single disc. Although AOD had less storage capacity than Blu-ray, both formats held about the same amount of material because AOD applied higher compression rates to the video. Both standards supported MPEG-2, MPEG-4, AVC, and VC-1 format video and AACS (Advanced Access Content System) content encryption/access controls.

Two variants of the HD-DVD format developed by Memory-Tech and Toshiba included DVD Twin and a single-sided, three-layer format. DVD Twin, introduced in 2004, was a single-sided, two-layer format that supported traditional DVD programming on one layer and HD-DVD programming on the other layer, providing 4.7 GB of DVD storage (equivalent to a standard single-sided DVD) and 15 GB of HD-DVD storage. The tri-layer format, announced in September 2006, supported two DVD layers and one HD-DVD layer or one DVD layer and two HD-DVD layers. This provided either 8.5 GB of DVD storage (equivalent to two standard DVDs) and 15 GB of HD-DVD storage or 4.7 GB of DVD storage and 30 GB of HD-DVD storage.

The advantages of Blu-ray over HD-DVD include that it holds more data and transfers it faster (54 Mbps for Blu-ray vs. 36 Mbps for HD-DVD), but the HD-DVD format is less expensive to produce, giving HD-DVD the same sort of edge over Blu-ray that VHS had over Beta. It is difficult to be certain, but Sony's position as the champion of Blu-ray and the owner of a major Hollywood film studio along with the slower than expected consumer adoption of high def home video likely influenced Toshiba's decision to abandon the HD-DVD format.

[An initialism of *High Definition DVD*.] *Also* **DVD Twin.** *See* **Advanced Optical Disc.** *Compare* **Blu-ray.**

**HD format** *n.* An analog or digital video image that has greater visual resolution than is standard at the time. The specifics of what qualifies as high definition changes as technology improves. For contemporary video, high definition implies significantly greater than the NTSC or PAL standards of 480 or 576 lines of active picture resolution, respectively. *See* **high definition.** *Compare* **SD format.**

**HD mastering** *n.* The process of transferring a finished motion picture to high-definition video. *Compare* **feature mastering.**

**HD SDI; HDSDI** ABBR. *n.* A serial digital interface for HDTV component signals operating at a nominal data rate of 1.485 Gbps (gigabits per second) over coaxial or fiber optic cable. Defined in SMPTE 292M. Using two HD SDI channels in parallel can deliver a nominal 2.970 Gbps. [An initialism of *High Definition Serial Digital Interface*.] *See* **serial digital interface.**

**HDCAM** *n.* The trade name for a high definition, widescreen professional digital video variant of the Digital Betacam format that uses data conforming to the ITU-R 709 standard. Developed by Sony in 1997.

HDCAM records 22:11:11 (sometimes referred to as 4:2:2) 8-bit video with 1920 × 1080 pixels per image captured as 23.98p, 24p, 25p, 29.97p, 30p, 50i, 59.94i, or 60i video. HDCAM is recorded using a ½" cassette tape and supports up to 7:1 digital video compression and 4, 20-bit audio channels sampled at 48 kHz. HDCAM is marketed as a digital video alternative to 35mm film photography.

*Also* **HDW-500.** *Compare* **DVCAM; MPEG IMX; Sony CineAlta.**

**HDCAM SR** *n.* The trade name for an improved variant of the HDCAM format developed by Sony. It increases the HDCAM image sample size to 10 bits per pixel (up from HDCAM's 8 bits per pixel) and reduced the compression factor to 2.7:1 (down from HDCAM's 7:1). HDCAM SR records 22:22:22 (4:4:4) or 22:11:11 (4:2:2) video. *Compare* **DVCAM; MPEG IMX; Sony CineAlta.**

**HDMI** ABBR. *n.* A secure digital interface standard for audiovisual devices that supports video, audio, and data using a single all-in-one connector. The successor to DVI (digital video interface) in the consumer electronics industry. In Europe, HDMI is often called "digital SCART" in reference to its replacement of the analog SCART interface. [An initialism of *High-Definition Multimedia Interface*.]

**HDR** ABBR. *n.* A device that records audiovisual content to a hard disk rather than to a tape (such as a VCR would) or solid state media (as do some DVRs). [An initialism of *Hard Disk Recorder*.] *Compare* **DMP.**

**HDRI** ABBR. *n. See* **high dynamic range image.**

**HDTV** ABBR. *n.* **1.** Television with greater than standard resolution. The exact meaning of high definition changes over time. Today's high definition is tomorrow's standard definition.

In 1941, what is current standard definition NTSC television was called HDTV. At present, high definition typically means a video format with greater than 4:3 aspect ratio (typically 16:9), greater than NTSC or PAL video resolution (typically 720 or more lines per frame), and stereo or surround sound. High-definition signals can be interlaced (with two fields per frame) or progressive; analog or digital. Generally the interlaced HDTV formats have higher horizontal resolution than the comparable progressive formats.

**2.** The high definition portion of the DTV (digital television) standard, including 1080i and 720p formats with a 16:9 aspect ratio and multichannel CD-quality sound. The lower DTV resolutions (480i and 480p) are part of SDTV (standard definition television). Compared to standard NTSC television, the HDTV image has twice the luminance definition — both vertically and horizontally — and is twenty-five percent wider. All told, an HDTV picture contains five times more information than does the standard television picture. [An initialism of *High-Definition TeleVision*.] *See* **advanced television.** *Compare* **ATSC; SDTV; UHDTV.**

**HDV** *n.* **1.** High-Definition Video. **2.** The trade name for a high-definition digital video recording standard based on the DV cassette tape format that supports either 720p or 1080i video and MPEG-2 compression at either 19 Mbps or 25 Mbps. *See* **MPEG-2 HD.**

**HDW-500** *n. See* **HDCAM.**

**HE** ABBR. *n. See* **headend.**

**head** *n.* **1.** The beginning of the film or tape on a reel. The opposite of *tail*. **2.** The beginning of a shot, scene, sequence, or complete work. **3.** The mechanism on top of a tripod to which the camera is attached, including friction, fluid, gear, gimbal, and gyro heads. **4.** The device in a projector that converts the light shown through the optical sound track into electricity (which is then amplified and turned into sound); the projector's sound head. **5.** The component in a magnetic- or optical-based recording or playback device that physically records or reads the data, including the read/write head in a computer hard disk drive and the separate record and read heads in a video- or audio-tape recorder. **6.** A lighting fixture, specifically an electric light source that includes a lamp, reflector, housing, and power cable but not including the stand upon which it is placed. **7.** The highest-ranking person in a studio or studio department, such as the studio head or the head writer.

**head and shoulders close-up** *n. See* **close shot.**

**head block** *n. See* **head stack.**

**head book** *n. See* **agency book.**

**head cart** *n.* A rolling cart with pneumatic tires, designed to hold light fixture heads along with their associated barn doors, scrims, and lenses (if applicable). One end of the cart is often equipped to hold light stands or gel rolls. Head carts are generally divided into tungsten and HMI categories, based on the type of lighting fixtures they carry. *Compare* **cable cart; crate cart; distro cart; taco cart.**

**head clog** *n.* The loss of a portion of the picture content on a videotape caused by debris passing over the write head during recording. *Also* **tape clog.**

**head close-up** *n.* **1.** A close-up of someone's head, as opposed to a close-up of some other body part or an inanimate object. **2. HCU:** A script notation indicating a change to a head close-up.

**head electrician** *n. See* **gaffer.**

**head-end** *n. See* **headend.**

**head gap** *n. See* **gap.**

**head grip** *n. See* **key grip.**

**head leader** *n.* The leader attached to the start of a reel that provides a countdown to the first frame of the picture. Used by projectionists to time reel changeovers and to verify sound synchronization.

**head losses** *n.* Limitations in the frequency response of the signal a read/write head can read from or transfer to the recording media due to its design or construction.

**head of production** *n.* One who is in charge of physical production, overseeing a studio's filmmaking activities and production assets. Reports to the studio head (the person in overall charge of a studio). *Also* **production head.**

**head-on position** *n. See* **angled poster.**

**head-on shot** *n.* A shot composed so that the action moves directly towards the camera. Popular in 3-D photography as it shows off the 3-D effect and gives the filmmaker an opportunity to startle the audience. The Lumières' *Arrivée d'un Train en Gare* (*Arrival of a Train at the Station,* 1896) may be the first example of a head-on shot. One of its first uses in a fiction film came at

**The closing scene from Edison's *The Great Train Robbery* (1903), featuring a head-on shot of A.C. Abadie (as the Sheriff) emptying his revolver into the camera (Library of Congress American Memory collection).**

the end of Edwin S. Porter's *The Great Train Robbery* (1903) when the sheriff fires his revolver at the camera.

**head-on, tail-away** *n.* A sequence where the subject moves toward the camera and out of focus until the subject fills the frame, then away from the camera and back into focus for a more natural proportion within the frame. Often used as a transition where the subject changes or time passes at the point when the frame is blocked. *Compare* **natural wipe.**

**head out; heads-out** *mod.* When material is wound onto a reel so that the start is on the outside, ready to thread into a projector, tape player, etc.; the usual condition of a supply reel. For magnetic recordings, it is generally considered best for long-term storage to leave recordings tail out for minimum print-through. *Also* **head up; heads-up.** *Compare* **tail out.**

**head room** *n. See* **headroom.**

**head shield** *n.* A metal shield installed around as much of a magnetic read head as is possible to minimize distortion due to electromagnetic interference.

**head shot** *n. See* **headshot.**

**head slate** *n.* A camera slate that is recorded at the beginning of a take. The most common type of slate. *Compare* **tail slate.**

**head stack** *n.* The assembly of tape heads in a magnetic tape recorder. The head stack normally consists of an erase head, a record head, and a read head. *Also* **head block.**

**head up; heads-up** *mod. See* **head out.**

**head writer** *n.* One who is in charge of the writing team that works on an episodic television program. There may be several head writers, with one senior and a number of associates. Any staff writers report to the head writer(s). Soap operas often also employ breakdown writers who develop script outlines under the head writer's direction, in addition to the staff writers who then turn the outlines into scripts.

**headache** *phr. See* **heads up.**

**headend; head-end; HE; cable ~ ; master ~** *n.* **1.** The electronic control center of a cable television system, where incoming signals are received, amplified, converted, processed, and combined into a common cable, along with any original cablecasting, for transmission to subscribers. The system usually includes antennas, satellite downlinks, preamplifiers, frequency converters, demodulators, modulators, processors, and other related equipment. **2.** A central location on a cable network that is responsible for injecting broadcast video and other signals in the downstream direction. *Compare* **distribution hub; engine room; master headend.**

**headend router** *n.* The gateway between a cable television system and the Internet.

**[1]header; double ~ ; triple ~** *n.* A device added to the top of an equipment stand with a bar that extends to either side, providing mounting points at each end and one in the center.

A baby header attaches to a stand with a ⅝" (baby) mounting pin and provides a series of ⅝" pins for mounting additional equipment while a junior header attaches to a stand with a 1⅛" (junior) receiver and provides additional 1⅛" receivers. Generally used when there is some obstruction (a set piece, furniture, etc.) that prevents the stand from being placed directly beneath the equipment or when more than one piece of equipment must be mounted to the same stand. Keep in mind that this may make the stand off-balance and care should be exercised not to exceed the stand's rated weight capacity.

**From top, a junior triple header, baby triple header and baby double header (courtesy Matthews Studio Equipment, www.msegrip.com).**

*Compare* **offset; side arm.**

**[2]header** *n.* **1.** Protocol control information located at the beginning of a data unit. **2.** Identifying material attached to the head of reel one of a release print.

**headliner** *n.* An actor who is regularly top-billed.

**headphone box** *n. See* **cue box.**

**headphone mix** *n. See* **cue mix.**

**headphones** *n.* An audio receiver held to one or both ears by a headband. *See* **cans.**

**headroom; head room** *n.* **1.** The space between the top of the subject (such as the top of an actor's head) and the top of the frame; similar to *nose room*, but vertical rather than horizontal.

If one crops close to an actor's head, she gets a *haircut*. If too much headroom exists and one cannot also see the actor's feet, the actor could seem unusually short.

Giving more or less headroom is generally an aesthetic choice, but there are also some technical considerations. The same picture may be transferred to different media and cropped to different aspect ratios. Widening the aspect ratio will cut off the top and bottom of the frame, changing the amount of headroom given each actor and possibly cutting off someone's head. Video transfers trim top, bottom, and sides from the frame. Most camera viewfinders denote the *TV safe* area so the image can be properly composed for both a widescreen presentation as well as a standard video transfer.

**2.** The amount of additional signal above the nominal input level that can be accommodated by a system before clipping distortion occurs. **3.** The amount of latitude present in sound equipment above 0 VU (the manufacturer's maximum recommended operating volume). Analog recorders typically allow +6 to +15 above 0 VU without excess distortion. Some equipment may operate as high as +25 VU. Digital equipment cannot operate above 0 VU — anything above 0 is clipped and results in distortion. Therefore, digital equipment has no headroom. At the opposite end of the volume spectrum is the *noise floor*— the quietest sound that the equipment can handle. *Compare* **dynamic range.**

**heads of department; HoD; HOD** *n.* [A regionalism of the U.K.] *See* **keys.**

**heads-out** *n. See* **head out.**

**heads-up** *mod. See* **head out.**

**heads up; heads-up** *phr.* Called out to warn those nearby that something large or dangerous is about to be moved or that something has just fallen from overhead. *Also* **headache.** *Compare* **knee caps; Michael Jackson; [2]points; watch your back.**

**headshot; head shot** *n.* **1.** An image composed so the majority of the frame is filled with the subject's head. **2.** An 8" × 10" photograph of an actor, traditionally black-and-white and often with the actor's resume and contact information on the back. Headshots are essentially an actor's business card, left behind at auditions, sent to casting directors, etc. **3.** An autographed photograph of an actor given to a fan. *Compare* **actor's resume; comp card.**

**heart; ~ of the story** *n.* The emotion- or relationship-based story in a work with a conventional two-story structure. *See* **inside story.** *Compare* **spine.**

**Typical headshots (definition 2), generally printed with a resume on the back (courtesy Gabrielle Conforti, *gabrielle@farfallinafilms.com*; Chase Masterson, *www.chasemasterson.com*; and Desirae Klein).**

**heat** *n.* Particularly good buzz or strong box office performance: *When you have heat, you're hot.*

**heat filter; heat-absorbing filter** *n.* A clear filter used in a projector to block the heat from the projector lamp while allowing the light to pass through the film.

**heavy** *n.* **1.** A villain. **2.** An actor who specializes in playing villains. [After the practice in the early Silent Era of casting overweight actors as villains opposite trim and handsome heroes.] *See* **antagonist.**

**heel** *n.* The back end (towards the viewfinder) of the bottom edge (the foot) of the camera magazine. *Compare* **toe.**

**hefty baby** *n.* An aluminum baby stand with adjustable (Rocky Mountain) legs manufactured by Norms. With two risers, a hefty baby will extend from 47" to 9' 10". With three risers, it extends from 50" to 12' 10".

**Heisenberg's uncertainty principle; Heisenberg indeterminacy principle** *n.* In quantum mechanics, the inability to accurately measure two related facts concerning an elementary particle (such as its position and momentum) at the same time. This principle provides a useful metaphor for one of the central conundrums of documentary filmmaking and news gathering: What aspect of the subject does one choose to focus upon at any given time? Once that choice is made it precludes all other choices. [An eponym, after German physicist *Werner Heisenberg*.] *Compare* **Hawthorne effect; observer effect; subjective reality.**

**heist film** *n.* A caper film where a large, complex theft is at the center of the action, such as *The Hot Rock* (1972) or the aptly named *Heist* (2001). *Compare* **crime.**

**helical scan** *n.* A magnetic tape recording technique where the information is recorded in a series of short parallel tracks diagonally on the tape rather than in a single track down its length.

In a helical scan arrangement, the tape is wrapped around a large rotating drum that is set at an angle to the tape path. The record and playback heads are mounted on the drum, so they spin along with the drum as the tape moves passed. This allows the heads to move along parallel diagonal tracks on the tape at a much higher relative speed than the physical tape speed. This higher speed allows improved quality/greater data density per linear inch of tape than is possible using a more traditional horizontal scan technology. First developed for videotape recording by Ampex in 1961.

**helicopter mount; 'copter mount** *n. See* **gyro-stabilized camera system.**

**helicopter photography** *n. See* **aerial photography.**

**helm** *v.* To direct.

**helmer** *n.* Generally the director, but occasionally the producer. [Industry trade paper jargon.]

**hemp** *n.* Rope, typically ranging from ¼" to 1" in diameter, regardless of whether or not the rope is actually made from hemp fibers.

**henshin; ~ hero; ~ heroine** *n.* A character with a dual identity, a public identity without special powers and a secret identity with super powers. (The super powers are only available when the henshin character is in heroic form.) For example, He-Man, as Prince Adam, has no special powers, so he is a henshin hero, while Superman always has his super powers, even when in the guise of Clark Kent, so he is not a henshin hero. [Transliterated from the Japanese.] *Compare* **girl gang; sentai.**

**hentai; hentei** *n.* Adult-themed, generally pornographic, anime. [Transliterated from the Japanese. A colloquialism for *pervert*. Originally meaning *metamorphosis* or *transformation* and later *abnormal*.] *Compare* **ecchi; shounen-ai; yaoi; yuri.**

**HEO** ABBR. *n. See* **high earth orbit satellite.** *Compare* **²LEO.**

**herder** *n.* [After the AD's role as the director of crowds and extras.] *See* **assistant director.**

**hero** *n.* **1.** The principal character in a dramatic presentation; a courageous person; the protagonist. The hero usually represents good or moral behavior as opposed to the villain or anti-hero.

**USAGE:** Technically, *hero* refers to a male character (*heroine* for female), but more often the term *hero* is gender-neutral.

**2.** One who has given her life to something other than, or bigger than, herself. The hero often performs a physical act or sacrifice that benefits another or realizes a spiritual truth or physiological insight that is then shared with others. How one becomes a hero is not important: one may stumble upon a heroic journey completely unawares but then rise to the occasion, intentionally set out to perform a heroic task, or have a quest thrust upon oneself. **3.** The product featured in a commercial advertisement. Such props are specially prepared and are visually perfect. **4.** A prop that is specially prepared for close-up photography. The hero prop is made in addition to other, seemingly identical, versions of the same prop that are used for more practical purposes. For example, the hero car may look good but not drive well; the hero costume may not have the mobility of the stunt costume; etc.

**The hero (definition 4) hotdogs prepared for a cooking show.**

**hero archetype** ACADEMIC *n.* The struggle of the individual against opposing forces. Luke Skywalker is more archetypal hero than protagonist in the *Star Wars* films while Malcolm X is presented as a classic protagonist in the biopic *Malcolm X* (1992)—although the arc of Malcolm X's story is itself quite archetypal. Characters ranging from the Wicked Witch of the West in *The Wizard of Oz* (1939) to Darth Vader in *Star Wars* have embodied archetypal evil, working in opposition to the hero. *Compare* **anti-hero.**

**hero car** *n.* A picture car prepared for close-up photography. Picture cars may be modified for special purposes: the back half may be cut off so that the camera can conveniently photograph the front seat occupants, the car could be modified for stunt work, the exterior could be fit with a variety of camera and lighting mounts, etc. These modifications may

damage the appearance of the car requiring a separate car — the hero car — that is in pristine condition for shots where the car is featured (the "hero" of the shot). Multiple custom Batmobiles were built for *Batman* (1989). The hero Batmobile looked good, but "drove like a pig." The 2003 remake of *The Italian Job* showed three new MINI Coopers on screen, but the production actually used 32 MINIs, including 3 hero cars. Even at that, they employed a full-time body shop repairing cars damaged in stunts.

**heroes** *n.* The principal actors, as distinguished from their stand-ins. *See* **first team.**

**heroine** *n.* A female hero.

**hero's journey; hero's adventure** ACADEMIC *n.* The story-telling structure underlying most myths and legends as identified by mythologist Joseph Campbell in *The Hero with a Thousand Faces* (pub. 1949). According to Campbell, "A hero ventures forth from the world of common day into a region of supernatural wonder: fabulous forces are there encountered and a decisive victory is won: the hero comes back from this mysterious adventure with the power to bestow boons on his fellow man." Campbell's earlier work has been expanded on by a number of other authors, most notably in *The Writer's Journey: Mythic Structure for Writers* (1998). The hero's journey is also famous for its influence on the film *Star Wars* (1977).

Not every myth includes all of the elements of the hero's journey, or presents them in this exact order, but in general the journey consists of:

- **The Ordinary World** Where we first meet the soon-to-be hero.
- **A Call to Adventure** The inciting incident that disrupts the hero's world.
- **Refusal of the Call** The reluctant hero tries to ignore the Call to Adventure.
- **The Mentor** The archetypal wise old man (who need not be old or a man) opens the hero's eyes (and often bestows a talisman).
- **Crossing the Threshold** The hero answers the call and leaves her Ordinary World.
- **Tests, Allies, and Enemies** Following the tradition of storytelling, get the hero in a tree and then start throwing rocks.
- **The Inmost Cave** After overcoming a variety of obstacles, the hero nears the center of evil.
- **The Supreme Ordeal** The hero faces, fights, and defeats evil.
- **The Hero's Prize** The hero receives what is necessary to restore balance in the Ordinary World.
- **The Road Back** The hero returns home.
- **Return with the Elixir** Thanks to the hero's efforts, the world is saved.

*Compare* **anti-hero's journey; archetype.**

**Hertz** *n.* [An eponym, after German physicist *Heinrich Hertz*.] *See* **Hz.**

**heterodyne** *v.* **1.** To mix two different signal frequencies together, producing the sum and difference of the two input frequencies; any information contained on either original frequency is continued in the sum and difference frequencies. ➢ *n.* **2.** A device that mixes two signals with different frequencies. A basic component in the design for all AM, FM, CB, TV, radar, and satellite systems. Also used to shift a signal to a more useful frequency, as with the NTSC-format VHS system where the color subcarrier is moved from the NTSC standard 3.58 MHz to approximately 629 kHz by a heterodyne to reduce the overall bandwidth requirements for the recorded video signal.

**HFC** ABBR. *n. See* **hold for customer; hybrid fiber coax.**

**HFPA** ABBR. *n. See* **Hollywood Foreign Press Association.**

**HHR** ABBR. *n. See* **half-horizontal resolution.**

**HI arc; hi-arc** ABBR. *n. See* **high-intensity arc.**

**Hi-Band** *n.* The trade name for one of the three primary variants of the ¾" U-matic videotape format developed by Sony in the late 1960s and early 1970s, originally used in television studio settings but now rarely used. *Compare* **high band; U-matic.**

**hi-boy** *n. See* **high boy.**

**hi-con; high-contrast; ~ film** *n.* Black-and-white film with an emulsion that produces maximum contrast between the light and dark areas of the image with relatively little gray in between, often used to produce matte keys, titles, etc. *Compare* **contrasty.**

**hi def; hi-def; HD** *n. See* **high definition.**

**hi-fi; HiFi; high-fidelity** *mod.* The state or quality of minimal or reduced distortion in sound reproduction. Generally applied to a new technology that offers improved sound quality over an older technology. Contemporary standards require at least 15 kHz of audio bandwidth for high-fidelity stereo sound.

**hi-hat; high hat** *n.* A short metal camera stand (to which a camera mount may be attached) with an integrated three-legged base approximately 8" high. This allows the camera to be placed very near the floor without giving up the standard tripod head controls for leveling, panning, and tilting. The hi-hat itself can be affixed to locations, and in positions, where a standard tripod would not be convenient or safe. Often found attached to a square plywood base, ready for immediate use. [The name may have derived from its ability to be attached to very high positions, even though the device itself is quite low.]

**A hi-hat (courtesy Matthews Studio Equipment, www.msegrip.com).**

*Also* **top hat.** *Compare* **belly board; low boy; pidgeon; runway stand; turtle.**

**hi-hi overhead stand; hi-hi roller** *n. See* **overhead stand; roller stand.**

**Hi8; Hi-8; high-band Video8** *n.* A consumer analog video format developed by Sony. Hi8 offers similar image quality to S-VHS but uses an 8mm tape in a much smaller cassette — approximately the size of a standard audio cassette. Hi8 uses a recording bandwidth of 7.7 MHz, as compared to the earlier Video8 camcorder format's 5.4 MHz, giving it a much higher image quality and 400 lines of resolution. *Compare* **DA88.**

**hiatus** *n.* **1.** An extended break in the production schedule of an episodic series.

US episodic television programs tend to produce 22 episodes per year. Even after taking into account pre- and post-production, there is still an extended break between the completion of one season's production schedule and the start of the next during which participants can take vacations or work on other projects. (Television actors often take this opportunity to work on motion pictures.)

**2.** Any extended break in a production schedule, as when production on a feature film is interrupted by an injury to a principal actor or the need to rewrite a major portion of the script.

**hidden contingency** BUSINESS *n. See* **padding.** *Compare* **contingency reserve.**

**high angle** *n.* An angle from above the action, looking down. *Compare* **camera angle; eye-level; low angle.**

**A high angle shot from *Yesterday Was a Lie* (2008) (photography by James Kerwin, © Helicon Arts Cooperative).**

**high-angle shot** *n.* A shot taken from above, looking down (with the camera tilted below the horizontal) on the subject, often accomplished using a crane or boom. Actors filmed from a high angle may seem smaller, less important, or insignificant. *Also* **down shot; high shot.** *Compare* **eye-level angle; low-angle shot.**

**high arc light** *n. See* **high-intensity arc.**

**high band** *n.* Analog television channels 7 through 13 as defined in the U.S. by the FCC. *Compare* **Hi-Band; low band; mid band; superband.**

**high band recording** *n. obs.* A high-resolution VCR format.

**high boy; high-boy; highboy** *n.* A hi hi roller or high overhead stand; a large grip stand that can be extended to reach up to 20' high with a standard 1⅛" (junior) female receiver and a three-wheeled tripod base. *Also* **hi-boy.** *Compare* **low boy; medium high-boy.**

**high color; HiColor** *n.* [A Microsoft Windows naming convention.] *See* **16-bit color.**

**high concept; high-concept** *mod.* A work that depends heavily on a very simple premise that can be expressed in a sentence or less, such as "Abbott & Costello Meet Frankenstein" or "Robinson Crusoe on Mars," or "Snakes on a Plane." These are the titles of actual movies released in 1948, 1964, and 2006 and represent high concept comedy, drama, and horror/suspense, respectively.

**High concept works are often comedies, as with Universal's *Abbott and Costello Meet Frankenstein* (1948) (courtesy Heritage Auctions, www.ha.com).**

High concept stories often lack dramatic depth and character development, but that does not stop them from enjoying commercial success. One reason put forward for why there are so many high-concept films is that they are easy to sell — both to the public who must be enticed to view the work and to the studio executives who must approve the project. They are very simple to explain, and it does not take great imagination to envision what they will be like. Common high concept shorthand is to describe a new project in terms of past successes. This leads to "*Jaws* in space" for *Alien* (1979), "*Rambo* in a high-rise" for *Die Hard* (1988) and "*Die Hard* on a plane" for *Passenger 57* (1992).

According to *The Screenwriter's Bible* (pub. 2005), successful high concept tends to have several common attributes:

- Understandable to a 13-year-old.
- Expressed in one or two sentences.
- Provocative and unique, but with familiar elements.
- Includes character, conflict, and a hook.
- Does not depend on attached stars (though it may use them).
- Based on a fresh and marketable idea.

*Compare* **pitch; something meets something else.**

**high-contrast; high contrast** *See* **contrasty; hi-con.**

**high definition; hi def; HD** *n.* Audiovisual resolution or fidelity that is a significant improvement over the present industry standard. Today's standard definition was yesterday's high definition. For contemporary video, high definition implies significantly greater than the NTSC or PAL standards of 480 or 576 lines of active picture resolution, respectively.

**USAGE:** Written with a hyphen (*high-definition* or *hi-def*) when used as a modifier: *The show was shot on hi-def video rather than film.*

[A retronym coined following the first major improvement in television image resolution.] *Also* **high resolution.** *Compare* **HDTV; standard definition.**

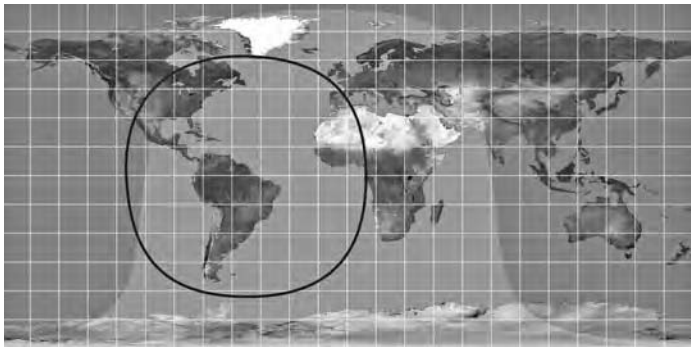
**high-definition multimedia interface** *n. See* **HDMI.**

**high-definition television** *n. See* **HDTV.**

**high-definition video** *n. See* **MPEG-2 HD.**

**high dynamic range image** *n.* A special type of composite that combines multiple images to record detail throughout an extended exposure range from deep shadows to bright highlights. Such range is not possible with a single exposure — if a single image was exposed to bring out the details in the shadows, then the bright areas would be washed out; if a single image was exposed to bring out the details in the bright areas, then the shadows would be dark and featureless. HDRIs are often used as the basis of computer models or images to which natural lighting and shadows are added. *Also* **HDRI.**

**high earth orbit satellite; HEO** *n.* Satellites that orbit the Earth at relatively high altitudes, such as within the Clarke Belt where their orbits are geostationary. Most communications satellites are of this type since earth stations do not need to track (move) to remain focused on the seemingly stationary satellite. *Compare* **low earth orbit satellite; Molniya Orbit satellite.**



**The black oval in the image marks the fixed footprint of a typical high earth orbit satellite. (In reality, the satellite's footprint is circular, but the map distorts that slightly.) (Map courtesy NASA, www.nasa.gov.)**

**high energy show** *n.* A television program that promises a great deal of action — and usually a higher than normal level of violence, such as *ER* (1994–2009) or *24* (2001–).

**high fall** *n.* A stunt involving a fall from a great height. While fist fights may cause the greatest number of injuries of any stunt sequence, the potential for critical injury or death makes a high fall one of the most dangerous stunts to perform. *Compare* **low fall.**

**high-fidelity** *mod. See* **hi-fi.**

**high frequency** *n.* **1.** Sound frequencies at or above the upper range of human hearing — generally above 15,000 Hz (Hertz, or cycles per second). **2.** Cable television system frequency band used for reverse channel/upstream communications from the subscriber to the headend, either 5–30 MHz (subsplit) or 5–42 MHz (extended subsplit). *Also* **highs; top end.** *Compare* **low frequency.**

**high-frequency driver** *n. See* **tweeter.**

**high hat** *n. See* **hi-hat.**

**high-intensity arc; high-intensity carbon arc; high arc light; HI arc** *n.* A light that uses a carbon arc lamp to produce a narrow beam of bright, daylight-balanced light that is focused by both a lens and a parabolic reflecting mirror. *Compare* **brute; rotary; sun-arc.**

**high-key lighting** *n.* A type of lighting with bright, even illumination and minimal shadows, usually achieved by placing they key (main) light high above the action and using fill lights to soften shadows. Often used in musicals and comedies as it imparts a cheerful tone. *Compare* **low-key lighting.**

**high-pass filter; highpass filter; HPF** *n.* An electronic filter that attenuates (reduces or eliminates) all frequencies below a certain point and passes all frequencies higher than that point unaltered. *Compare* **low-pass filter.**

**high Q** *n.* A fiber optic circuit with a great deal of selectivity.

**high resolution; high-resolution; high-res; hi-res** *n. See* **high definition.**

**high return** *n.* A cable television system frequency division scheme that allows bi-directional traffic over a single coaxial cable where the reverse channel/upstream communications from the subscriber to the headend is set above the frequencies of the downstream channels rather than below.

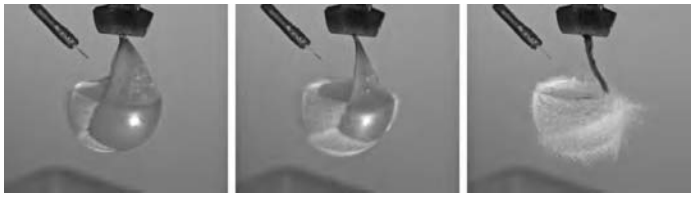
**high roller** *n. See* **overhead stand; roller stand.**

**high shot** *n. See* **high-angle shot.**

**High Sierra format** *n. See* **ISO 9660.**

**high speed** *n. See* **fast speed; overcrank.**

**high-speed camera** *n.* A camera that operates at frame rates well above standard sync sound speeds, used for slow motion photography (generally not higher than 150 frames per second) and scientific research. Intermittent movement film cameras may operate as high as 400–600 frames per second (fps), while continuous movement film cameras (equipped with rotating prism shutters to expose a steady image on the fast-moving film) may achieve speeds of over 3,000 fps. High-speed video cameras are only limited to the processing speed of their internal electronics and recording media and can exceed 100,000 fps, though because of the greater bandwidth and processing requirements for high-definition digital images, HD cameras tend to operate more in the range of 1,000 fps.



**Bursting a water balloon from "An Ultrahigh-Speed, High-Sensitivity, Portable CCD Color Camera," by K. Kitamura et al., published in SMPTE Motion Imaging Journal, March 2008, p. 51) (courtesy NHK, Japan Broadcasting Corporation).**

**high split** *n.* A cable television system frequency division scheme that allows bi-directional traffic on a single coaxial cable. Upstream reverse channel signals come from the customer to the headend in the 5–150 MHz or 174–750 MHz; bands. This provides far greater bandwidth than the traditional subsplit (5–30 MHz) or extended subsplit (5–42 MHz) schemes. *Compare* **extended subsplit; low split; mid split; subsplit.**

**high value** *n. See* **highlight.**

**high-vertical frequency banding** *n.* A visual artifact caused by improper video image deinterlacing when converting interlaced to progressive video.

If there is sufficient screen motion, then when the odd and even numbered scan lines from the individual interlaced fields are merged into a single progressive-scan frame, the image in the odd and even lines will not line up. This gives a jagged appearance to the progressive-scan image and makes the horizontal scan lines visually apparent.

*Also* **Venetian blinds.** *Compare* **format converter.**

**high VHF band** *n.* The portion of the VHF radio band allocated for analog television channels 7 through 13 in the U.S. by the FCC, or 174–216 MHz.

**highlight** *n.* **1.** A very bright area in a scene or print; a very dense, dark area in a negative. **2.** A light that emphasizes or draws attention to an area of the frame. **3.** One of the best moments from a longer audiovisual work, often included in trailers (for motion pictures) or later clip shows (for episodic television). ➢ *v.* **4.** To draw attention to; to give special lighting to. *Also* **high value.**

**highlight density** *n.* The image density in the brightest areas of a film frame.

**highlight reel** *n.* A collection of the best moments from a longer work. Often used to provide a visual summary of a sporting event. *Compare* **blooper reel; demo reel.**

**highly recommend** *n.* The highest possible recommendation in script coverage. Commonly, there are three levels of script coverage recommendations: pass, consider or maybe, and recommend. Occasionally, one may use a four level scale for script coverage where highly recommend is the most enthusiastic recommendation possible.

**highs** *n. Also* **top end.** *See* **high frequency; treble.** *Compare* **lows.**

**hike** *v.* To promote: *Alan was hiked to VP at the studio.* [Industry trade paper jargon.]

**hinge** *n. See* **plot point.**

**HINT** SLANG ABBR. *n.* **1. happy idiot news talk:** The mindless banter that fills the gap between stories on a local news program, particularly early morning news. **2. happy idiot news team:** A group of news anchors who regularly engage in happy idiot news talk.

**USAGE:** Potentially offensive to those to whom it reasonably applies.

*Compare* **happy talk news.**

**hip pocket client** *n.* A client represented by an agent without a signed contract.

**hip-pocketing** *n.* An agent's practice of representing an individual on a single project with no agreement or obligation for long-term representation.

**Hispanic Hollywood** *n.* The nickname given to Miami Beach, Florida in recognition of its dominant role in Spanish-language programming. Univision, Telemundo, and other Spanish-language television networks are headquartered in this area because of its well-established Latino/Hispanic communities, ideal weather, and close proximity to Latin America.

**hiss; audio ~** *n.* Unwanted high-frequency white noise in the background of an analog audio recording, generally caused by imperfections in the recording medium and electronic circuitry. A number of techniques exist to reduce audible hiss, including Dolby noise reduction. [An onomatopoeia coined in imitation of a sustained sibilant "s" or the sound of air escaping from a small aperture.] *Also* **broadband**

**noise.** *Compare* **asperity noise; Barkhausen effect; [2]buzz; crosstalk; hum.**

**hit** *n.* **1.** A stroke of success in an enterprise, especially if by a fortunate chance; a successful work, such as a popular television program. **2.** A film that is very successful at the box-office; one whose financial performance is better than a winner, but not as strong as a blockbuster. ➢ *v.* **3.** To turn on or engage: *Hit the lights.* OR *Hit 'em. Compare* **bomb; [1]flop; kill; megahit.**

**hit list** *n.* A list of television programs that an advertiser will not sponsor out of concern for consumer boycotts of products produced by those who advertise during controversial programs. The practice began in the late 1980s when a number of major advertisers instructed their ad agencies not to buy time during certain programs in response to a series of threatened boycotts. It was not made public until June 1989 when the trade paper *Market Shares* published a number of companies' confidential hit lists. *Compare* **blacklist.**

**hit point** *n. Also* **cue point.** *See* **cue.**

**hit the bird** *phr.* To transmit a signal to a communications satellite.

**hit the mark; hit your mark** *phr.* An instruction to move to or stop at a previously identified location. Generally given to actors, but also applicable for crew members who are responsible for moving a piece of equipment during a shot such as a dolly grip or a follow spot operator.

**hitchhiker** *n.* A brief announcement at the end of a program promoting a product that is not featured in one of the commercials that appears during the program. *Compare* **cowcatcher.**

**hixploitation** *n.* A work featuring characters or themes drawn from rural America (particularly the deep South) presented as urban entertainment. Examples include the misadventures of Ma and Pa Kettle, featured in a series of eight motion pictures produced by Universal in the late 1940s and 1950s. The 1970s represented the hixploitation heyday, with films such as *Deliverance* (1972), *Walking Tall* (1973), *Smokey and the Bandit* (1977), and *Convoy* (1978). Meanwhile, CBS produced more than its share of hixploitation television, including *The Beverly Hillbillies* (1962–1971), *Petticoat Junction* (1963–1970), *Green Acres* (1965–1971), *Hee Haw* (1969–1971), and *The Dukes of Hazzard* (1979–1985). [A blend of *hick* (meaning unsophisticated) and *exploitation*, after the pattern of *blaxploitation*.]

**Universal's *Ma and Pa Kettle Back on the Farm* (1951), starring Marjorie Main and Percy Kilbride in the title roles.**

**HMI; ~ light** ABBR. *n.* A bright, efficient, daylight-balanced (5,600°K or 6,000°K) light powered by a mercury arc lamp. Often used when augmenting natural daylight with electric light or when shooting a daylight-lit scene on an interior stage.

In the 1970s, HMIs replaced carbon arcs as the most common high-powered daylight-balanced light on a film set. HMI lights are commonly available in five fixture configurations: Fresnels, PARs, single-ended PARs, soft lights, and sun guns.

HMI lamps put out three to four times as much light as a tungsten lamp with a similar wattage rating because as much as 80 percent of the energy in a tungsten lamp is converted to heat while HMIs run cool and convert a greater portion of their energy into usable light. While the light fixture may run cooler than a comparable tungsten fixture, the beam projected by an HMI may be powerful enough to damage equipment or set pieces placed too close to the light. In addition, HMIs output a great deal of UV (ultraviolet) radiation. Bare HMI bulbs should only be used in a bounce light situation (such as a soft light fixture) where the direct light will not fall on people, plants, or animals or with a UV-filter (built-in to all HMI PARs).

**A 6,000-watt HMI Solarspot (courtesy Mole-Richardson Co., www.mole.com).**

New HMI bulbs tend to emit a very high color temperature, in the range of 10,000°K to 20,000°K, and may flicker visibly. After a few hours of operation, the lamps settle down to their rated range of 5,600°K or 6,000°K. As a result, they are normally burned in for a few hours before being used in production. During normal use, HMI bulbs tend to drop 0.5°K to 1°K for each hour of operation, so older bulbs may not deliver the expected color balance and should be tested.

HMI lights require a ballast between the lamp and the AC energy source. These are generally heavy external ballasts, significantly reducing the light's portability. HMI lights with magnetic ballasts also flicker. The flicker rate is too fast for the human eye to catch, but it will be picked up on film as either a flicker or a steady throbbing unless one uses a crystal sync camera running at a frame rate appropriate for that particular HMI light. Electronic ballasts do not flicker, but may cause the light to hum audibly.

[An initialism of *Halogen Metal Incandescence*.] *Also* **blue light; metal-halide lamp.** *Compare* **ceramic discharge metal halide lamp.**

**HMI Fresnel** *n.* A Fresnel-lensed light fixture with an HMI lamp, rather than a tungsten lamp, to produce daylight-balanced light. HMI Fresnels range in size from 200-watt (equivalent to a tungsten tweenie) to 18K (18,000-watt), capable of illuminating a city block. *Compare* **HMI PAR; HMI single-ended PAR; HMI soft light.**

**HMI PAR; sealed-beam ~** *n.* A PAR lamp with a double-ended HMI globe (light source). Since the lens is part of the sealed lamp in a PAR, HMI PARs typically come with a set of spreader lenses that can be added to the lamp lens to widen the beam. The beam cast is stronger and has a longer throw that a comparable Fresnel light, but it tends to be elliptical rather than circular.

A typical HMI PAR with a very wide flood lens has a circular beam with a 64° spread. When fit with a very narrow spot lens, the beam takes on the shape of a 12° by 8° ellipse. With some fixtures, one can rotate the lamp to orient the elliptic beam as desired. Otherwise, the lens itself can be rotated. *Compare* **HMI Fresnel; HMI single-ended PAR; HMI soft light; HMI sun gun.**

**HMI single-ended PAR** *n.* A variation on the PAR lamp configuration using an HMI globe (light source) that connects at the optical center of the reflector. The light source in a standard HMI PAR is mounted at its two ends and situated horizontally so it crosses the center of the reflector. By placing the single-ended HMI at the reflector's optical center, a greater portion of the light is reflected out of the lamp in parallel rays. This highly efficient reflector eliminates the need for an integrated lens at the front of the lamp, but one must still use external spreader lenses to change the amount of flood. This all results in several times the light output of a similarly powered traditional HMI PAR. *Also* **non-sealed beam HMI PAR.** *Compare* **HMI Fresnel; HMI PAR; HMI soft light; HMI sun gun.**

**HMI soft light** *n.* A soft light fixture with an HMI lamp rather than a tungsten lamp. Used to produce soft, even daylight-balanced light. *Compare* **HMI Fresnel; HMI PAR; HMI single-ended PAR; HMI sun gun.**

**HMI sun gun** *n.* A small, portable, battery-powered HMI light with a hand grip and a light stand adapter so it can be used hand-held or attached to a stand. HMI sun guns typically come in 125-, 200-, 250-, and 400-watt versions and run off of a 30-volt battery belt or 24-volt automobile-type battery. *See* **sun gun.** *Compare* **HMI Fresnel; HMI PAR; HMI single-ended PAR; HMI soft light.**

**HMS** ABBR. *n. See* **home media server.**

**HoD; HOD; heads of department** *n.* [A regionalism of the U.K.] *See* **keys.**

**hog trough** *n.* Two strips of thin wood (often long lengths of 1" × 3" lumber) joined at a right angle on their long edge. This creates an L-shaped cross section and stiffens the otherwise flimsy boards.

**hold** *n.* **1.** The frames at the head or tail of a take, outside the span of principal action. **2.** A shot number that is not assigned in the shooting script, but is reserved for use during production. **3.** A hold cel. **4.** A hold take. **5.** A hold frame. **6.** A synthesizer sound envelope parameter indicating how long the sound should be sustained at the peak of the attack level before the start of the decay period. **7.** Under contract, but held in reserve. Used when a producer wants to be certain that an actor is available for some period of time, but cannot be sure that the actor will actually be used. Since the actor cannot book other work, the producer must pay for the hold time whether or not the actor is used on the production. *Compare* **on avail.**

**hold cel; hold** *n.* An animation technique where neither the camera nor the subject moves for an extended period of time; when a single animation pose (drawing) is held on screen for longer than the standard interval between poses.

Unless animating on ones, drawings are normally used for two or three frames at a time, so it is only a hold if the same drawing is used for an extended period. Hold cels are a convenient means of having a character stand still (for example, frozen with fear, waiting for something to happen, delivering a deadpan reaction, etc.) without using additional drawings. Hold cels are also used for static background or foreground elements while other subjects on different cels move within the frame.

*Compare* **moving hold.**

**hold day** *n.* A day in an actor's schedule when she is not needed for filming but is paid none the less. Paying an actor for hold days ensures that the actor will be available when needed. Shooting schedules are often adjusted so highly-paid actors do not have many hold days. At the same time, less expensive actors may have a large number of hold days since their schedule is more likely to be worked around other factors. *Compare* **shooting day.**

**hold for customer; HFC** *n.* A designation for materials retained long term by a lab or post-production house on behalf of a client, such as interpositives, internegatives, or soundtrack elements.

**hold frame; ~ printing** *n. Also* **stop frame.** *See* **freeze frame.**

**hold-out matte; holdout matte** *n. See* **background matte.** *Compare* **burn-in matte.**

**hold take** *n.* **1.** A take that is not selected outright for printing when it is filmed. Instead, the director will wait until all other takes of that same scene have been shot before deciding if any of the hold takes should be converted to circle takes, and therefore printed by the lab and included in the dailies. **2.** A take that is not processed for inclusion in the dailies, but the negative is still retained (held) against future need. *Compare* **keep take.**

**hold the roll** *phr.* Called out by the AD if something minor goes wrong on the set during the call that marks the beginning of each take. If the sound recording was started, it is stopped. Everyone waits while all is made ready under the presumption that this will be a very short interval, certainly not long enough to touch up makeup, adjust lights, etc. Generally this happens when one of the actors is not actually ready or if there is some other problem on the set that can be quickly fixed. Once the problem is resolved, the business of shooting the scene begins again.

**USAGE:** If the camera has already started, one would call "Cut!" instead and begin a new take.

**hold the work** *phr.* Called out by the AD to request quiet, generally when there is a secondary crew working on another project nearby, such as a lighting crew pre-lighting for the next setup, an art department crew prepping an adjoining set, etc.

**holdback period** *n.* A time during which a work cannot be released in a given territory, distribution channel, medium, etc. Typically the interval between different release windows. *Compare* **window.**

**holding deal** BUSINESS *n.* An option agreement on a star's time. One pays a fee to ensure that a star (generally a bankable actor or director) does not take on any commitments that might interfere with her participation in a pending project. *Compare* **if-come deal; pay or play.**

**holdover** *v.* **1.** To extend the engagement of a film at a theater due to strong audience appeal. ➢ *n.* **2.** The exhibition period after a limited engagement has been extended or after the contractually mandated minimum length of run. **3.** A clause common to exhibition contracts that allows the distributor to extend a film's run under pre-defined conditions, commonly according to a schedule of minimums (holdover amounts), which decrease from week to week.

For example, if a film makes *X* dollars in week *Y*, then it will be held over for week *Y* + 1. If the holdover amount is not achieved, the film's continued run is at the exhibitor's discretion, subject to the limitations of release windows, etc. Holdover clauses are often included in exhibition contracts at the request of the distributor since they tend to maximize the return for a particular film rather than maximizing the revenue for a particular exhibitor.

*Also* **carryover.**

**holdover amount** LEGAL *n.* A contractually defined minimum financial threshold for weekly gross box office receipts which, if met or exceeded, may trigger a theatrical holdover event. The holdover amount typically changes each week according to a schedule of weekly minimums. *Also* **carryover amount; control amount.**

**holdover audience** *n.* That portion of one television program's audience that stays tuned for at least the beginning of the next program. New programs are often scheduled immediately following popular programs to boost their ratings by taking advantage of the holdover audience. *Also* **inherited audience.** *Compare* **lead-in.**

**holdover figure** LEGAL *n. See* **holdover amount.**

**hole** *n.* An interval in a sound track where there is no recorded sound.

**hole-in-the-middle** *n.* An undesirable audio artifact in a stereo sound recording where the center channel is unusually low or non-existent. This may be caused by recording stereo sound with a coincident microphone pair that is set at too extreme an angle so that the stereo image is all left and right, with very little sound in the center, or by placing the front loudspeakers in a surround sound system too far apart to deliver adequately balanced sound to all seats in a theater.

**holiday season** *n.* The period in the U.S. running from Thanksgiving (in late November) through New Year's Day (the first of January). This is traditionally one of the strongest theatrical box office periods of

the year, since it coincides with several school holidays and the mid-winter season when there are fewer competing entertainment options. Television series have holiday-themed episodes and schedules are interrupted by special seasonal programs and motion picture presentations that are often family-oriented, but rarely contain strong religious themes. *Also* **Christmas season.** *Compare* **summer season.**

**holiday weekend** *n.* A weekend that is extended by one or more adjacent non-working holidays. For example, if a holiday falls on a Friday, then the three-day holiday weekend runs from that Friday through Sunday. If, however, the holiday falls on Sunday, it may be observed by taking a non-working day off on Monday to create a three-day holiday weekend. In the U.S., Thanksgiving always falls on a Thursday. While Friday is not a national holiday, for theatrical box office purposes this is counted as a four-day holiday weekend extending from Thursday through Sunday.

**Hollywood** *n.* **1.** The district of Los Angeles between Beverly Hills and downtown that sits at the base of the hills that separate Los Angeles proper from the San Fernando Valley.

Hollywood began as a ranch acquired by Harvey and Daeida Wilcox in 1886. In 1891, the Wilcox ranch was subdivided and sold for real-estate development. In 1903, the resulting community incorporated as a village and took the name given the original ranch, Hollywood. The village was later incorporated into and remains a part of the city of Los Angeles.

**2.** The center of U.S. motion picture, television, and music production (more a state of mind than a physical place). Often billed as the entertainment capital of the world.

Film production began in and around Hollywood c. 1903. The major film studios arrived in 1907 when Colonel William N. Selig's Polyscope Company, a member of the Motion Picture Patents Company (the so-called "Edison Trust"), sent a film unit to California to shoot exteriors for *The Count of Monte Cristo* (1908). The Nestor Film company opened the first permanent production facility in the area in 1911. Cecil B. DeMille, "The Father of Hollywood," brought further attention to the area in 1913 when he passed over Flagstaff, Arizona while looking for locations for his hit feature film *The Squaw Man* (1914). Paramount is one of the few studios still actually located in Hollywood, founded upon the site originally rented by Cecil B. DeMille in 1913 for *The Squaw Man*. The other Hollywood studios actually range from the San Fernando Valley in the north to Culver City in the south. Still, Hollywood remains the name most associated with the U.S. motion picture industry.

The Hollywood studios owe much of their early success to World War I, which broke out on June 28, 1914, sparked by Serbian nationalist Gavrilo Princip's assassination of Austria's Archduke Franz Ferdinand in Sarajevo. The limitations imposed by the hostilities generally encouraged local film production in Europe, but restricted exports. The U.S. did not enter the war until April 6, 1917. In the meantime, U.S. producers were able to dominate both English-speaking (U.S., Canadian, British, and Australian) and Latin American film markets. At the end of the war in 1918, U.S. production facilities were still intact and U.S. distributors were able to expand quickly into the European markets, replacing Italy and France as the world's industry leaders.

The first Hollywood studio lot, recognizable as such, opened in 1914 when Carl Laemmle's Universal Film Manufacturing Company purchased a 230-acre ranch in the San Fernando Valley north of Los Angeles and constructed Universal City, a self-contained motion picture production enclave. Earlier production facilities, such as the Selig Co.'s 1909 purpose-built structure in Edendale (now the Echo Park district of Los Angeles) or Centaur Co.'s 1911 converted roadhouse in Hollywood, lacked the back lot and other features typical of a Hollywood studio lot.

World War II bolstered the American film industry much as World War I had, even though many of Hollywood's leading stars left to support the war effort. World War II was essentially a continuation of World War I, but if any specific start date can be given it is most likely Germany's September 1, 1939 "Blitzkrieg" (lightning war) invasion of Poland. As with World War I, those countries that could obtain raw film stock saw an increase in local production due to the drop in foreign imports. Even so, the late entry of the U.S. into the war on December 1941 combined with its distance from the major battlefields allowed the Hollywood studios to thrive while foreign producers were largely cut off from the lucrative U.S. market. Following the war, the U.S. once again filled the international distribution vacuum and reasserted its dominance of the world film market.

Throughout the Studio Era (1927–1954), most major U.S. filmmakers had their production offices in Los Angeles while their business offices remained in New York City. This made the greater Los Angeles area the world's center for motion picture production, both in terms of quantity and technical quality. The end of the Studio Era c. 1950 saw the majors selling off their back lots for real-estate development much as Mr. and Mrs. Wilcox had done some 60 years earlier with their original Hollywood ranch. Television saved Hollywood's mystique as a center for entertainment production. CBS constructed their massive Television City along the southern border of Hollywood and the studios' standing sets and soundstages, no longer of significant value for feature film development in the new age of independent production and location shooting, found new life as television production facilities.

Claims that Los Angeles attracted independent filmmakers in the days before the studios because it provided physical distance from the Edison Trust headquartered on the U.S. East Coast conflict with the facts that the Trust also filmed in the area and that both the independents and the Trust had their business offices in the East, mainly in New York City to be near the available sources of investment capital. The nearness of the Mexican border in case the law came calling to enforce the Trust's patents was not a particularly attractive feature either considering how long it would have actually taken to drive from Los Angeles to Mexico given the cars and roads available during the decade the Trust held sway. Instead, southern California attracted filmmakers with its year-round sunshine, lower humidity than Florida (another popular filming location at the time), better infrastructure than Cuba and Mexico (also popular filming locations), and a wide variety of terrain for exterior shooting within easy access to a major city (including urban, ocean, mountain, forest, and desert locations). According to the British actor Sir Cedric Hardwicke, writing in his autobiography *A Victorian in Orbit* (pub. 1961), Hollywood became the center of U.S. film production because "God felt sorry for actors, so he gave them a place in the sun and a swimming pool."

*Also* **Dream Factory; H'wood; Tinseltown.**

**Hollywood accounting** BUSINESS *n. See* **creative accounting.**

**Hollywood & Vine** *n.* The intersection of Hollywood Blvd. and Vine St. in the Hollywood district of Los Angeles — the traditional physical center of Hollywood c. 1920 due to its concentration of radio and motion picture related businesses. According to the historical marker placed at the intersection, "Hollywood was given its name by pioneers Mr. and Mrs. Horace H. Wilcox. They subdivided their ranch in 1887 and called two dirt cross-roads Prospect Avenue and Weyse Avenue. Prospect Avenue, the main artery, was renamed Hollywood Boulevard and Weyse Avenue became Vine Street. This was the origin of 'Hollywood and Vine.'"

**Hollywood blacklist** *n. See* **blacklist.**

**Hollywood box** *n.* An electrical distribution box offering multiple U.S.–style Edison electrical outlets, without an integrated fuse or breaker switch. Typically used on a stage. *Compare* **distribution box.**

**Hollywood ending** *n.* A happy ending; no matter how bleak things once seemed, in a Hollywood ending good triumphs, evil is punished, and the boy gets the girl. A Hollywood ending was added to *Pretty Woman* (1990). Originally, it lacked the final sequence where Richard Gere goes back for Julia Roberts and they both live happily ever after.

**Hollywood Foreign Correspondents Association** *n. obs.* An association of Hollywood-based writers working for foreign publications, established in 1943. In 1944, it began awarding the Golden Globes. It later changed its name to the Hollywood Foreign Press Association.

**Hollywood Foreign Press Association; HFPA** *n.* An association of Hollywood-based writers working for foreign publications, originally founded as the Hollywood Foreign Correspondents Association in 1943. In 1944, it began awarding the Golden Globes. The HFPA Web site is www.hfpa.org.

**Junior, foreground, and baby Hollywood heads (courtesy Matthews Studio Equipment, www.msegrip.com).**

**Hollywood head** *n.* A standard grip head that can be attached to the top of an equipment stand. Either a 2½" grip head with a standard ⅝" (baby) female receiver or a 4½" grip head with both a 1⅛" (junior) male mounting pin and female receiver. *See* **Happy Head.** *Compare* **lollipop.**

**Hollywood majors** *n. See* **majors.**

**Hollywood Radio and Television Society; HRTS** *n.* A professional association of U.S. West Coast broadcast executives established in 1947. HRTS members represent the broadcast networks, stations, studios, production companies, advertisers, ad agencies, cable companies, media companies, legal firms, publicity agencies, talent and management agencies, performers, and allied fields. HRTS also presents the monthly Newsmaker Luncheons. The HRTS Web site is www.hrts.org. *Compare* **International Radio and Television Society Foundation, Inc.**

***Hollywood Reporter*** *n.* The motion picture industry's first daily trade paper, debuting in 1930. The *Hollywood Reporter* Web site is www.hollywoodreporter.com. *Compare* ***Variety*.**

**Hollywood riser** *n.* A junior, or 2K, riser; a junior stand extension.

**Hollywood screenplay format** *n. See* **screenplay format.**

**The Hollywood sign (photograph by Jeremiah Christopher).**

**Hollywood sign** *n.* The famed Hollywood sign, situated in the Hollywood hills on the south side of Mt. Lee facing Los Angeles. It originally read "HOLLYWOODLAND" and was erected in 1923 to promote a real estate development project of the same name. In 1949, the "LAND" portion was removed, leaving just "HOLLYWOOD." The sign was named a historic landmark in 1973. It has been repaired and rebuilt several times over the years, most recently in 1978 when the sign was replaced with a totally new structure. The sign even has its own Web site, www.hollywoodsign.org.

**Hollywood stand** *n. See* **equipment stand.**

**Hollywood system** *n. See* **studio system.**

**Hollywood Ten** *n.* The ten U.S. motion picture industry witnesses who refused to answer questions put to them by the U.S. House Un-American Activities Committee (HUAC) in October 1947.

The HUAC subpoenaed a total of nineteen "unfriendly" witnesses — Hollywood writers, actors, producers, and directors who where known to be opposed to the HUAC's efforts. Ten of these witnesses refused to answer the Committee's questions, becoming The Hollywood Ten. They were cited for contempt of Congress and fined. Following failed legal appeals, they were sentenced to prison terms ranging from six months to one year. Director Edward Dmytryk reconsidered his position after serving a brief time in prison and testified before Congress in 1951, admitting to his own past involvement in the Communist party and naming others also involved. The remaining nine were blacklisted in the industry. Many never worked in Hollywood again, others found work outside the U.S. or skirted the blacklist by working un-credited and under pseudonyms until the 1960s. It was not until the mid–1980s that the Writers Guild of American began formally correcting writing credits from the Blacklist era and the Academy of Motion Picture Arts and Sciences began re-issuing Oscars in the true names of blacklisted screenwriters.

- **Alvah Bessie**, writer. Nominated for an Academy Award for the patriotic film *Objective Burma* (1945). Blacklisted, never to return to Hollywood.
- **Herbert J. Biberman**, director, writer, and producer. Blacklisted. Independently produced *Salt of the Earth* (1954) and *Slaves* (1969) before his death in 1971.
- **Lester Cole**, writer. Co-founder of the Screen Writers Guild in 1933. Blacklisted. Returned to screenwriting in 1950 under various pseudonyms. His later credits (as Gerald L.C. Copley) included *Born Free* (1966).
- **Edward Dmytryk**, director. Blacklisted briefly. The only one of the Ten to cooperate with Congress and avoid long-term blacklisting.
- **Ring Lardner, Jr.**, writer. Oscar winner for *Woman of the Year* (1941). Blacklisted. Returned to screenwriting in 1951 working un-credited and under a pseudonym. Larner's Hollywood comeback came with his screenplay for *M*A*S*H* (1970), for which he won an Academy Award.
- **John Howard Lawson**, writer. Co-founder and first president of the Screen Writers Guild in 1933. Blacklisted, never to return to Hollywood.
- **Albert Maltz**, writer. Author of the Academy Award–winning documentaries *Moscow Strikes Back* (1942) and *The House I Live In* (1945). Blacklisted. Returned to screenwriting in 1950 working un-credited, under a pseudonym, and in the case of *Broken Arrow* (1950), fronted by Michael Blankfort. His name did not appear on the screen until 1969's *Two Mules for Sister Sara*.
- **Samuel Ornitz**, writer. Early organizer and board member of the Screen Writers Guild. Blacklisted, never to return to Hollywood.
- **Adrian Scott**, writer and producer. Blacklisted, never to return to Hollywood.
- **Dalton Trumbo**, writer. Author of the patriotic film *Thirty Seconds Over Tokyo* (1944). Blacklisted. Returned to screenwriting in 1949 working un-credited, under a pseudonym, and fronted by various people. Fronted by Ian McLellan Hunter, he won an Academy Award in 1954 for *Roman Holiday* (1953). Writing as Robert Rich, he won another Academy Award in 1957 for *The Brave One* (1956). He later went on to write *Exodus* (1960), *Spartacus* (1960), and *Papillon* (1973) under his own name.

**Hollywood Walk of Fame** *n.* A monument to the entertainment industry that consists of sidewalks given over to salmon-colored stars with brass plaques honoring stars of motion pictures, television, radio, and the recording industry. "The world's most famous sidewalk" runs along Hollywood Boulevard from Gower to La Brea and Vine Street from Yucca to Sunset. It is administered by the Hollywood Chamber of Commerce, who also maintains a directory of stars along the Walk of Fame at the Web site www.hollywoodchamber.net. *Compare* **Grauman's Chinese Theatre forecourt.**

**Hollywoodland** *n. obs.* A 1923 Los Angeles–area real estate development project that gave us the Hollywood sign. The famous sign in the Hollywood hills on the south side of Mt. Lee above Los Angeles originally read, "HOLLYWOODLAND." The "LAND" was removed in 1949, leaving just "HOLLYWOOD."

**Hollywood's Golden Age** *n. See* **Golden Age of Hollywood.**

**hologram** *n.* A holographic image. Holograms present three-dimensional images to the viewer without the special eyewear required by anaglyphs, but have a relatively narrow effective viewing angle.

**An advertisement for the original Hollywoodland housing development (Adam Smith collection, army.arch).**

**holography; laser ~** *n.* A type of three-dimensional photography where laser light is used to produce a 3-D picture on a 2-D photographic plate.

A holographic image is composed of light-wave interference patterns. The interference patterns are created by splitting the beam from a laser, sending half to the subject (the object beam) and half directly to the photographic plate (the reference beam). The light reflected off the subject recombines with the light that went directly to the plate, creating a unique pattern of light-wave interference. After the recorded image is processed, the appearance of a three-dimensional subject can be recreated by illuminating the photographic image with another laser beam.

**Home Audio/Video Interoperability; HAVI; ~ architecture** *n.* A specification defined by a consumer electronics industry consortium to support networking digital home environment products. The HAVi Web site is www.havi.org.

**home cinema** *n. See* **home theater.**

**home entertainment** *n.* **1.** Audiovisual materials recorded on video formats that a consumer can purchase or rent for viewing at home, such as VHS, VCD, or DVD. ➢ *mod.* **2.** Relating to the market that encompasses the production, distribution, sale (sell-thru), and rental of audiovisual works in a home entertainment format along with the equipment used by the consumer to view video material in the home.

The home entertainment market began in 1970 with the introduction of the Sony Portapak and the ½" videotape format, but did not take off until the introduction of the Sony Betamax (Beta) VCR in late 1975. JVC's VHS format eventually won out over Beta and dominated the market for many years, due to its lower cost and longer recording time per tape. Laser discs and VCDs enjoyed popularity in certain markets, but did not displace the videocassette as the primary home entertainment format. That was left to the DVD, which overtook VHS format videocassette in 2003, as the most popular home entertainment format. Taken as a whole, home entertainment sales and rentals far exceed theatrical box office, but only a portion of those revenues make it back to the filmmakers. Among other things, home entertainment distributors do not normally share in the rental profits — they only earn money on the initial sale of the home entertainment product to the rental company.

Home entertainment is just one of many possible outlets for audiovisual entertainment. The most common distribution channels include:

- Ancillary
- Cinematic (theatrical, non-theatrical, public video)
- Home Entertainment (rental and sell-thru)
- Internet
- Television (free, pay, pay-per-view; terrestrial broadcast, satellite, cable)

*Also* **home video.**

**home entertainment rental** *n.* A video-based copy of a motion picture (VHS, DVD, etc.) sold to a third party who then rents the copy to a viewer for non-public viewing in a private living space where no admission fees are charged. *Also* **home video rental.** *Compare* **home entertainment sell-thru.**

**home entertainment royalty** BUSINESS *n.* The license fee paid by the home entertainment distributor for the rights to distribute a work on home entertainment media.

Home entertainment distributors typically pay a fixed percentage royalty to the theatrical distributor. This is then included in the theatrical distributor's gross and eventually makes its way into the net profit calculation after various expense deductions. As a result, the theatrical distributor makes relatively little profit on home entertainment distribution, while the home entertainment distributor may have relatively high profit margins. However, since only the theatrical distributor's profits are accountable to its profit participants (both gross and net), the home entertainment distributor's profits are protected. This practice began in the early days of home entertainment distribution when the home entertainment distributor was independent of the theatrical distributor and assumed significant financial risk in an uncertain market. Now that the home entertainment market has matured, and most theatrical distributors license their home entertainment rights to home entertainment distributors that are part of the same corporate conglomerate, this practice is no longer justified by market risk and is maintained mostly because it is to the advantage of the media conglomerates who own the distribution companies.

*Also* **home video royalty.** *Compare* **creative accounting.**

**home entertainment sell-thru** *n.* A video-based copy of a motion picture sold to the viewer for non-public viewing in a private living space where no admission fees are charged. *Also* **home video sell-thru.** *See* **sell-through.** *Compare* **home entertainment rental.**

**home media server; HMS** *n.* A consumer electronic device designed to receive media content and present it or forward it to another device for presentation in compliance with the digital rights interface and digital rights management standards required by the digital content provider, such as a cable television system operator.

**home network** *n.* An electronic distribution system within the consumer's home, commonly connecting computers and compatible digital audiovisual equipment to each another and to a broadband Internet service.

**home satellite dish; HSD** *n.* A receiver that allows consumers to receive satellite transmissions. A direct broadcast satellite (DBS) dish is significantly smaller than the typical home satellite dish since the DBS signal is much higher-power than a standard satellite signal, and therefore does not require as much surface area to collect an acceptably clear signal. *Compare* **direct broadcast satellite dish.**

**home shopping** *mod.* Relating to television programs that allow customers to view and order products from their homes. The order process may be conducted via an interactive television service, the Internet, or telephone. Often, an entire broadcast or cable television channel is dedicated to home shopping programs. *Also* **shop-at-home.** *Compare* **T-commerce.**

**home theater; HT** *n.* An approximation of the theatrical viewing experience using home entertainment equipment, generally including a large screen or projection television (now widescreen HDTV), a surround sound speaker system, a video player (originally videotape or videodisk, now DVD or Blu-ray), and controlling electronics (AV receiver, switcher, and amplifier). Some home theaters also include lighting controls (to keep ambient light levels low) and theatrical-style seating. Older home theater systems used analog equipment, but contemporary home theater systems are mostly based on digital technology. *Also* **home cinema.**

**home theater-in-a-box; HTiB** *n.* A package of compatible audio and video equipment sufficient to recreate a simulation of the theatrical viewing experience in a consumer's home, often excluding the television itself. Such packages often include an AV receiver, audio amplifier, speakers, cables, etc.

**home video** *n. See* **home entertainment.**

**home video rental** *n. See* **home entertainment rental.**

**home video royalty** *n. See* **home entertainment royalty.**

**home video sell-thru; sell-through** *n. See* **home entertainment sell-thru.**

**homes passed** *phr.* The total number of households in a market that a cable TV system can potentially serve. Technically, the households that are within reach of the signal wires (trunk lines) of the cable system, regardless of whether the household subscribes or is directly connected to the cable system. *Compare* **cable penetration.**

**homes using television; households using television; HUT** *phr.* The estimated count of all unique households where someone is watching television at a given time in a specific market, usually measured over a quarter-hour interval. (Households with more than one person watching television are only counted once — even if they are watching different programs on different televisions.) Used as a measure of TV ratings. *Compare* **persons using television; sets-in-use.**

**honeywagon; honey wagon; honey cart** *n.* A large truck or trailer containing multiple dressing rooms or restrooms that can be set up on location for the convenience of the cast and crew. *Compare* **two-banger.**

**hoofer** *n.* A dancer: *Alan's a triple threat— actor, crooner, and hoofer.* [Industry trade paper jargon.] *See* **terper.**

**hook** *n.* A strong, hopefully unique feature that captures an audience's attention

A hook may be integral to a work's plot: in *Se7en* (1995), a killer is acting out the seven deadly sins; in *My Mother the Car* (1965–1966) the main character's mother is reincarnated (a.k.a. rein-CAR-nated) as a 1928 Porter convertible. Other hooks seem incidental: in *Every Which Way but Loose* (1978), Clint Eastwood's sidekick is an orangutan. Hooks are used throughout the project lifecycle: by writers pitching projects to producers, producers pitching projects to distributors, distributors selling films to exhibitors or home entertainment products to retailers, and distributors enticing the public into seeing the film in the theater or buying it on home entertainment media. A hook may also come in the form of a compelling opening sequence that draws an audience into a work, such as the prelude sequences in James Bond films; the long tracking shots at the beginning of *Touch of Evil* (1958) and La Nuit Américaine (*Day for Night*, 1973); and the discovery of a dead body that begins each episode of *Law and Order* (1990–). In popular music, a hook is a short melodic phrase designed to be instantly memorable, often used for the chorus of a song or as a fade.

*Compare* **gimmick; house hook; tag line.**

**hookup** *n.* The coordinated poses at the head and tail of an animation cycle that allow it to be played in a continuous loop without an obvious glitch in the action.

**horizontal bars** *n. See* **hum bars.**

**horizontal blanking interval; HBI** *n.* The time period at the end of each line of a video field or frame during which a CRT's electron beam is turned off and repositioned to begin tracing the next line of picture. About 17 percent of the total time allocated to each horizontal line is consumed by the blanking interval. While it contains no picture information, this period generally includes technical image parameters necessary for proper playback, including the color burst. *Also* **horizontal interval; retrace.** *See* **blanking.** *Compare* **vertical blanking interval.**

**horizontal concentration** *n.* The share of consumers subscribing to a cable or satellite television system.

**horizontal editor** *n. See* **flatbed.**

**horizontal interval** *n. See* **horizontal blanking interval.**

**horizontal movement** *n.* A film camera or projector design where the film moves through the device horizontally (from one side to the other) rather than vertically (top to bottom). The film image is longest along the length of the film strip. This is an unusual arrangement, found only in specialized film formats such as VistaVision. *Compare* **continuous movement; intermittent movement; vertical movement.**

**horizontal resolution** *n.* A measure of the resolvable detail in the horizontal direction in a picture, usually expressed as the number of distinct vertical lines that can be seen in three-quarters of the width of the picture. In a video image, the horizontal resolution cannot be greater than the number of pixels per line, but in practice it is often less.

Horizontal resolution is usually derived by observation of the vertical wedge of a black-and-white test pattern. A picture that is sharp and clear and shows small details has good, or high, resolution. If the picture is soft and blurred and small details are indistinct it has poor, or low, resolution. Horizontal resolution in a video system depends upon the high-frequency amplitude and phase response of the pickup equipment, the transmission medium, and the picture monitor, as well as the size of the scanning spots.

*Compare* **vertical resolution.**

**horizontal scan rate** *n.* The speed with which each line of video is recorded (in a camera) or drawn (on a display device), generally measured in kilohertz (kHz), or thousands of lines per second.

The original NTSC black-and-white standard operated at 30 frames per second with 525 lines per frame or 15,750 lines per second (15.75 kHz). The contemporary NTSC color standard operates at 15,734.26 Hz (15.734 kHz) as part of the compromise necessary to deliver a color signal that could still be received by an original black-and-white television and that would not interfere with the audio carrier. This means that each horizontal line is scanned in 63.55 microseconds, with about 10.9 microseconds of that time given over to the horizontal blanking interval.

**horizontal sync; horizontal sync pulse** *n.* The portion of a video signal that marks the end of one image line and the beginning of the next. The sync pulse is used to maintain line synchronization between the receiving device and the incoming signal. *Compare* **vertical sync.**

**horizontal wipe** *n. See* **wipe.**

**horn** *n.* **1.** A highly efficient type of loudspeaker enclosure named for its characteristic shape, with the speaker element mounted in the narrow end of the horn's tapered interior. The sound waves emanating from the speaker itself are internally focused and enlarged before they exit from the larger end of the tapered horn. **2.** Any horn-shaped device placed in front of a speaker to disperse sound.

**horn tweeter** *n.* A high-frequency loudspeaker with a horn-shaped flare fixed to the front in order to increase acoustic efficiency and better control sound directivity. *Compare* **tweeter.**

**horror** *n.* A genre based on sinister or gruesome events with the intent to frighten the audience.

Alfred Hitchcock is often associated with the horror genre, although his films properly belong to the suspense and thriller genres. The films of Wes Craven and John Carpenter are more accurately in the horror genre. Early development of the horror film began with German Expressionism, including *Der Golem* (1915), *Das Cabinet des Dr. Caligari* (*The Cabinet of Dr. Caligari*, 1919), and *Nosferatu, eine Symphonie des Grauens*

(*Nosferatu, a Symphony of Horror*, 1922)—copyright disputes with Bram Stoker's widow prevented *Nosferatu* from being the first Dracula movie. In the U.S., Lon Chaney, "The Man of a Thousand Faces," almost single-handedly carried the genre through the Silent Era. In 1931, Universal released both *Dracula* and *Frankenstein*, unleashing a flood of horror and monster movies, including *The Mummy* (1932) and *The Invisible Man* (1933). By the late 1940s and early 1950s, Abbott and Costello were meeting everyone from Frankenstein (1948) to Dr. Jekyll and My Hyde (1953) in comedy spoofs of the early genre pictures.

**Universal produced a string of highly successful horror films in the 1930s, including *The Mummy* (1932).**

The 1950s saw the heyday of the low-budget B-picture horror film, often starring Vincent Price and/or directed by Roger Corman. The genre took a gory turn with George Romero's *Night of the Living Dead* (1968) that eventually evolved into the slasher film genre with films like *Halloween* (1978), *Friday the 13th* (1980), and *A Nightmare on Elm Street* (1984).

The supernatural horror film is perhaps best represented by *The Exorcist* (1973), *The Omen* (1976), and *Poltergeist* (1982), while the special subgenre of telekinetic horror films had a brief run of popularity with such films as *Carrie* (1976), *The Fury* (1978), and *Scanners* (1981).

*Compare* **monster movie; slasher film.**

**horse** *n.* A device used in film editing to provide support for multiple cores or reels of film using a single rotating shaft.

**horse opera** *n.* A genre of cheaply made and highly melodramatic B-picture westerns, principally of the 1930s. Later used to refer to the television westerns of the late 1950s and early 1960s. [First appeared in print in 1927.] *See* **western.**

**horse pic** *n. See* **western.**

**hose** *n.* An audio cable, such as a microphone cable. *Also* **snake.**

**A hostess tray attached to the side of a car (courtesy Matthews Studio Equipment, www.msegrip.com).**

**hostess tray** *n.* A camera mount attached to the side of a car. [After the type of food service tray once used at drive-in restaurants.]

**hot** *mod.* **1.** A creative talent in high demand. **2.** Having great sex appeal. **3.** Brightly lit. **4.** Charged with, or carrying electricity, such as the hot lead in an electric cable or a hot fixture that is powered up. ➢ *n.* **5.** The conductor that carries the in-phase component of the signal in a balanced line system, such as pin 2 of an *XLR* connector. *Compare* **It.**

**hot box** *n. See* **distribution box.**

**hot-dogger** *n.* A publicity seeker. *See* **media whore.**

**hot frame** *n. See* **flash frame.**

**hot hole** *n.* The projector gate.

**hot-melt bonding** *n.* The process by which the two halves of a DVD are bonded together using a hot glue that hardens as it cools.

**hot mic** *n.* A microphone that is turned on.

**hot restrike** *n.* When one reignites a lamp without first letting it cool off. Some lights, such as older HMIs with magnetic ballasts, may not be capable of a hot restrike.

**hot set** *n.* A set or other location ready for or presently in use for filming, even if no one is currently there, such as would be the case when a crew wraps for the night intending to return the next day and continue work where they left off; a set that should not be changed or disturbed in any way. *Compare* **working set.**

**hot splice** *n.* A chemical splice made with cement heated in the splicer to improve the splice bonding and decrease the drying time. *See* **cement splice.** *Compare* **butt weld.**

**hot splicer** *n.* A film splicer that can warm the cement to a set temperature as each splice is made. This is done to increase bonding strength and shorten drying time. *Compare* **cement splicer; machine splicer; tape splicer.**

**hot spot** *n.* **1.** An area that is too bright on a set or in a recorded image. **2.** The brightest area in a focused beam of light. The more focused the light, the smaller and more pronounced the hot spot. The hotspot diminishes as the beam is widened so that a light set at full flood has no appreciable hot spot. *Compare* **beam area; fall-off; field area; throw.**

**hotel** LEGAL *n.* In the context of an ancillary distribution channel, a hotel includes a hotel, motel, apartment, co-operative, or condominium complex where the signal originates from a central facility and is delivered via a closed-circuit cable television system.

**hotsy** *mod.* A strong performance, especially strong box office performance: *The film had its second hotsy weekend in a row.* [Industry trade paper jargon.]

**house** *n.* **1.** A motion picture theater; the exhibitor. **2.** An individual auditorium within a multi-plex theater: *The air-conditioning in house 3 is broken.* **3.** A specialty company, such as an optical house, stock house, effects house, etc.

**house allowance** BUSINESS *n. See* **house nut.**

**house black** *n. See* **black burst; house sync.**

**House Committee on Un-American Activities** *n. obs. See* **House Un-American Activities Committee.**

**house drop** *n. See* **cable drop.**

**house expense; weekly ~** BUSINESS *n.* The actual cost of operating a theater including rent, payroll, utilities, etc; differs from the "house nut" in that this is the sum of all actual expenses, while the nut is an amount negotiated between the exhibitor and a distributor. *Compare* **house nut.**

**house hook** *n.* A distinctive characteristic shared by many films and associated with a particular studio, especially during the 1930s. For example, lavish MGM musicals and romances, Paramount comedies, Warner Bros. gangster films, and Universal horror films. By 1970, the studios had become so homogenized due to the breakdown of the studio system and the reliance on independent producers and negative pickups that their films were no longer unique. Disney remains the only studio with a house hook and an identifiable character to most of its films. *Compare* **market identity.**

**house lights** *n.* **1.** A color timer setting with all three lights at the same level for the run of an entire print. Much less expensive than a color

timed print and similar to a one light print in that no adjustments are made for exposure or color timing during the printing process. **2.** The lights in a theater or on a soundstage that provide general illumination but are not used for the creative production (auditorium lights or working lights, respectively).

**house manager** *n.* One who directs the operation of a motion picture theater.

**house mode** *n.* The unique acoustic profile of a particular sound recording space. It is necessary to know the reverberation patterns within the space so that microphones, speakers, acoustic damping, etc. can be appropriately placed to produce or simulate the spatial and ambience effects desired, or to correct for standing waves.

**house nut; nut** BUSINESS *n.* A negotiated amount specified in an exhibition contract intended to cover a theater's operating costs. Depending on the negotiating clout of the exhibitor, the nut may include an operating profit, since the house nut is not based on audited financial records. In a multiplex, the house nut is often apportioned based on the seating in each auditorium. Distributor/exhibitor revenue splits are taken after the exhibitor has recovered the house nut. Full recovery of the nut may be subject to a contractual "floor" where a minimum percentage return is guaranteed to the distributor. *Also* **contractual theater overhead; house allowance; house overhead allowance; weekly house allowance.**

**House of Mouse** *n.* A nickname for the Walt Disney Company based on its close association with the cartoon character Mickey Mouse, who first appeared on film in 1928.

**house overhead allowance** BUSINESS *n. See* **house nut.**

**house reel** *n.* A film reel used for projection. Film is transported on lightweight reels and may be transferred to heavy duty house reels prior to presentation.

**house reference** *n. See* **house sync.**

**house sync** *n.* A timing reference signal (typically black burst video) generated at a single source and used to synchronize multiple devices within the same facility. *Also* **house black; house reference; reference black; reference video.** *See* **black burst.** *Compare* **black burst generator.**

**House Un-American Activities Committee; HUAC** *n. obs.* A committee of the U.S. House of Representatives that sought to root out and expunge "political subversives" (principally Communists). The HUAC is most remembered for its investigations of Communism in Hollywood beginning in 1947.

During the height of the Cold War in the U.S., paranoia ran high and led to the House Un-American Activities Committee's hunt for Communists. During the Great Depression (c. 1928–1936), Communism seemed a viable alternative to Capitalism. Many in Hollywood joined the Party, contributed funds, or simply attended parties held by those who did. What the HUAC failed to recognize was that Communism is *not* contrary to Democracy, and that not all Communists were agents of the Soviet Union bent on the destruction of the United States and the subjugation of the free world. Even those who did support the Soviet Union mainly did so at a time when the Soviets were U.S. allies in World War II. For example, in the Warner Bros. cartoon *Russian Rhapsody* (1944), the little "gremlins from the Kremlin" defeat Hitler and save Russia from a Nazi bombing raid. Warners even produced the pro–Soviet *Mission to Moscow* (1942) at the direct request of President Roosevelt.

The HUAC first turned its attention to Hollywood in 1947 under the direction of Chairman J. Parnell Thomas, a Republican from New Jersey. (Parnell was later jailed for accepting kickbacks.) In September, the Committee subpoenaed 41 witnesses. Nineteen of these were selected expressly because prior friendly testimony indicated that these people would not cooperate on principal. Eleven of the nineteen were questioned about their membership in the Communist party. Playwright Bertolt Brecht left the country the next day, returning to Germany. Those remaining became the Hollywood Ten.

While no laws had been broken, some of the Committee's claims were true. All of the Hollywood Ten eventually admitted that they were or had been members of the Communist party. Walter Bernstein said in his autobiography, *Inside Out: A Memoir of the Blacklist* (pub. 1996), that he and director Robert Rossen had intentionally included leftist propaganda in their films. Rossen himself felt slighted for not being subpoenaed by the Committee as part of the Hollywood Ten. (This may have been because he was openly a Communist so there was no real point in asking him whether or not he was.) In any event, the major studios responded by banding together in 1947 and developing a formal anti–Communist pledge and an openly secret blacklist that lasted until the 1960s. As a rule, Hollywood films kept well right of center in the late 1940s and through the 1950s for fear of further investigations and expanded blacklists.

The hearings resumed in the House in March 1951. In 1952, the Senate's Internal Security subcommittee took up the issue of Communism in America, but did not focus on Hollywood as did the House. The Senate Permanent Subcommittee on Investigations conducted the most famous hearings from 1953–1954, under Chairman Joseph R. McCarthy, a Republican from Wisconsin. (In December 1954, McCarthy was censured by his peers for conduct unbecoming a senator.) McCarthy's many wild accusations were mostly fabricated. Many people lost their jobs as a result of their appearance before these committees, but none of them were convicted of crimes, save those found in contempt of Congress for their refusal to testify.

The lingering effects of the HUAC's purge of Hollywood continued long after the hearings ended. In 1958, Pierre Boulle received an Academy Award for writing the English language film *The Bridge on the River Kwai* (1957) despite the fact that he did not speak English. The true authors were the blacklisted writers Michael Wilson and Carl Foreman. Finally, in 1985, the Academy presented posthumous Oscars to the families of Wilson and Foreman. In 1986, the Writers Guild of America began formally correcting writing credits from the Blacklist era. Elia Kazan's 1999 Lifetime Achievement Academy Award was widely protested based on his willing cooperation with the HUAC. Kazan's own *On the Waterfront* (1954) is seen as an attempt to justify his actions before the Committee.

*Compare* **blacklist; Hollywood Ten; Senate Internal Security Subcommittee; Senate Permanent Subcommittee on Investigations.**

**household** *n.* Everyone who lives in the same domicile (housing unit), whether or not they are related.

**housekeeping deal** BUSINESS *n.* An agreement between a studio and an independent producer or production company where the studio provides office space on the studio lot in return for first look at any new projects. The housekeeping deal may also include support staff, a stipend, etc. to help cover overhead expenses. *See* **vanity deal.** *Compare* **output deal.**

**housewife time** *n.* A division of the television broadcast day that typically encompasses the hours from 10:00 AM until 3:00 PM when the single largest audience demographic is women who do not work outside the home.

**USAGE:** The term *housewife* is considered offensive to some.

*Compare* **day part.**

**howl round** *n.* [A regionalism of Australia.] *See* **audio feedback.**

**HPF** ABBR. *n. See* **high-pass filter.**

**HRC** ABBR. *n. See* **harmonic related carrier.**

**HRTS** ABBR. *n. See* **Hollywood Radio and Television Society.**

**HSB** ABBR. *n.* A video color space that defines colors in terms of their hue (the color or dominant wavelength of light, such as green or indigo), saturation (intensity or purity of color, or how greatly the color differs

from an equally bright shade of gray), and brightness (the intensity or volume of light). The specific level of each characteristic is expressed as a percentage ranging from 0 to 100. Variations on this color space include HSV (Hue Saturation Value) and HSL (Hue Saturation Lightness). [An initialism of *Hue Saturation Brightness*.] *Also* **HSL.** *Compare* **color space; Munsell color system.**

**HSD** ABBR. *n. See* **home satellite dish.**

**HSL** ABBR. *n.* [An initialism of *Hue Saturation Lightness*.] *See* **HSB.** *Compare* **HSV.**

**HSUS, The** ABBR. *n. See* **Humane Society of the United States, The.**

**HSV** ABBR. *n.* A color model developed in 1978 that defines colors in terms of their hue (the color or dominant wavelength of light, such as yellow or violet), saturation (intensity or purity of color, or how greatly the color differs from an equally bright shade of gray), and value (the brightness or intensity of light).

The specific level of each characteristic is traditionally expressed as a percentage ranging from 0 to 100, though in the original model hue ranged from 0–360°, saturation from 0–1 (where one indicated a fully saturated color containing no white), and value from 0–1 (where zero indicated the darkest color, namely black). Variations on this color space include HSB (Hue Saturation Brightness) and HSL (Hue Saturation Lightness).

[An initialism of *Hue Saturation Value*.] *Compare* **color space; Munsell color system.**

**HT** ABBR. *n. See* **home theater.**

**HTiB** ABBR. *n. See* **home theater-in-a-box.**

**HUAC** ABBR. *n. See* **House Un-American Activities Committee.**

**hub** *n.* **1.** A film or tape core. **2.** An electronic device that interconnects segments of a cable television or computer network and acts as a central distribution point for the communications lines.

**hub and spoke** *n. See* **²star.**

**hubba-hubba** *n. See* **walla.**

**Hubbell Edison; Hubble Edison** *n.* A replacement Edison plug that can be added to a power cord in place of a worn out plug. The old plug is cut off of the power cord, the insulation is stripped from the electrical conductors, and the Hubbell Edison plug is attached using standard electrical wire nuts. Hubbell Edison plugs come in male and female versions. [An eponym, blending *Hubbell Incorporated* (a common manufacturer of the device) and *Edison plug* (the type of electric adapter provided).]

**hue** *n.* The shade of a particular color as determined by the dominant wavelength of visible light and judged according to its similarity to one of the perceived colors red, yellow, green, and blue, or some combination. The shades of gray, ranging from black to white, do not have hue.

The human vision system automatically adjusts perceived hues to create a natural white balance. When images are recorded to film or video, any color cast present at the time of photography becomes immediately apparent. To deliver a natural seeming image, one may need to adjust or filter the light. When shooting on film, it is important to match the type of light to the film stock (tungsten vs. daylight). When shooting on video, it is important to white balance the camera (simulating the natural while balance performed by human vision).

*Also* **tint.** *See* **color temperature.** *Compare* **brightness; intensity; saturation; value.**

**hue saturation brightness** *n. See* **HSB.** *Compare* **HSV.**

**hue saturation lightness; HSL** *n. See* **HSB.** *Compare* **HSV.**

**hue saturation value** *n. See* **HSV.** *Compare* **HSB.**

**hum** *n.* A regular, low-frequency noise pattern, typically caused by induction from alternating current powering electric equipment, including lights, ballasts, sound recording equipment, etc. Hum frequencies are usually at harmonic multiples of the AC line frequency, such as 60 or 120 Hz in North America or 50 or 100 Hz in Europe. *Compare* **asperity noise; ²buzz; crosstalk; hiss.**

**hum bars** *n.* Relatively broad horizontal bars, alternately black and white, which extend over an entire television picture. Caused by interfering electrical line frequencies (60 Hz in North America) or one of its harmonics. Hum bars appear stationary over the picture or they may move up or down. *Also* **horizontal bars; Venetian blind effect.**

**hum modulation** *n.* Undesired modulation of the television visual carrier by the fundamental or low-order harmonics of the power supply frequency (60 Hz in North America) or some other low-frequency disturbance. Hum modulation appears visually as hum bars on screen.

**hum switch** *n.* A control found on some audio equipment, such as amplifiers for musical instruments, that reverses the neutral and hot leads of the power cord to reduce hum. The ground lead is unaffected.

**human vision system** *n. See* **HVS.**

**humanatronics** *n.* A large puppet with a human operator inside, such as the beached whales in *Whale Rider* (2002). [A blend of *human* and *animatronic*.] *Compare* **Audio-Animatronics; practical creature.**

**Humane Society of the United States, The; HSUS, The** *n.* A charitable nonprofit organization dedicated to animal protection. (Often confused with American Humane, which oversees the treatment of animals in U.S. motion picture and television productions.) The HSUS was established in 1954 and presently has more than 10 million constituents. The HSUS advocates against cruelty, exploitation, and neglect for companion animals, horses, farm animals, animals in research, and wildlife through political lobbying, litigation, investigation, education, advocacy, and field work. It also has a Hollywood office that interacts with the entertainment industry primarily through filmmaking grants, project development, and promotional and marketing incentives and presents the annual Genesis Awards, honoring the news and entertainment media for their coverage of animal protection issues. The HSUS Web site is humanesociety.org. *Compare* **American Humane.**

**Hurter & Driffield curve** *n.* [A regionalism of the U.K.] *See* **characteristic curve.**

**HUT** ABBR. *n. See* **homes using television.** *Compare* **PUT.**

**HVS** ABBR. *n.* A concept common to image analysis where image defects or artifacts that may be detected by a computer, recorded by a camera, or displayed by a television monitor are only important to the extent that they can be perceive by the human vision system. If a person cannot see the detail or defect, there may be no reason to expend effort collecting or correcting it. [An initialism of *Human Vision System*.]

**HW** ABBR. *n. See* **hardware.**

**H'wood; H'w'd** ABBR. *n. See* **Hollywood.**

**hybrid fiber coax; HFC** *n.* A broadband, bi-directional, shared media cable television transmission system using fiber trunks between the headend and the fiber nodes and coaxial distribution from the fiber nodes to the customer locations.

**hydro dolly** *n.* A camera dolly with a hydraulic lift arm, powered by an electric motor or a manual foot pump.

**hype** *n.* Special promotional efforts, such as those expended by broadcasters to boost their audiences during sweeps periods. [Clipped from *hyperbole*.]

**hype-worthy** *mod.* That which lends itself to advertising, publicity, or promotion.

**hyper-cardioid microphone** *n.* The narrowest of the directional microphones, the hyper-cardioid is a variation on the cardioid microphone pick-up pattern. It is most sensitive at the front and sides, while rejecting sounds entering 110°–250° to the rear, with a small lobe of sensitivity at 180° to the rear. The pick-up pattern of a hyper-cardioid is narrower than that of a super-cardioid and is somewhat similar to that of a figure-eight mic, but the response is asymmetrical in that the hyper-cardioid has greater sensitivity to sound arriving at the front of the capsule than to sound arriving a the rear. *Also* **cottage loaf microphone.** *See* **directional microphone.** *Compare* **cardioid microphone; shotgun microphone; super-cardioid microphone.**

**hyperfocal distance** *n.* **1.** The focal distance that results in the largest depth of field at a given lens aperture setting. A depth of field chart provides information on the available depth of field at different aperture settings when the lens is focused at various distances. **2.** The distance from the lens to the nearest point in focus when the lens is focused at infinity.

**Hypergonar** *n. obs.* The trade name for the first commercial anamorphic lens system, developed in 1927 by Henri Chrétien and first used on the film *Construire un Feu* (*To Build a Fire*, 1928). The Hypergonar lens fit over a standard spherical camera or projector lens. When added to a camera lens, the recorded image was squeezed in the horizontal direction. When added to a projector lens, the image was un-squeezed by an equal amount, resulting in a normally proportioned image with a much wider than normal aspect ratio. In 1952 Chrétien sold his patents to Fox Film Corporation where they were used to produce the CinemaScope system of fully integrated lenses.

**hyperinstrument** *n.* A device that has had its sound-producing capability enhanced electronically.

**hyphenate; hyphen** *n.* A creative talent who performs more than one function on the same project. Examples include writer-director, actor-producer, writer-director-producer, etc.

**USAGE:** When written with a slash ("/"), as in writer/director, this often refers to someone who performs different tasks on different projects.

The hyphenate phenomenon was spoofed in the film *Zoolander* (2001). During the VH-1 Fashion Awards sequence, when Fabio is presented with the "Slashie" award for "Best Actor/ Model," he thanks the audience by saying, "This Slashie means you consider me the best actor slash model, and not the other way around."

*Compare* **multi-hyphenate.**

**[1]hypo** *n.* Sodium hyposulfite ($Na_2S_2O_3$), the original name for *sodium thiosulfate*, the active ingredient in most fixers; a common name for any film fixer. [Clipped from *hyposulfite*.] *See* **fixer.**

**[2]hypo** *v.* To increase or stimulate: *They doubled their ad buy to hypo public awareness.* [Industry trade paper jargon. Probably from *hypodermic*, a reference to the stimulating effects of the many intravenous drugs delivered by hypodermic needle. Technically, *hypo-* is from the Greek *hupo-*, meaning beneath or under, the exact opposite of its use here.]

**hypoing** *n.* The practice of scheduling special programs during the television ratings sweeps weeks in order to boost a station's or network's audience ratings. Hypoing theoretically allows a station to earn better ratings than it could achieve with its normal programming. This entices advertising agencies to buy time on the station and allows the station to charge more for commercial air time. (The performance of the individual stations comprising a broadcast network is considered in aggregate when purchasing national commercial air time.) At various times the FCC and FTC (Federal Trade Commission) have criticized this practice in the U.S. as amounting to fraud, but it continues nonetheless. *Compare* **ratings stunt.**

**hysteresis** *n.* The inability of a magnetic material to change polarity or direction the instant that an electrical field of opposite polarity is applied. This property is most obvious in the large magnetic voice coils that drive subwoofers. Once the coil is set in motion, it will resist stopping or changing direction even though the electrical signal controlling it has changed. This delay results in audio distortion and is often compensated for by applying additional voltage to help change the coil's direction of travel.

**Hz; Hertz** *n.* A measure of frequency in cycles per second (cps), such as 60 Hz (the standard alternating electrical current frequency in the U.S.) or 50 Hz (the standard alternating electrical current frequency in Europe). The frequency range of human hearing is from about 20 Hz–20,000 Hz. One kilohertz (kHz) equals 1,000 cps; one megahertz (MHz) equals 1,000,000 cps; one gigahertz (GHz) equals 1,000,000,000 cps. [An eponym, clipped from *Hertz*, after German physicist *Heinrich Hertz*.]

**I** ABBR. *mod.* Interlaced (video).

**USAGE:** Generally presented as a lowercase *i*, as in 60i, to help distinguish it from the numeral *1*.

**I frame** *n.* An intraframe in the MPEG format. I frames are known as *key frames* in QuickTime/AVI. [Clipped from *intraframe*.] *Compare* **B frame; P frame.**

**i-Link** *n. See* **i.Link.**

**I3A** ABBR. *n.* A not-for-profit trade association representing the photographic and information imaging industries. Formed by the merger of the Digital Imaging Group (DIG) and the Photographic and Imaging Manufacturers Association (PIMA). The I3A works to develop and promote open imaging and media storage standards and acts as the voice and advocate of the imaging industries. The I3A Web site is www.i3a.org. [An initialism of *International Imaging Industry Association*.]

**IA** ABBR. *n. See* **IATSE; interaxial distance.**

**IATSE; IA** ABBR. *n.* The alliance of labor unions representing technicians, artisans and craftspersons in the entertainment industry, including live theater, film and television production, and trade shows. IATSE was originally founded in 1893 and expanded its scope to international coverage in 1902. IATSE is affiliated with both the AFL-CIO and the Canadian Labour Congress (CLC). Its full name is The International Alliance of Theatrical Stage Employes, Moving Picture Technicians, Artists and Allied Crafts of the United States, Its Territories and Canada, AFL-CIO, CLC.

Represented members include the art department, camera operators, electricians, editors, script supervisors, production and post-production sound crews, film laboratory employees, and distribution and exhibition staff members. Each union local is largely autonomous so long as it works within the IATSE bylaws.

[An acronym of *International Alliance of Theatrical Stage Employes*.]

**IB** ABBR. *n. See* **imbibition; inattentional blindness; in-band.**

**IB print** *n. See* **imbibition print.**

**IBA** ABBR. *n.* [An initialism of *Independent Broadcasting Authority*.] *See* **[2]ITC.** *Compare* **Ofcom.**

**IBEW** ABBR. *n.* The trade union that represents the technicians working at most of the U.S. television broadcasters, along with technicians in a variety of other industries. The IBEW was established in 1891 and expanded to include radio engineers in 1931. The IBEW Web site is

www.ibew.org. [An initialism of *International Brotherhood of Electrical Workers*.] *Compare* **NABET/CWA.**

**ICG** ABBR. *n. See* **International Cinematographers Guild.**

**ICM** ABBR. *n.* A talent agency formed in 1975 by the merger of several talent agencies including Creative Management Associates and The International Famous Agency. ICM represents creative and technical talent in the fields of motion pictures, television, publishing, music, comedy, commercials, new media, and live theater. ICM is also active in motion picture packaging. The ICM Web site is www.icmtalent.com. [An initialism of *International Creative Management*.] *Compare* **CAA; William Morris Agency, Inc.**

**icon** ACADEMIC *n.* In semiotics: a sign where the signifier directly represents the signified. For example, a picture is an icon of the subject it depicts. Other types of signs include index (signifier implies the signified — smoke implies fire) and symbol (signifier represents something unrelated to itself— in many westerns, a black hat signifies a villain).

In the trivial case, an object is an icon of itself. In most cases, however, the icon and the object it signifies are different. This point was made in the 1928 painting of a pipe by René Magritte that was captioned "Ceci n'est pas une pipe" ("This is not a pipe"). While the painting clearly depicts a pipe (it is an icon of a pipe), the painting itself is not a pipe (it is a painting).

*Compare* **paradigmatic categories; sign.**

**iconography** ACADEMIC *n.* **1.** The traditional symbolic forms associated with the theme or subject of a highly stylized work. **2.** Analysis of the visual themes and styles of a work.

**An RCA 1850A Iconoscope tube c. 1939 (courtesy The Early Television Museum, www.earlytelevision.org).**

**Iconoscope** *n. obs.* The first practical camera tube, originally developed in 1923 by Vladimir K. Zworykin. Generally known in the industry as an Ike.

**ICR** ABBR. *n.* A radio frequency transmission system used by television stations to relay broadcast TV signals between two points within a metropolitan area, such as between a main studio and an auxiliary studio, part of a broadcast auxiliary service system. [An initialism of *InterCity Relay*.]

**ID** ABBR. *n. See* **station identification.**

**ID band number** *n. See* **matrix number.**

**IDA** ABBR. *n. See* **International Documentary Association.**

**idea advertising** *n.* Commercial advertisements that communicate a position on an item of public interest. *See* **advertising genre.**

**ideas originating with producer** LEGAL *n.* A contractual provision in a development contract between a producer and a studio or distribution company that allows the producer to retain the rights to any projects (or ideas for projects) that came from the producer (as opposed to ideas that came from the studio or distribution company) at the expiration of the development contract. Ideas that the studio or distribution company came up with remain the property of the studio or distribution company, even if the producer contributed to them during the term of the development contract.

**ideation** *n.* The process of forming or conceiving a creative thought.

**identification** ACADEMIC *n.* When the viewer strongly sympathizes with a character or situation in an audiovisual work and imagines himself in the same situation. *Compare* **association; empathy.**

**identifier** *n. Also* **ID.**

**identity; ID** *n. See* **writer's voice.**

**identity cinema** *n.* The successor to the New American Cinema (underground and avant-garde filmmaking in the U.S.) that evolved in the 1980s. Rather than a unified movement, identity cinema is subdivided based on the personal identifications of the filmmaker such as gay or lesbian, Asian-American, Chicano, etc. Identity cinema crosses traditional borders to include and combine experimental, documentary, and narrative fiction within each identity genre.

**ideology** ACADEMIC *n.* The set of values and beliefs shared by a social group and held as inherently true. A film narrative either perpetuates and comments on an ideology, or it creates its own within the story.

**idiot card; idiot board; idiot sheet** SLANG *n.* [First appeared in print in 1952.] *See* **cue card.**

**idiot check** *n.* A final survey of a set or location after filming has wrapped to make sure that no equipment has been left behind.

**idiot page** *n. See* **synopsis.**

**idioticon** *n. obs.* A dictionary of a particular dialect, or of the words and phrases peculiar to one part of a country or an industry; a glossary. In other words, a work much like this one. [It is interesting to note that *idiotism* (an idioticon being a collection of idiotisms) can be used to mean either an idiom (a form or mode of expression peculiar to a language) or idiocy (lack of knowledge or mental capacity). Given the popularity of idiocy, it is no small wonder that idiotism as idiom and idioticon as a collection of idioms have both fallen from common use. Language is a strange and wondrous thing, constantly changing, and often quite silly.] *Compare* **vocabularian.**

**Idoloscope** *n. obs.* The trade name for an early motion picture camera and projection system developed in 1896. It used continuously running film in both camera and projector. Images were "rendered optically stationary" on screen during projection using a slotted rotating shutter similar to the one used in the Edison Kinetoscope. Later both camera and projector were fitted with intermittent film movements. The Idoloscope Corporation was purchased by the Vitagraph Company in the latter part of 1897.

**[1]iDTV** ABBR. *n.* [An initialism of *interactive Digital TeleVision*.] *See* **interactive TV.**

**[2]IdTV** ABBR. *n. See* **integrated digital television.**

**[3]IDTV** ABBR. *n.* [An initialism of *Improved-Definition TeleVision*. Originally conceived as an intermediate step between standard definition and high definition television.] *See* **advanced television.** *Compare* **EDTV.**

**IdVCR** ABBR. *n.* A videocassette recorder with a built in digital television tuner. [An initialism of *Integrated digital VCR*.]

**IEC** ABBR. *n.* An international electrotechnical standards body based in Geneva, Switzerland. The IEC was established in 1906 and focuses on electrical, electronic, and related technology standards (collectively known as "electrotechnology") in support of the environment, safety, efficiency, and performance. The IEC also administers three global systems for conformity assessment to its International Standards. The IEC received a 2008 Emmy award for its Joint Video Team MPEG work. The IEC Web site is www.iec.ch. [An initialism of *International Electrotechnical Commission*.] *Compare* **ANSI; EBU; ISO; ITU.**

**IEC-958; IEC 60958** *n. See* **S/PDIF.**

**IEEE** ABBR. *n.* A professional engineering association and standards body. The IEEE Web site is www.ieee.org. [An initialism of *Institute of Electrical and Electronics Engineers*.]

**IEEE 1394** *n.* Institute of Electrical and Electronics Engineers (IEEE) standard high-performance external serial-bus that offers real-time data transfer of video, audio, and peripheral applications through a universal I/O (input/output) interface. Up to 63 devices (digital cameras, CD-ROMs, printers, hard disk drives, and audio/stereo equipment, etc.) can be connected together to move data to and from a computer or other electronic device at speeds up to 100 Mbps (1394), 400 Mbps (1394a), or 3,200 Mbps (1394b). The IEEE 1394 bus is *external* in computer parlance because it is outside of the computer's CPU. *Also* **1394; P1394.** *See* **FireWire; i.Link.** *Compare* **USB.**

**IEM** ABBR. *n.* [An initialism of *In-Ear Monitor*.] *See* **earwig.**

**iEMMY** *n.* Awards presented each November by the International Academy of Television Arts & Sciences honoring television programs produced outside of the U.S. Awards are presented during an internationally televised ceremony in eight major categories: Arts Programming, Children & Young People, Documentary, Drama Series, News Coverage, Popular Arts/Scripted, Popular Arts/Non-Scripted, and Movies/Mini-Series. The iEMMY Web site is www.iemmys.tv. [Clipped from *International Emmy*.] *Compare* **Emmy Awards; Regional Emmy.**

**IF-band** *n.* **1.** Radio waves with a frequency of 70 or 140 MHz. ➢ *mod.* **2.** A type of communications device that uses radio waves in the IF-band. Typically used when uplinking from an earth station to a satellite transmission system. *Compare* **C-band; Ka-band; Ku-band; L-band; X-band.**

**if-come deal** LEGAL *n.* The contractual arrangement between a television producer and a creative talent, such as a writer or an actor, where the talent fees (including profit participation) are pre-negotiated, but are only payable if the producer sells the associated project or otherwise raises the money to produce the work (usually a television series). If the project is never a go, no money is owed the creative talent. If the project is picked up, the creative talent cannot hold up production with contract negotiations. *Also* **pay for play.** *Compare* **holding deal; pay or play.**

**IFE** ABBR. *n. See* **in-flight entertainment.**

**IFO file; .ifo** ABBR. *n.* A DVD data file that contains scene and timing information for the audiovisual material in the associated VRO file on the DVD. Alternatively, a DVD may contain a single VOB file in place of the IFO/VRO pair. [An initialism of *InFOrmation file*.]

**IFP** ABBR. *n.* A not-for-profit service organization that provides various resources for independent filmmakers, industry professionals, and independent film enthusiasts. The organization operates local chapters in several U.S. cities. On May 4, 2005, IFP/Los Angeles (also known as IFP/West) changed its name to FIND (Film Independent). In response, the New York chapter changed its name from IFP/New York to simply IFP. The FIND Web site is www.ifpwest.org. The IFP Web site is www.ifp.org. [An initialism of *Independent Feature Project*.] *Compare* **FIND.**

**IFP/West** *n. obs. See* **Film Independent.**

**IFPI** ABBR. *n.* A trade association representing the international recording industry with some 1400 members in 73 countries and affiliated industry associations in 44 countries. IFPI provides a number of services to its members and the industry, including anti-piracy enforcement, legal policy and political lobbying, litigation support, market research, public relations, and technology development and standardization. IFPI is based in London with regional offices in Brussels, Hong Kong, and Miami. The IFPI Web site is www.ifpi.org. [An initialism of *International Federation of the Phonographic Industry* or *International Fédération Phonographique Industrie*.] *Compare* **RIAA; SID.**

**IFPI code** *n. See* **SID.**

**IFTA** ABBR. *n. See* **FIAT; Independent Film & Television Alliance.**

**IIPA** ABBR. *n.* A Washington, DC–based private sector coalition comprised of seven U.S. trade associations, each representing a significant segment of the U.S. copyright community, including about 1,900 U.S. companies producing and distributing materials protected by copyright laws throughout the world. Formed in 1984, the IIPA represents the U.S. copyright-based industries in bilateral and multilateral efforts to improve international protection and enforcement of copyrighted materials. The IIPA Web site is www.iipa.com. [An initialism of *International Intellectual Property Alliance*.]

**IIR** ABBR. *n.* A type of filter design where the attenuated signal level is significantly reduced, but may never reach zero. [An initialism of *Infinite Impulse Response*.] *Compare* **FIR.**

**IK** ABBR. *n. See* **inverse kinematics.**

**Ike** *n. See* **Iconoscope.** *Compare* **Immy.**

**Ikegami** *n.* The trade name for a line of Japanese professional video cameras, broadcast equipment, communications systems, magnetic recording equipment, information processing systems, and related parts and components manufactured by the Ikegami Tsushinki Co., Ltd., established in 1946. Ikegami is particularly known for its broadcast television studio cameras and has received two Emmy Awards for Outstanding Achievement in the Science of Television Engineering. The Ikegami Web site is www.ikegami.com. [A toponym, after the *Ikegami* district of Tokyo, Japan, where the company was founded.]

**IL** ABBR. *n. See* **insertion loss.**

**ILA** ABBR. *n.* [An initialism of *Image Light Amplifier*.] *See* **D-ILA.**

**i.Link; i-Link** *n.* Sony's trade name for their implementation of the IEEE 1394 standard. *See* **FireWire; IEEE 1394.**

**illegal color** *n.* Color that is not TV-safe. Such colors will not reproduce properly and may cause visual or audio artifacts.

**illegal tie-in arrangement** LEGAL *n. See* **tying agreement.**

**illuminance** *n.* The strength of light falling on a given area of a surface. Measurable by an incident-light meter.

**illuminance meter** *n. See* **incident-light meter.**

**Illusion-O** *n. obs.* The trade name for a process that hid images within a film that could only be seen when the film was viewed through special hand-held lenses (two strips of cellophane arranged like vertical 3-D glasses) that were handed out to the audience in advance. Developed by William Castle and used for 1960's *13 Ghosts*. *Compare* **Emergo; Percepto; Psychorama.**

**William Castle Productions' *13 Ghosts* (1960) (courtesy Heritage Auctions, www.ha.com).**

**illustrator; production ~** *n.* An artist employed by a production to assist the art director or production designer by producing conceptual sketches, or the director by producing storyboards. *Compare* **storyboard artist.**

**ILM** ABBR. *n. See* **Industrial Light and Magic.**

**IMA** ABBR. *n. obs.* [An initialism of *Interactive Multimedia Association*.] *See* **ADPCM.**

**image** *n.* **1.** A photograph produced on film; the picture taken by a photographic process, either on film or video; the picture created by a digital process.

The total available image area of a film format may be larger than the desired frame. For instance, when creating a widescreen aspect ratio with standard spherical lenses and cameras, one may expose the entire frame but then crop off the top and bottom of the image to create the correct aspect ratio for release. If the excess image area is not masked off during the production of the release print, it is cropped during projection so only the desired portions of the image are seen on screen.

**2.** The apparent relative placement of individual sound sources as perceived by a listener of recorded audio; the sound, or audio, image. Created during the recording and mixing processes, as well as by the final format of the media, such as stereo, surround-sound, etc. Influenced by the Haas effect. **3.** How something is perceived by the public; the opinion of something held by the public; the character of something as it is projected to the public or interpreted by the mass media: *Alan worked very hard to maintain his positive image despite his many personal scandals.*

**image advertising** *n. See* **corporate advertising.**

**image angle** *n. See* **viewing angle.**

**image brightness** *n. See* **brightness.**

**image composite** *n. See* **composite.**

**image compositing** *n. See* **compositing.**

**image compression** *n.* The practice of compressing (minimizing the size in bytes) of a graphics file, ideally without degrading the quality of the image to an unacceptable level. The reduction in file size allows more images to be stored in a given amount of disk or memory space. It also reduces the time required for images to be sent over the Internet and the bandwidth required to broadcast them.

Digital material can be compressed without the introduction of errors (lossless compression), but only to a certain point. Beyond this, compression errors are introduced (lossy compression). For data, it is crucial that compression be lossless because a single error can seriously damage the result. In image compression, a small loss in quality is usually not noticeable. When there is some tolerance for loss, the compression factor can be greater than it can when there is no loss tolerance. For this reason, graphic images can be compressed more than data.

**image constraint** *n.* The process of limiting the analog image output of a high-resolution digital master to a maximum resolution of 960 × 540. Since digital content may not be secure once it is released into the analog domain, a digital rights management system may impose analog image constraint to ensure that if it is re-digitized by a non-compliant device it will be lower resolution than the original.

**image contrast** *n. See* **contrast.**

**image degradation** *n. See* **generational loss.**

**image distortion** *n. See* **distortion.**

**image enhancement** *n. See* **image processing.**

**image enhancer** *n.* An electronic device or software program used to process video images.

**image liner** *n. See* **pop-in.**

**image map** *n.* A two-dimensional picture that can be wrapped around or projected onto the surface of a computer-generated three-dimensional object to give to object the appearance of more complex or realistic surface details than the three-dimensional model would normally allow. *Compare* **mapping.**

**Image Orthicon** *n. obs.* The trade name for a common video camera tube originally introduced in 1954 as a replacement for the Orthicon tube, itself first introduced in 1939.

**An RCA 5820 Image Orthicon tube from the late 1940s (courtesy The Early Television Museum, www.earlytelevision.org).**

Immy was a common nickname for the image orthicon tube. Emmy, the name for the annual broadcasting awards granted by both the Academy of Television Arts and Sciences and the National Academy of Television Arts and Sciences, was originally suggested by Harry Lubcke, Academy President from 1949–1950, as an homage to the Immy. *Compare* **CCD.**

**image plane** *n.* The flat surface in space where a lens forms an acceptably sharp image when focused at a point closer than infinity.

**USAGE:** When the lens is focused at infinity, the *image plane* is more correctly called the *focal plane.*

*Also* **imaging plane.** *See* **film plane.** *Compare* **circle of least confusion; focal plane.**

**image point** *n.* The point in space at which the rays of light originating at a single point in the subject pass through a lens and converge at a single point when the lens is focused at less than infinity. The collection of image points generated by a lens define the *image plane. Compare* **focal point.**

**image processing** *n.* The process of improving or altering the visual characteristics of a video image by electronic means, including adjustments to sharpness, brightness or color, scratch removal, etc. *Also* **computer enhancement; image enhancement.**

**image re-scaling** *n.* Converting a video image from one size or resolution to another. This can be a scale up from lower resolution to higher resolution or a scale down from higher resolution to lower resolution. Changing from PAL to NTSC requires an image scale down since NTSC has fewer lines of resolution than PAL. Going from an SD format to an HD format requires an image scale up. *Compare* **format converter.**

**image replacement** *n.* Substituting one image or portion of an image with another. *Compare* **compositing; visual effects.**

**image resolution** *n. See* **resolution.**

**image sharpness** *n. See* **sharpness.**

**image shift** *n.* A change in the apparent left-to-right position from which a particular sound seems to emanate in multichannel sound reproduction.

**image stabilization** *n.* A feature found in certain telephoto lenses and video cameras that compensates for minor camera instability (such as the shakiness of handheld operation) and creates a more steady image.

Optical image stabilization systems use floating optic elements (often assisted by a gyroscope) to project a stable image onto the focal plane. Digital image stabilization systems shift the recorded image slightly to compensate for small camera movements at the expense of a certain level of image resolution. In general, optical stabilization delivers a higher quality image than digital stabilization, much like an optical zoom delivers a higher quality image than a digital zoom.

**imagery** *n.* **1.** Specific and recurring types of images in a work, such as food imagery and nature imagery. **2.** Using words to describe something in detail, creating sensory stimulation, including visual imagery and sound imagery.

**images** *n.* The high-frequency artifacts introduced when a digital signal is converted into an analog signal. *Compare* **aliasing; reconstruction filter.**

**images per second** *n.* The number of images captured or presented each second. For film and progressive video, the images per second is equal to the frames per second since each image is a complete frame. For interlaced video, the images per second is twice the frames per second since each frame is made up of two fields and each field is captured as a separate image (with only half the resolution of a full frame). *See* **capture rate.** *Compare* **frames per second.**

**imaginary line** *n. See* **axis of action.** *Compare* **180° rule.**

**imaging** *n.* **1.** The ability to localize the individual instruments, voices, or other sound sources when listening to a stereophonic recording.

Accurate imaging with two sound channels is almost impossible, since that would require both channels to have identical gain and frequency response, both loudspeakers to be within 1dB of each other in frequency response, and the sound from each loudspeaker must be in identical phase. In addition, the listener must be precisely between the two speakers. The lack of accurate imaging with traditional, two-channel stereo has lead to three-channel (LCR) and higher-channel audio recording and reproduction in an attempt to improve the listening experience.

**2.** The high-frequency, stair-step waveform distortion in the output of a digital-to-analog converter. To reconstruct a smooth replica of the original signal, the stair-step is passed through a steep lowpass filter called an anti-imaging, or reconstruction filter. *Compare* **quantization noise; stereo spread.**

**imaging device; imaging grid** *n. See* **video imaging device.**

**imaging plane** *n. See* **image plane.**

**IMAX** *n.* The trade name for a large-screen process originally developed using special 65mm film cameras and 70mm projectors with horizontal movements, now evolving towards digital image capture and presentation. The IMAX Web site is www.imax.com.

Film-based IMAX uses frames 15 perforations wide (15/70)—3 times larger than the standard 70mm film frame (5/70) and nearly 9 times larger than a 35mm film frame. The camera aperture aspect ratio (shooting on 65mm film) is 1.36:1, while the projector aperture is 1.43:1. IMAX theaters contain the largest fixed screens in use for theatrical presentations. The traditional IMAX installation includes a multi-story screen facing a stadium-style auditorium with the seats set on a 30°–45° slope to ensure each audience member has an unobstructed view.

More complex installations include the Magic Carpet Theater at the Futuroscope theme park outside Paris, France with one IMAX screen in front of the audience and an even larger IMAX screen beneath the audience, visible through the glass floor of the theater, delivering what is billed as a 180° view that immerses the audience in the program. The world's first 3-D IMAX simulation ride, *Race for Atlantis* (1998), is projected on a 9-story tall hemispherical screen at Caesars Palace in Las Vegas, Nevada using a single projector 3-D system and active eyewear (the left and right lenses turn on and off as alternating left- and right-eye images are projected from a single strip of film). Other IMAX 3-D programs use a more traditional polarized light system where two strips of film with left- and right-eye images run through a twin lens projector with polarizing filters on each lens. The polarizing filters are 90° offset from each other and the viewers wear glasses with matching offset left- and right-eye polarized lenses so the left eye only sees the left image and the right eye only sees the right image.

[*IMAX* is not an acronym or an abbreviation.] *Compare* **OMNIMAX.**

**imbibition; IB; ~ transfer printing** *n.* A dye transfer printing process, such as that used for Technicolor subtractive color systems.

In the imbibition process, a separate gelatin relief print, or matrix, is produced for each primary color using a photographic duplication process. Following processing, the surface of the relief print varies in thickness according to the intensity of the color. The relief print is coated with an appropriately colored dye, much like a printing plate is coated with ink. The thicker areas absorb more dye, which is then transferred to the release print in a contact press. After each color has been transferred to the same print, a full color image is formed. The gelatin relief can be used multiple times to produce multiple, identical release prints.

*Also* **dye transfer.**

**imbibition print; IB print** *n.* A color film print produced using the imbibition process.

**IMDb** ABBR. *n.* The Web site and its searchable reference library of motion picture, television, home entertainment, and videogame data located at www.imdb.com. [An initialism of *Internet Movie DataBase*.]

**immediate window** *n.* A distribution window that follows another distribution window without a holdback period (gap in time) between them.

**Immy** *n. See* **Image Orthicon.** *Compare* **[1]Ike.**

**IMP** ABBR. *n. See* **Independent Motion Picture Company of America.**

**impact** *n.* The ability of an advertisement to persuade consumers to purchase the advertised product; along with reach and frequency, one of the three primary characteristics used to determine advertising effectiveness.

Reach and frequency are quantitative characteristics—they can be measured directly using scientific means. Impact, on the other hand, is a qualitative measure based on the opinions and reactions of consumers and is therefore very difficult to measure precisely.

**imperfect title** *n. See* **bad title.**

**impersonator** *n.* One who assumes or represents the person or character of another; an actor; a mimic. Rich Little is one of the best known voice impersonators while Darrell Hammond has established a reputation for his many comic impersonations on *Saturday Night Live* (1975–). Female impersonation on the stage dates back centuries. Famous contemporary female impersonators include Barry Humphries (playing Dame Edna Everage) and RuPaul Charles (appearing as RuPaul). *See* **impressionist.**

**impingement drying** *n.* Using jets of hot air to dry film after processing.

**impression** *n.* **1.** Each time a person sees an advertisement. Multiple viewings by the same person count as multiple impressions. **2.** A consumer's immediate reaction to a broadcast commercial. **3.** A performance that brings to mind the identifying traits of another person. *Compare* **gross impressions.**

**impressionism** *n.* A film style of the 1920s that focused on the subjective impression of light, shadows, color, focus, image texture, camera angles, and editing rather than realistic depiction of images or events without going as far as expressionism to intentionally distort reality. Practitioners were mainly French and included Louis Delluc, Germaine Dulac, Jean Epstein, Abel Gance, and Marcel L'Herbier. [After the style of painting developed in France in the 1870s as a rebellion against the romantic tradition of the day. It concentrated on the immediate visual impression of a work, rather than on its realistic or formalistic depictions. The original developers included Jean-Frédéric Bazille, Claude Monet, Pierre Auguste Renoir, and Alfred Sisley.] *Compare* **Aestheticism; Dadaism; formalism; magical realism; modernism; naturalism; realism; surrealism.**

**impressionist** *n.* **1.** One who does impressions; an impersonator. **2.** One who makes impressionistic works; a devotee of impressionism.

**impro** *n.* [A regionalism of the U.K.] *See* **improv.**

**impromptu** *mod.* Offhand; without previous study or preparation; extemporaneous: *Alan was known for his impromptu remarks on talk shows; he seemed to have a joke for every occasion. Compare* **ad lib.**

**improv** *n.* A performance that is not scripted, but ad-libbed or acted out extemporaneously. Improv is usually done live on stage by a troupe of actors who work with random suggestions made by audience members. A number of comedic actors got their start in improv theater, including John Candy, Eugene Levy, and Martin Short. *Whose Line Is It Anyway?* (1988–2003) presented improv comedy in a faux game show format while *Instant Comedy with the Groundlings* (1998), filmed at the Groundling theater in Los Angeles, presented a more traditional stage show format. [Clipped from *improvisation*.] *Compare* **ad lib; extemporize; sit-prov; sketch comedy; wing it.**

**improved-definition television; IDTV** *n. See* **advanced television.**

**improvisation** *n. See* **improv.**

**improvise** *v.* To compose, recite, act, or sing extemporaneously; to invent on the spur of the moment without a script. *See* **ad lib; extemporize.** *Compare* **improv.**

**impulse noise** *n.* Short bursts of high-level electronic noise, often appearing as an audible click. Typical sources include lightning and transients from switching systems. Impulse noise is not particularly detrimental to analog systems or voice communications, but it can be detrimental to digital data communications.

**impulse pay-per-view; IPPV** *n.* A pay-per-view service that need not be ordered in advance but may be purchased at the time of delivery. *Compare* **pay-per-view.**

**impulse response** *n.* The behavior of a device after the initial energy input has been stopped. *Compare* **damping factor; hangover; ringing.**

**impulse video-on-demand; IMVoD** *n.* A video-on-demand service that need not be ordered in advance but may be purchased at the time of delivery. *Compare* **video-on-demand.**

**impulsive noise** *n.* Electromagnetic interference from improperly shielded household electric equipment (heaters, air conditioners, light dimmers, etc.) that degrades analog television reception (generally only if the broadcast signal is rather weak to begin with) or causes artifacts (visible blocking, audible clicks, etc. ) in digital television systems.

**IMVoD** ABBR. *n. See* **impulse video-on-demand.**

**IMX** ABBR. *n. See* **MPEG IMX.**

**IN** ABBR. *n. See* **internegative.**

**in-band; IB; ~ gain** *n.* The standard for adjusting subwoofer frequency response so that the subwoofer sound pressure level, within the operating range of the loudspeaker, is louder than a full-range speaker in the same frequency range. For example, digital film sound formats generally use 10dB of in-band gain.

**in-between animation** *n. See* **in-betweening.**

**in-between space** *n.* A DVD menu system. The menu sits between the programs on a DVD (the feature program and the various bonus features). It typically contains audiovisual elements (animations, video clips, music, etc.) that repeat after a short period, creating a perpetual limbo state.

**in-camera** *mod.* An operation performed live on set using a camera rather than performing it in post-production using an optical printer or digital visual effects system. *Also* **in-the-camera.**

**in-camera editing** *n.* **1.** Limiting the shots taken to those that are most likely to be used in the final work; shooting with little or no coverage. **2.** Taken to the extreme: shooting a work exactly as it is to appear in its final version, without any editing alterations.

**in-camera effect** *n.* An alteration to the natural appearance or flow of images during their original capture by a camera, including double exposures, split screens, matte shots, fast and slow motion, fades, dissolves, and various types of filtration.

Hayley Mills played identical twins in *The Parent Trap* (1961) thanks to in-camera matte shots where half the frame was exposed at a time. When the film was processed, each shot contained two Hayley Mills. The distinctive look of the D-Day battle sequences at the beginning of *Saving Private Ryan* (1998) was achieved in-camera by intentionally misadjusting the camera movement. Part of each frame was exposed while the film was in motion rather than waiting for it to be at rest inside the gate. This established an otherworldly mood during these scenes.

**in-camera matte** *n.* A specific type of in-camera effect where the same strip of film is exposed two (or more) times, each time exposing only a portion of the frame until a complete composite image is formed. The mattes for an in-camera composite may be placed in front of the camera or behind the lens at the focal plane.

**in-ceiling speaker** *n.* A loudspeaker designed for flush-mounting even with the surface of a ceiling. Common to whole-home, multi-room sound systems. *Compare* **in-wall speaker.**

**in character** *n.* **1.** Staying within the bounds of the behavior one would naturally expect from a character. ➢ *phr.* **2.** When an actor behaves like the fictional character he is portraying, particularly when he continues to act as his character when not filming or not on the set.

**in continuity** *n. See* **strict continuity.**

**in-ear monitor; IEM** *n. See* **earwig.**

**in-flight entertainment; IFE** *n.* The audiovisual programming (motion pictures, television programs, audio recordings, etc.) offered to passengers aboard commercial airliners. The first in-flight movie, First National's *The Lost World* (1925), was presented in April 1925 on an Imperial Airways flight from London to the Continent. The first regularly scheduled in-flight movie service began on July 19, 1961 when *By Love Possessed* (1961) was presented in the 1st Class cabin on TWA's New York to Los Angeles flight. *Compare* **ancillary; non-theatrical.**

**The first film presented as part of a regularly scheduled in-flight entertainment program was Seven Arts Productions' *By Love Possessed* (1961) (courtesy Heritage Auctions, www.ha.com).**

**in-flight version** *n. See* **airline version.**

**in frame** *mod.* **1.** Visible within the image frame of a camera. **2.** Proper alignment between film image and projector gate so the frame lines are not visible on screen.

**in-home** *mod.* Seen, heard, read, used, etc. while at home. *Compare* **out-of-home.**

**in-house** *mod.* Contained within or produced by a single entity, such as an in-house production (a work produced using the creative resources of a single company) or an in-house unit (a specialty division of a larger company such as an in-house visual effects unit).

**in-house product; in-house production** *n.* A work that is developed and produced by its distributor, as opposed to one produced by another entity and later acquired by its distributor.

**in kind payment** *n. See* **time bank.**

**in-line package** *n.* A device housing for amplifiers or other cable television components that has input and output coaxial cable connectors so it can be added directly into a cable run without jumper cables or other connectors or adapters.

**in-line tap** *n.* An electric female plug adapter that can be added to an 18-gauge household electric lamp cord without cutting the cord. The tap has integrated metal pins that penetrate the cord's insulation and make contact with the internal electric conductors. For use only with low-amperage electric appliances, such as small practical lamps. *Also* **add-a-tap; vampiric tap.** *Compare* **quick-on plug; zip cord.**

**in memoriam** *phr.* Introduces an epitaph or obituary. A traditional element of the annual Academy Awards ceremony is an In Memoriam segment that honors those motion picture industry notables who died in the past year. This practice was spoofed during the May 21, 2004 episode of *Best Week Ever* (2004–) when solemn tribute was paid to the U.S. network television series that were cancelled following the 2003-2004 season. [Latin for *to the memory* [of].]

**in/out points** *n.* The beginning and end of a video clip specified during editing, generally identified by the time code addresses of the first and last frames of the clip and recorded as part of an edit decision list. *Compare* **mark-in/mark-out points; record-in/record-out points.**

**in shot** *n. See* **in frame.**

**in sync** *phr.* When sound and picture are running together properly. *Also* **sunk up.** *Compare* **out of sync.**

**in the black** *phr.* A signal or recording level that is within an acceptable range (for example, below 0 dB VU) and likely to record without distortion. [After the black portion of a VU meter below 0 dB VU.] *Compare* **in the red; VU meter.**

**in-the-camera** *mod. See* **in-camera.**

**in the can** *phr.* A shot, scene, or sequence that has been filmed; any work that need not be repeated because it has been successfully recorded to film or video. [After the metal containers in which film is stored on set.]

**in-the-clear** *mod.* Unencrypted; not scrambled. Presented in a form that is immediately usable and copyable.

**in the mud** *phr.* A signal or recording level that is too low. For example, a signal that hardly moves the recording meters or that cannot be separated from the signal noise.

**in the red** *phr.* A signal or recording level that is too high (for example, above 0 dB VU) and likely to produce distortion. [After the red portion of a VU meter above 0 dB VU.] *Compare* **in the black; VU meter.**

**A Noble Fidelity left-center-right-surround in-wall loudspeaker with 5¼-inch woofers and a 1-inch tweeter (courtesy Noble Fidelity, www.noble-fidelity.com).**

**in-wall speaker** *n.* A loudspeaker designed for flush-mounting even with the surface of a wall. Common to home theater installations. *Compare* **in-ceiling speaker.**

**inattentional blindness; IB** *n.* The phenomenon of human vision where one will fail to notice something rather obvious within the field of vision because the focus of one's attention is elsewhere. Thanks to inattentional blindness, most viewers fail to notice the various continuity errors, boom shadows, and light stands that populate many audiovisual works.

**in-betweener** *n. See* **inbetweener.**

**in-betweening** *n. See* **inbetweening.**

**incandescence** *n.* A white heat; the light produced by an object heated until it glows white-hot.

**incandescent lamp; incandescent bulb** *n.* A lamp that generates light by running electricity through a thin filament that glows when heated, generally made of tungsten with a color temperature of 3,200°K. *See* **white light.**

**incandescent light** *n.* Light emitted when a substance is heated by electricity. For example, the tungsten filament in an ordinary light bulb. *See* **tungsten light.**

**incher** *n. See* **inching knob.**

**inches per second; ips** *n.* A measurement of the speed at which magnetic tape moves through a recorder or player. For example, most ¼" audio tape recorders (such as the Nagra) run at 7½ or 15 inches per second. *Compare* **centimeters per second; feet per second.**

**inching** *n.* Moving forward in short increments. For example, inching film forward in a camera or projector until the sprockets properly engage, inching a camera forward until the desired framing is achieved, etc.

**inching knob** *n.* A manual control on a camera or projector that allows the operator to slowly advance the film. *Also* **incher.**

**incident light** *n.* The light that falls on a subject, rather than the light that is reflected off of or originates from within a subject. Traditionally measured in foot-candles or lux. *Compare* **reflected light.**

**incident-light meter** *n.* An exposure meter that measures the amount of light incident to (falling on) a subject. The most common type of light meter used on a film set.

Incident light meters with a white half-sphere are pointed towards the camera to gather a reading of the overall light that will fall on the subject as seen by the camera. When equipped with a flat white disk, they can measure the light coming from a particular source.

*Also* **illuminance meter.** *Compare* **reflected-light meter.**

**incident-light reading** *n.* A measurement of the light falling on a subject taken with an incident-light meter. *Compare* **reflected-light reading.**

**incident sound; incident wave** *n.* An original sound wave, generally the first and loudest wave to reach the sensor, as opposed to any reverberations or echoes. *Also* **[3]direct sound; direct wave; first arrival; primary wave.** *Compare* **fundamental frequency.**

**incidental booking exception** LEGAL *n.* A provision of New York state law that allows managers to act as agents when representing their clients.

**incidental music** *n. See* **background music.**

**inciting incident** *n.* The plot point (or turning point) that disturbs the balance in place at the start of the story and gives the central character a goal, desire, mission, unfulfilled need, or problem. The rest of the story deals with how the central character achieves this goal, satisfies this desire, etc. In the traditional three-act structure, this is often the plot point that moves the story from Act I to Act II.

In Charles Dickens' *A Christmas Carol* (pub. 1843), the inciting incident is the appearance of Marley's ghost. This plot point is the big event that propels the story into Act II. In *Star Wars* (1977), the inciting incident is

Luke's discovery of Princess Leia's plea for help — this starts Luke on a new path. The deaths of his aunt and uncle are the big event that introduces Act II.

*Also* **catalyst.**

**incoherence** *n.* The degree of phase miss-alignment at a given instant between two sounds or signals that are being combined. Total incoherence indicates completely opposite phases, or total signal cancellation (the two signals will combine to form a flat signal with no modulation). Coherence, the opposite of incoherence, implies phase alignment between the signals, which results in a signal equal to the sum of the original signals. Incoherence can result when a single sound source is recorded with multiple microphones placed at different distances from the sound source. Coincident pair and spaced pair microphone placement is designed to produce a coherent stereo sound field. *Compare* **coherence; isochronous.**

**incoming scene; incoming shot** *n.* **1.** The second, or "B," scene or shot that is arriving, rather than the one that is departing, in a transition effect. **2.** The upcoming scene or shot that will appear on screen after the next cut. *Compare* **outgoing scene.**

**incremental related carriers; IRC** *n.* A method of spacing NTSC broadcast television channels on a cable television system where all channels except 5 and 6 correspond to the standard channel plan.

**indecent speech** LEGAL *n.* A form of expression that the FCC deems to breach the confines of decency in a U.S. radio or television broadcast and is therefore not protected by the 1st Amendment right to free speech. Indecent speech need not be obscene.

Examples of indecent speech are highlighted in George Carlin's comedy routine "Filthy Words" (better known as "Seven Dirty Words You Cannot Say on Television" — originally recorded before a live audience in California and later broadcast on the radio), which became the subject of the 1978 U.S. Supreme Court case *FCC v. Pacifica Foundation* that upheld the FCC's authority to censor indecent speech on the public airwaves (broadcast television and radio — cable television is excepted). More recently, the FCC's right to fine broadcasters for airing indecent speech was addressed in the television series *Studio 60 on the Sunset Strip* (2006–2007).

**USAGE:** In a the context of the U.S. legal system, *speech* has broad application thanks to the guarantee of free speech provided for by the 1st Amendment to the U.S. Constitution and its later extension by the courts to include other forms of expression (written, oral, physical, filmed, etc.).

**Indeo** *n. obs.* The trade name for a set of video codecs developed by Intel that allow temporal (time-based) and spatial compression as well as data rate limiting. Generally replaced in the marketplace by MPEG–based digital video compression.

**independent** *n.* **1.** One who works outside of the Hollywood studio system. **2. ~ television station:** A local broadcaster that does not have an exclusive affiliation with a national network. **3. ~ operator:** A cable television system that is not affiliated with a multiple system operator. ➢ *mod.* **4.** Operating or created outside of the studio system, particularly when project funding does not come from a major studio or television network.

**Independent Broadcasting Authority** *n. Also* **IBA.**

**independent checking company** *n.* A freelance attendance checking organization, one not directly affiliated with a specific production or distribution company. *Compare* **attendance checking; checking and collections costs; puffed numbers; skimming.**

**independent distributor** *n.* A distributor that is not affiliated with a major studio. *See* **independent.**

**independent feature; independent film; indie film** *n. See* **independent production.**

**Independent Feature Project** *n. See* **IFP.** *Compare* **FIND.**

**Independent Film & Television Alliance; IFTA; The Alliance** *n.* A trade association that provides the independent film and television industry with marketplace-oriented services and worldwide representation. Originally established in 1980 and known as AFMA until 2004. The IFTA website is www.ifta-online.org .

As the spokesperson for the worldwide independent film and television industry, the Alliance actively lobbies governments and international organizations on measures that impact production and distribution. In addition to the American Film Market, IFTA also provides an array of services to help independents compete effectively, including:

- IFTA Arbitration to help resolve trading disputes without costly international court proceedings.
- IFTA Collections to collect non-contractual copyright royalties for participants.
- IFTA's model licensing agreements are in standard use around the world.

Members also have the benefits of on-site support at major film and television markets, ongoing legal and market research services (including *International Box Office Reports* and the territory-specific *International Market Fact Book*), seminars, and other publications for industry professionals.

**independent filmmaker** *n.* One who makes independent films, ranging from the avant-garde to mainstream commercial works. *See* **independent.**

**Independent Motion Picture Company of America; IMP** *n. obs.* The U.S.–based motion picture production company founded by Carl Laemmle in 1909 when he ended his membership in the Motion Picture Patents Company (the Edison Trust). IMP was often spelled "Imp" as a play on words implying Laemmle's company was a small, mischievous devil pricking the hides of the Trust giants. Laemmle established the motion picture star system when hired first Florence Lawrence and later Mary Pickford away from the Biograph Company (a member of the Trust) and promoted them as entertainment personalities. On June 8, 1912, Laemmle merged IMP and five other motion picture companies into the newly created Universal Film Manufacturing Company, which later became Universal Studios.

**independent operator** *n.* An individually owned and operated cable television system not affiliated with a multiple system operator.

**independent producer** *n.* **1.** A freelance producer who is not tied to a specific major studio or television network, but may work for them at one time or another. **2.** A producer who develops — and possibly produces and/or distributes — audiovisual works outside of the control of a major studio. *See* **independent.** *Compare* **go indie.**

**independent production** *n.* **1.** A work that is developed outside of the studio system, regardless of how it is produced or distributed; a production where greater than 50 percent of the financial risk (production cost) is born by and exploitation (worldwide distribution rights) is controlled by entities other than a major studio or television network. **2.** A low-budget film. *Also* **independent feature; independent film; indie film; indie prod; indyprod.** *See* **independent.**

**independent production company** *n.* A production company that is not owned or controlled by a major studio or television network, though it may ultimately finance and distribute its works through a major studio or television network. *See* **independent.**

**Independent Programme Producers Association** *n. See* **[2]Pact.**

**independent station** *n. See* **independent television station.**

**Independent Television Commission** *n. See* **[2]ITC.**

**Independent Television News** *n. See* **ITN.**

**Independent Television Service** *n. See* **ITVS.**

**independent television station; independent** *n.* A television broadcaster that is not owned by or formally affiliated with a television network, though it may be part of a larger media conglomerate; a television station that sets its own broadcast schedule.

**independent theater** *n.* A motion picture theater that is not owned or operated by a major studio or exhibitor circuit.

**independents** *n.* **1.** Companies that are not controlled by, or individuals who do not regularly work directly for, a specific major studio or television network. **2.** During the period of 1908–1911, those U.S. production and distribution companies that operated outside of the Motion Picture Patents Company (The Edison Trust). *See* **indie.**

**index** ACADEMIC *n.* In semiotics, a sign where the signifier and signified are congruent — one implies or has a logical connection to the other, such as smoke implies fire. Other types of signs include icon (signifier directly represents the signified — a picture that looks like the thing it depicts) and symbol (signifier represents something unrelated to itself— in many westerns, a black hat signifies a villain). *Compare* **paradigmatic categories; sign.**

**indicating** *n.* **1.** Giving a performance that is on the nose (too obvious or literal). For example, a scene could call for an actor to be tired. In response the actor could yawn loudly while stretching his arms or even say, "I'm so tired." All of this would be indicating. In film, a more subtle performance is usually called for. **2.** An acting technique, or rather lack of proper technique.

**indie** *n.* **1.** A business operating in the entertainment sector that is not affiliated with a large, established corporation such as a major motion picture studio or media conglomerate. This includes production companies that are not owned by a major studio or television network, exhibitors that are not owned by an exhibitor circuit, and television stations that are not owned or directly affiliated with a broadcast network. Many of the Hollywood "independent" production companies are actually divisions of the major studios, either created to specialize in smaller, less obviously commercial pictures or acquired by the larger companies after establishing a reputation in the market. ➢ *mod.* **2.** A work produced by an independent company: *Everyone is going to see indies this year.* ➢ *n.* **3.** Anyone who works regularly on independent productions: directors, actors, writers, producers, etc. [First appeared in print in 1942. Clipped from *independent*.]

**indie film; independent film** *n. See* **independent production.**

**indie prod** *n. See* **independent producer; independent production.**

**Indiewood** *n.* The term coined to describe the business relationship of independent film directors and filmmakers with the independent production and distribution companies that provide them with financial backing and a marketing engine for their work.

**indigenous sound** *n. See* **[1]direct sound.** *Compare* **diegetic.**

**indirect charges; indirect costs** *n. See* **indirect expense; [2]overhead.** *Compare* **direct expense.**

**indirect continuity** *n.* A practice in script supervision of noting a specific condition or detail that continues into or from other scenes that are not directly contiguous in the plot sequence. For example, in one scene a car runs into a tree. In scenes that take place in the story the day before the accident (filmed before or after the shot with the car hitting the tree), the car should be undamaged. In scenes that take place the day after the accident (again, whether they are actually filmed before or after the shot of the car hitting the tree), the car should be damaged. *Compare* **back-matching; continuity; direct continuity.**

**indirect expense; indirect costs** *n.* An expense that cannot be tied to a specific activity or project, especially general administrative overhead. Indirect expenses are often categorized according to the project lifecycle stage in which they occur:

- **Indirect Development Expense:** A general expense related to project development. The single largest indirect development expense is the direct cost of projects that were developed but never produced. This expense is typically allocated among those projects that are produced.
- **Indirect Production Expense:** A general expense related to the production of a work. Studios may allocate their production losses from unsuccessful projects to the general overhead of successful projects.
- **Indirect Distribution Expense:** A general expense related to the distribution of a work, such as trade association assessments and some types of market research.

Indirect expenses are allocated to specific projects according to a formula that may be contractually stipulated or unilaterally established by the party incurring the expense. Often, profit participants on one project are not allowed to see how indirect expenses have been allocated to other projects, making it impossible to verify the reasonableness or accuracy of the allocation formulae.

*Also* **indirect charges.** *See* **[2]overhead.** *Compare* **direct expense.**

**indirect voice-over** *n.* Voice-over narration that provides a counterpoint to, or ironic commentary on, the visual images.

**individual work** *n.* A single audiovisual work that is not presented as part of a package with other works. *Compare* **aggregate type.**

**inducement agreement** LEGAL *n. See* **inducement letter.**

**inducement doctrine** LEGAL *n.* On June 27, 2005 in its decision in the matter of *Metro-Goldwyn-Mayer Studios Inc. et al. vs. Grokster, Ltd., et al.* (380 F. 3d 1154), the U.S. Supreme Court added inducement as a new test to determine if a third party's conduct infringed on one's copyright protections. Under the prior decision in the *Sony Betamax Case*, a manufacturer can not be held liable if its product is used to violate copyright laws so long as the product has a substantial non-infringing use as well. In the *Grokster* case, the Court held that if one encourages (induces) third parties to infringe copyright, then one can be held liable for the copyright violations of those third parties. In the words of the court, "The question is under what circumstances the distributor of a product capable of both lawful and unlawful use is liable for acts of copyright infringement by third parties using the product. We hold that one who distributes a device with the object of promoting its use to infringe copyright, as shown by clear expression or other affirmative steps taken to foster infringement, is liable for the resulting acts of infringement by third parties."

**inducement letter** LEGAL *n.* A written agreement where a creative talent promises to provide the services contracted for by their loan-out company. Since the producer's contract is with the loan-out company, not the creative talent, the producer requires some assurance that the creative talent will actually perform as promised. *Also* **inducement agreement.** *Compare* **wraparound agreement.**

**induction** *n.* A common means by which extraneous signals enter a signal path.

All electrical current produces a corresponding electromagnetic field that radiates from the conductor carrying the current. Conversely, a radiant electromagnetic field can induce current in a nearby conductor, introducing unwanted signals into a signal-carrying cable. Two common sources of induced noise are radio frequency interference and electromagnetic interference. Balanced lines are much less susceptible to induced noise because of the phase reversal in the wires.

**industrial** *mod.* Relating to a film or video program produced to meet the needs of a business, but not intended for commercial distribution to the public. Industrial works are often used internally within an organization (such as training films), at trade shows (such as product demonstrations), or as corporate image promotional pieces presented to the public.

**industrial film** *n.* An industrial work shot or finished on film. May also be used to describe industrials on video. *Compare* **sponsored film.**

**industrial filmmaker** *n.* One who produces industrial films or videos, often a producer/director.

**Industrial Light and Magic; ILM** *n.* A special and visual effects company serving the motion picture, commercial production, and attraction industries. Established by George Lucas in 1975 to produce effects for *Star Wars* (1977). The ILM Web site is www.ilm.com.

ILM is now a division of Lucasfilm Ltd. located on the Skywalker Ranch in Marin County, California, but was originally located in the Van Nuys district of Los Angeles (north of Hollywood). ILM originally focused on the traditional arts of blue-screen photography, matte painting, and model construction. Since the 1980s, ILM has led the way in the use of computer graphics and digital imaging in feature films.

Over the years, ILM has produced effects for over 250 feature films and has been responsible for a number of industry firsts including the computer-driven motion control camera system (1977), disc-based nonlinear editing (the EditDroid in 1984 — sold to Avid Technology in 1993), and the first computer-generated character in a feature film (the stained glass man in 1985's *Young Sherlock Holmes*, which demonstrated the photorealistic RenderMan technology). In 1986, ILM sold off RenderMan along with its computer division, which later became Pixar Animation. ILM's work has earned 15 Academy Awards for Best Visual Effects and 20 Scientific and Technical Achievement Awards.

**industrial video** *n.* An industrial work shot or finished on video.

**industry assessment** BUSINESS *n.* The membership and other dues charged by an industry trade association (such as the AMPTP, IFTA, MPAA, etc.). Such costs are often allocated by distributors as distribution expenses charged against the profits derived from the works they distribute.

**industry group** *n.* A non-commercial organization that serves the interests of the audiovisual industry, including labor guilds and unions, professional associations, trade associations, etc.

**industry, the** *n.* The entertainment industry, but especially the motion picture and television industry. *See* **show business.**

**industry trades** *n. See* **trade paper; trades.**

**indyprod** *n. See* **independent producer; independent production.**

**inelasticity** *mod. See* **price elasticity.**

**inertance** *n.* A sound barrier's opposition to the flow of energy through it, analogous to the inductance of an electronic circuit. Inertance is a function of both reflectivity and absorption.

**infinite baffle** *n. See* **sealed enclosure.**

**infinite impulse response** *n. See* **IIR.**

**infinity** *n.* The farthest position (marked ∞) on the distance scale of a lens. Once the lens is focused on infinity, everything from that point and beyond can be focused with the same amount of lens convergence, thus giving an infinitely far depth of field. Objects closer than the point of photographic infinity may be out of focus if they do not fall within the near end of the lens' depth of field.

The light rays coming from or beyond the point of photographic infinity are virtually parallel to one another by the time they reach the lens. This allows the lens to focus everything beyond photographic infinity at the same time. Light rays from objects closer than photographic infinity are not parallel: in fact, they diverge from one another. The closer the object, the greater the angle of divergence. The lens must converge these divergent light rays into a focused image. The closer the object, the greater the necessary convergence. This convergence causes the otherwise parallel lines from distant objects to over-converge and go out of focus. Light rays from even closer objects are not converged enough and so remain out of focus. Only those objects within the lens' depth of field remain in focus. The varying angles of light ray divergence and lens convergence mean that the closer the lens is focused, the narrower the depth of field, thus focusing a lens at infinity give the greatest depth of field.

**influence effect** ACADEMIC *n.* The extent to which a published review impacts the commercial performance of an audiovisual work by influencing consumer decision making.

Reviews can impact market performance, predict market performance, or some combination of the two. If they influence consumer decision making, then positive reviews should have a positive impact on box office or television ratings, while negative reviews should have a negative impact. This impact will be most pronounced early on and then diminish over time as other sources of information become available to the potential consumer (including prior personal experience and word-of-mouth advertising). If they predict consumer decision making, then there will be relatively little correlation between reviews and early performance, but the nature of the reviews will closely parallel long-term performance measures, such as cumulative box office results at the end of a film's run.

Studies on the topic have been mixed, but in general, reviews predict but do not influence the performance of mainstream motion pictures. Conversely, reviews do influence the market performance of independent and art house works — those without major stars, big-budget special effects or stunt sequences, large advertising campaigns, etc. Even for art house films, the longer a work has been on the market, the lesser the impact of a negative review on future performance. This is because consumers have other means at their disposal to make a decision, including word-of-mouth. Positive reviews, however, continue to show a positive impact over time. Interestingly, the old adage that there is no such thing as bad publicity seems to hold true. According to American sociologist Wesley Shrum, who made a study of the topic, "...even mediocre or negative reviews are better than no review at all."

*Compare* **prediction effect.**

**infomercial** *n.* **1.** A long-form commercial advertisement that occupies an entire television timeslot, generally 30 minutes or longer in length. Infomercials are structured to look more like independent informational programming than television commercials. **2.** A television commercial 90 seconds or more in length focused more on providing information about a product or service than presenting a specific sales message. [A blend of *informative* and *commercial*.] *Also* **direct-response television advertising.** *See* **documercial.**

**information** *n.* Messages used as the basis for decision-making.

**information subsidy** *n.* Material provided to the press by an interested party to assist the press in their reporting, including advertorials, press releases, and video news releases. Information subsidies make it easy to report on the topics they cover by limiting the need for independent research. However, information subsidies generally present only one side of an issue (the side most favorable to the party providing the subsidy), so their unquestioned use is generally looked down upon. *See* **press release; publicity article.**

**information theory** ACADEMIC *n.* The formal study of communications and the transfer/transformation of information.

**informational; ~ film** *n.* A non-fiction work that seeks to pass on factual information or to inform more than persuade (as do many documentaries). *Compare* **educational; instructional.**

**informative entertainment** *n. See* **infotainment.**

**informed by** *phr.* Influenced by: *Alan's latest effort was informed by the classic spaghetti westerns of the 1970s.*

**infotainment** *n.* Informational programming presented as entertainment. A hybrid of news or public information programming and pure

entertainment programming. [A blend of *informative* and *entertainment*.]

**infrared; IR** *n.* The band of invisible electromagnetic energy (light) just below the visible spectrum generally experienced to some extent as heat. Some film stocks are intentionally sensitive to infrared light and may be used for extremely low light situations or when a particular visual effect is desired. Many wireless remote control units (such as a consumer television remote control) use IR signals to communicate with the device they control. *Compare* **ultraviolet.**

**infrared film** *n.* Photographic film (black-and-white or color) that is sensitive to (registers as a visible image) infrared light, generally in addition to some upper portion of the visible spectrum.

**infrared radiation; infrared rays** *n.* Infrared energy or light; electromagnetic waves just outside the range of human vision on the red end of the scale (wavelengths ranging from 0.7 to 1,000 microns). While infrared cannot be seen by the human eye, it may be perceived as heat.

**infrared screen; infrared traveling matte; ~ process** *n.* An in-camera traveling matte process that uses infrared light to produce a separate matte at the same time the foreground subject is photographed.

The subject is filmed in front of a backing that is illuminated with infrared light. The scene is then photographed using a special camera loaded with both standard photographic film and black-and-white infrared film. A dichroic filter diverts the infrared light from the backing to the infrared film, allowing the visible light illuminating the subject to expose a normal image on the standard film. Since both the subject and its matte are shot at the same time through the same lens, they remain in perfect registration. However, since infrared light focuses at a slightly farther distance than visible light, the infrared matte is slightly larger than the foreground image and must be optically reduced before it can be used.

*See* **chromakey; dual-film traveling matte process.** *Compare* **ultraviolet screen.**

**infrasonic** *n.* Sound pitched below the normal range of human hearing. Generally taken to be 20 Hz and below.

**USAGE:** Often informally, but incorrectly, referred to as *subsonic*, which means slower than the speed of sound.

*Compare* **ultrasonic.**

**ingest** *v.* To acquire audiovisual materials and supporting metadata and record them for future use. For example, a television news facility may ingest material from a variety of satellite feeds, live feeds from cameras in the field, portable media including disk and tape, etc., and route the incoming materials to selected media servers for storage or playout.

**inherited audience** *n. See* **holdover audience.**

**initial actual breakeven** BUSINESS *n.* The first point in the financial history of a work when income equals expense (according to the contractual definitions of each). Ongoing distribution expenses may exceed revenue and the work may show a distribution loss until revenues once again equal expenses and the work reaches breakeven again. *Compare* **actual breakeven; artificial breakeven; breakeven; cash breakeven; rolling breakeven; second breakeven.**

**initial air date** *n.* **1.** The date of the first airing of a particular program. **2.** The earliest date that a program may air, according to the terms of a broadcast distribution agreement. *Also* **avail date.** *See* **premiere.**

**initial release; initial distribution** *n.* The first release of a work through a particular distribution channel, principally theatrical or home entertainment. *Compare* **reissue; release.**

**ink** *v.* **1.** To sign a contract or other agreement. **2.** To draw the outlines on a finished animation cel, part of the ink and paint process. ➢ *n.* **3.** Publicity or print media coverage.

**ink and paint** *n.* **1.** The phase in cel animation during which all of the drawings are transferred to clear animation cels and given ink outlines (replacing the sketched outlines) on the front and colors are painted in on the back. When done by hand, the inking artist must be able to draw firm, true pen lines as even slight variations will translate into the finished image. Some styles of animation exaggerate this effect as in the "squiggle-vision" used for TV's *Dr. Katz* (1995–2000), but for the most part, it is avoided. Many computerized cel animation systems still employ "ink and paint" modules where animated outlines are filled in with their final colors. **2.** The animation department where ink and paint activities take place. *Compare* **xerography.**

**ink and paint artist** *n.* An artist who applies the ink outlines and fills in the colors of an animated image. The ink and paint duties may be divided between two different artists, or, more likely, between two different teams of artists working within the ink and paint department of an animation company.

**inker** *n.* An artist who applies the ink outlines to animation cels but does not fill them in with paint. *Compare* **painter.**

**inky; inkie** *n.* A small light (smaller than a baby), generally with a 100- to 300-watt bulb. Inkies are usually open-faced, though the higher-power units may be enclosed behind a Fresnel lens. [Clipped from *incandescent*.] *See* **inky dink.** *Compare* **dinky; midget.**

**inky dink** *n.* **1.** A small, open-faced light with an incandescent lamp, generally between 100–250 watts. Often used as an eye light mounted on or very near the camera. **2.** A small, lensed light with a 100-watt bulb. [A blend of *incandescent* and *dinky* (meaning small).] *Also* **dinky ink.** *See* **dinky; inky; obie.** *Compare* **midget.**

**inlay** *n.* **1.** The foreground element that is introduced into the background element as part of a matte shot. ➢ *v.* **2.** To combine one image with another using complementary mattes. *Compare* **overlay.**

**inner image** *n.* How one sees oneself, an important element of presentational acting techniques (such as Method acting), but not essential in representational acting techniques (such as used by classically trained actors). *Also* **self-image.** *Compare* **outer image.**

**inner life** *n.* One's mental or spiritual being; personal thoughts and thought process. A character's inner life is easily shared with the audience in a novel, and is often expressed through monologue on the stage, but it is very difficult to express effectively in an audiovisual work. Occasionally, a character may speak to the camera or the audience may hear a character's thoughts, but the admonition to "show, don't tell" tends to limit the more overt expressions of a character's inner life, leaving the audience to deduce the character's inner life through the character's actions, reactions, and behaviors. *Also* **interior state.**

**inner monologue** *n.* An expression of a character's private thoughts, typically through voice-over narration. Less often by having the character speak his thoughts aloud — as in a Shakespearian play or the film *Ferris Bueller's Day Off* (1986) — or through montage as a visual metaphor. *Also* **interior monologue.**

**innocent infringement** LEGAL *n.* Inadvertent copyright infringement, conducted in good faith; honestly believing that the use did not infringe.

**input; in** *n.* **1.** The point where something enters a system, such as the cable connection point where a signal (analog or digital content) enters an electronic device. The output of one device is often connected to the input of another. **2.** The incoming signal, data, or other material entering a device. *Compare* **output.**

**input device** *n.* An electronic device used for content capture or data entry, including telecine machines, scanners, digitizers, keyboards, etc.

**input level** *n.* The signal voltage or power present at the input of a device. *Compare* **headroom.**

**input pad** *n. See* **pad.**

**input scanner** *n. See* **film scanner.**

**input selector switch** *n.* A switch used by cable or satellite television customers to alternate between cable or satellite service and over-the-air television reception through a set-top box. *Also* **A/B switch.**

**inscribed area** *n.* The space that an image occupies within the frame view of a camera. *Compare* **frame.**

**insert** *n.* **1. ~ shot:** A close-up shot of something related to the scene included during editing either as a bridge between two shots that cannot be edited together in a pleasing fashion or to symbolize a thought or idea and help move the story forward. Typical inserts include close shots of inanimate objects such as newspaper clippings, clocks, calendars, etc. Insert shots may be recorded during principal photography or as a pick-up during post-production.

**USAGE:** An *insert shot* should not be confused with a *cutaway*, though *insert* is often used to mean either one.

**2.** *obs.* A close-up.

**USAGE:** During the Silent Era (c. 1886–1930), as the formal language of film was developing, the term *insert* covered any kind of shot that did not show the full action. Since then, *close-up* has become its own term and *insert* has taken on a more specific meaning.

**3.** Additional material shot during post-production; a pick-up. **4.** Printed material included inside a DVD package. **5.** A promotional poster typically measuring 14" × 36". *Compare* **cutaway; wrap.**

**An insert poster for Warner Bros.' *The Big Sleep* (1946) (courtesy Heritage Auctions, www.ha.com).**

**insert car** *n.* A professionally equipped car or truck used to film scenes with moving vehicles, but which does not appear on screen itself. Insert cars often come with an electric generator, customized camera mounting devices, sound and light equipment, video monitors, and enough seating for key crew members. In some cases, the insert car may actually tow the subject vehicle.

The insert car is driven along with the action while the camera focuses on the vehicles that appear in the shot. On low budget productions, the necessary equipment and personnel may be loaded into a standard vehicle that is then just called an insert car.

*Also* **tracking vehicle.**

**insert card** *n. See* **insert poster.**

**insert edit** *n.* A videotape edit where the existing control track is preserved when new material is recorded on the destination tape.

Unlike an assembly edit, one may go back and replace earlier work with new material. The new material replaces the old material (excluding the control track); it is not actually inserted in-between the pre-existing shots. Some devices allow video and audio to be inserted individually. Others require that both be replaced by any new material inserted.

*Also* **insert recording.**

**insert poster** *n. obs.* A promotional poster printed on card stock measuring approximately 14" wide by 36" tall. *Also* **insert card.** *Compare* **insert card.**

**insert recording** *n. See* **insert edit.**

**insert shot** *n. See* **insert.**

**insert slate** *n.* A camera slate without clapsticks. Used when shooting without synchronous sound.

**insert stage** *n.* A small stage suitable for close-up or table-top shots (insert shots), but not generally used for filming actors. *Compare* **table-top photography.**

**insert title** *n. See* **intertitles.**

**insertion loss; IL** *n.* The attenuation, or signal amplitude reduction, caused when a passive device is added to a circuit. Equal to the difference in signal level between the input and output of the device, measured in decibels.

**USAGE:** There is also an *insertion gain* from active amplifying circuits, but the term is not in common use.

**inside prop person** *n.* On a television production crew, one who is responsible for the care of props once they have been acquired and who dresses the set with props. *Compare* **outside prop person.**

**inside story** *n.* The secondary, relationship-driven story in a work with a conventional two-story structure; the B story. For example, the love interest in an action film and the relationship between partners in a buddy film usually comprise the inside, or emotional, story while the principal story tends to be more action-based or goal-driven. Many works dispense with the inside story and only have an outside story. If a work does have more than one story, then each will have its own plot points. *Also* **B story; emotional story.** *See* **heart.** *Compare* **outside story; subplot.**

**inspired by a true story** *phr.* A phrase that is used as a promotional tagline for a work of fiction that has a claimed connection to real people or events, but which is so sensationalized or exploitive that it has very little actual connection with the true story that was its original inspiration. *Compare* **based on a true story.**

**instant analysis** *n.* The news media's practice of providing immediate analysis of political speeches, thus shaping public opinion and forming the general perception of what was actually said, in theory slanted by a political bias contrary to the speaker.

"When the President completed his address — an address, incidentally, that he spent weeks in the preparation of— his words and policies were subjected to instant analysis and querulous criticism. The audience of 70 million Americans gathered to hear the President of the United States was inherited by a small band of network commentators and self-appointed analysts, the majority of whom expressed in one way or another their hostility to what he had to say."— Spiro T. Agnew

[First used in public on November 13, 1969 by U.S. Vice-President Spiro T. Agnew in Des Moines, Iowa.] *Compare* **nattering nabobs of negativism.**

**instant replay** *n.* The practice of repeating footage from a live broadcast (generally a sporting event) shortly after it actually happened — often in slow motion.

Since instant replays require the live program to be recorded as it airs, it was not possible until the introduction of the fist practical videotape recorder, the Ampex VRX-1000, in 1956. The slow motion instant replay became possible in 1967 with the introduction of the Ampex HS-100 videodisc recorder. Instant replay (and variable speed playback) direct from videotape was introduced in 1977 by the Ampex VPR-1 helical scan videotape recorder with AST (automated scan tracking).

**instantaneous audience rating** *n.* A television audience rating as measured at a specific point in time, rather than one cumulated over a period of time. *Compare* **ratings and shares.**

**instantaneous audience share** *n.* A television audience share as measured at a specific point in time, rather than one cumulated over a period of time. *Compare* **ratings and shares.**

**Instantaneous Audimeter** *n. See* **Audimeter.**

**Institute of Electrical and Electronics Engineers** *n. See* **IEEE.**

**institutional advertising** *n. See* **corporate advertising.**

**institutional network** *n.* A physical communications network that is operated in conjunction with a cable television system designed to satisfy the independent needs of schools, businesses, or government.

**instructional; ~ film** *n.* A work produced to teach a particular job or skill; a training film. *Compare* **educational; informational.**

**instructional television fixed service; ITFS** *n.* A U.S. television broadcast service operated by an educational organization that uses one or more fixed microwave stations broadcasting on channels in the 2.5 to 2.69 GHz range to deliver instructional, cultural, and other educational information to fixed receiving stations. First licensed by the FCC in 1963.

**instrument** *n.* A lighting fixture in the parlance of a live theater electrician. *See* **fixture; head; luminaire.**

**instrument of transfer** LEGAL *n.* A contract that documents the complete assignment of rights from one party to another. *See* **transfer.** *Compare* **chain of title; copyright.**

**instrumentation** *n.* **1.** The arrangement of a piece of music for a specific set of instruments. **2.** The list of instruments for which a work has been composed or arranged. *Compare* **orchestration.**

**insulator** *n.* A non-conductive material, such as that used to separate wires carrying electrical signals. Elements with few free electrons make the best thermal or electrical insulators.

**insurable risk** BUSINESS *n.* Any potential source of financial loss against which one may be insured. Investors assume financial risk in return for potential rewards, but lenders are generally risk averse and require that insurance be purchased to cover any insurable risk before they will issue a loan.

**[1]insurance** *n.* Additional takes that are shot when an acceptable take has already been filmed. Similar to protection and the same as shooting an extra take "for safety." The extra takes are insurance against something having gone unnoticed in the prior take whereas protection provides editorial flexibility. Excessive use of insurance takes may indicate a lack of directorial confidence. It may also be that the director does not wish to tell an actor that a performance was unacceptable — in this case, every take is a keeper, but the director asks for another "for insurance." *Compare* **protection.**

**[2]insurance** BUSINESS *n.* A guaranty, security, or pledge against loss or damage; a contract where one party (the insurance carrier) indemnifies or guarantees another (the insured) against losses caused by certain specified risks up to pre-set limits (per occurrence, per claim, or per policy) in return for a stipulated fee (the insurance premium). Productions may take out insurance against a number of risks including inclement weather, the unavailability of a star actor (due to death, injury, disease, etc.), loss or damage to the camera-original negative, etc.

**insurance coverage** BUSINESS *n.* The financial protection offered by an insurance policy.

If the insured suffers a financial loss covered by the policy (for example, production delays caused by the illness of an insured member of the cast translate into unexpected costs for the production company), then the insurance carrier reimburses the insured for the loss.

Insurance coverage often has a deductible, requiring the insured to pay a portion of the loss out of pocket before the coverage kicks in. This can be per occurrence (for example, the first $500 each time there is an accident involving a vehicle) or aggregate (cumulative for the term of the policy). For example, the first $2,000 in medical expenses, after which all medical expenses are covered.

Insurance coverage always has a limit — an upper bound to how much the insurance company will pay, regardless of how large the loss may be. For example, a liability policy may only cover up to $1 million. If the insured suffers more than $1 million dollars in losses, then the insured must cover the excess amount out of pocket. To provide protection against this, one may purchase *excess insurance coverage*, secondary insurance that attaches at the limit of another policy so that it does not kick in until the other insurance policy has paid out up to its limit. In this example, one may wish to purchase an excess liability insurance policy with a $10 million limit in excess of a $1 million underlying limit.

Production insurance packages often include coverage for:

- Extra Expense
- Faulty Stock, Camera, and Processing
- Miscellaneous Equipment
- Negative Film
- Props, Sets, and Wardrobe
- Third Party Property Damage

And may optionally include coverage for:

- Cast and Crew
- Civil Authority

In addition, producers may obtain additional coverage for:

- Animal Mortality (compensates the animal's owner for the loss of the animal)
- Comprehensive Liability (general commercial liability)
- Errors and Omissions (producer's liability)
- Foreign General & Automobile Liability (comprehensive commercial general liability insurance when working outside one's home country)
- Guild or Union Travel Accident (death or disability insurance for guild or union members traveling for a production)
- Hired Automobile Physical Damage (comprehensive and collision coverage for damage to a vehicle that is leased, hired, rented, or borrowed by the insured)
- Non-Owned Aircraft Liability (third party injury or property damage — does not normally provide hull coverage for physical damage to the aircraft itself)
- Non-Owned Hired Automobile Liability (third party injury or property damage — does not cover damage to the rented vehicle)
- Political Risk & War Risk (when working in unstable countries)
- Railroad Protective Liability (normally, such insurance covers a contractor's liability while working on a railroad or subway, but may also be required to cover damage caused when using a railroad or subway as a filming location)
- Umbrella Liability (usually providing broader coverage than the underlying policies)
- Watercraft Liability (protection & indemnity insurance for owned watercraft)
- Weather Insurance (generally obtained when adequate cover sets are not available)

*Compare* **excess insurance coverage.**

**insurance shot; insurance take** *n. See* **cover shot; coverage; protection shot.**

**INT.; Int** ABBR. *n. See* **interior.** *Compare* **script abbreviation.**

**integral masking** *n.* Color tint added directly to the dye layers of intermediate film stocks to compensate for the natural color-bias of the dyes used in color film.

The dye used in the magenta layer of color film tends to have a slight yellow cast, having absorbed a small amount of blue light in addition to the intended green. Similarly, the cyan layer tends to have a slight red cast, having absorbed a small amount of green and blue in addition to the intended red. To counteract this, the dye couplers are tinted so that the unexposed dyes have a slight color cast rather than being clear. The magenta

dye coupler is tinted yellow, giving the unexposed portions of the magenta layer a yellow cast that matches the yellow cast of the exposed portions. The cyan dye coupler is tinted red, giving the unexposed portions of the cyan layer a red cast that matches the red cast of the exposed portions. The combined result is an overall orange cast to the entire image. Since it is uniform across both exposed and unexposed areas within the image, one can compensate for it during the duplication process, resulting in an image with correct color distributions.

**integral reflex viewfinder** *n. See* **reflex viewfinder.**

**integral shot** *n.* A single shot that is presented as a complete scene without any editing (other than possibly removing the head and tail to eliminate extraneous elements such as the camera slate). *Compare* **in-camera editing.**

**integral tripack** *n. See* **tripack.**

**integrated commercial; integrated advertising** *n.* A commercial advertisement that appears within a television program, rather than as a separate element. The practice is not as common on television as it once was, but can still be seen occasionally such as when a talk show host introduces one of the program sponsors within the body of the program.

In a new twist on the integrated commercial, Microsoft purchased the rights to present the scenes from the next week's show at the end of a number of television programs in 2007. Following a sponsorship message, the scenes appear on screen framed as if they were playing on a computer running the Windows Vista operating system.

*Compare* **product placement.**

**Integrated Computer Application for Recognizing User Services** *n. See* **ICARUS.**

**integrated digital television** *n.* A television with a built in digital tuner. *Also* **²IdTV.**

**integrated digital VCR** *n. See* **IdVCR.**

**integrated internegative** *n.* An internegative that includes all titles, including opening and closing credits, subtitles, etc.

**Integrated Services Digital Broadcasting** *n. See* **ISDB.**

**integration time** *n.* The delay between the arrival of a sound and the point when it is finally registered and understood by the human hearing system. For example, human hearing more closely resembles a VU meter than a peak meter in that a very quickly peaking sound, such as a drum beat, may actually be very loud on an absolute scale, but is not perceived as loud because the sound decay is well in progress before the sound has been fully processed and finally heard.

**Intelecine** *n.* The trade name for Media Cleaner's inverse telecine process that intelligently reverses the 3:2 pulldown frames added to NTSC video when a 24 frames-per-second (fps) film source is converted to NTSC's nominal 30 fps video format. The final product is a 24 fps progressive scan version of the original material.

**intellectual montage** *n.* Editing together different shots that are linked by their idea or theme to create a visual metaphor. [Coined in 1929 by Russian film pioneer Sergei Eisenstein.] *Also* **thematic montage.** *Compare* **metric montage; overtonal montage; rhythmic montage; tonal montage.**

**intellectual property; IP** LEGAL *n.* A product of human intellect, knowledge, or ingenuity that has commercial value, including copyrighted expressions of an idea, such as literary and artistic works, and ideational properties, such as patents, trade marks, business methods, industrial processes, etc.

**intellectual property rights; IPR** LEGAL *n.* The permissions to use or commercially exploit an intellectual property (IP), generally under the control of the intellectual property's creator, owner, or owner's licensee. Protected by domestic laws and international treaties.

**intelligent slate** *n. See* **digital slate.**

**Intelsat; International Telecommunications Satellite Consortium** *n.* A multinational organization formed on August 20, 1964 to own, maintain, and operate the global communications satellite system used by more than 600 communications providers and broadcasters delivering service in some 200 countries around the world. COMSAT, the Communications Satellite Corporation, is the U.S. representative to, and a participant in, Intelsat. The Intelsat Web site is www.intelsat.com.

**intensification** *n.* A process that increases the darkness of an already exposed image, generally during processing. Used to improve negatives that have too little silver density to make a good print. The opposite of *reduction*. *Compare* **latensification.**

**intensity** *n.* **1.** The relative brightness of a light source, generally measured in candelas. **2.** The perceived brightness or amount of illumination in an image. **3.** The volume or loudness of sound. *Also* **lightness.** *Compare* **hue; saturation.**

**intensive distribution** BUSINESS *n.* Stocking a product in as many outlets as possible. *Compare* **market saturation.**

**intent letter** LEGAL *n. See* **letter of intent.**

**intentional fallacy** ACADEMIC *n.* Interpreting an artistic work based on the author's intended meaning, whether express or implied (or the viewer's perception of the author's intended meaning), rather than on the work's independent merits. Those who subscribe to this philosophy believe a critic should identify what is actually present in a work, not what the author intended to put in it. [Coined in 1946 by William K. Wimsatt and Monroe C. Beardsley in an essay of the same name.] *Compare* **affective fallacy.**

**interactive cable** *n.* A cable television system that has the technical ability for subscribers to communicate directly from their television sets with a computer at the system headend over the standard cable lines. This allows viewers to order pay-per-view programming, access library information, request promotional materials, etc. from home.

**interactive digital television; iDTV** *n. See* **interactive TV.**

**interactive fiction; interactive movie; interactive narrative** *n. See* **multi-path movie; text-based adventure game; visual novel.**

**interactive press kit; IPK** *n.* A technically sophisticated electronic press kit presented on a DVD or computer CD-ROM. *Compare* **electronic press kit; video press kit.**

**interactive program guide** *n. See* **IPG.**

**interactive TV; iTV** *n.* A television-based technology that allows for direct viewer participation. This can range from a television call-in show or home shopping channel to the menu-driven functionality of a DVD to teletext services such as Ceefax.

iTV provides a richer entertainment experience as well as access to library information, blending traditional TV viewing with the interactivity of a personal computer. ITV features can include richer graphics, interactive program guides, Internet access, e-mail, chat, instant messaging, home shopping, home banking, interactive games, on-demand services such as weather and financial information, pay-per-view, and video-on-demand.

*Also* **interactive digital television.** *See* **enhanced TV.**

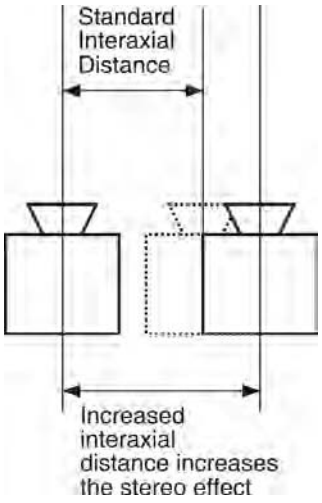
**interactive video data service; IVDS** *n.* A communication system, operating over a short distance, that allows nearly instantaneous two-way responses by using a hand-held device at a fixed location. Viewer participation in game shows and distance learning, for example.

**interactive video disc** *n. obs.* A video disc that does not simply play through from start to finish, but requires viewer feedback to determine the direction of the program. There are three levels of interactivity. In level one, the viewer interacts manually through the remote control. In level two, a special program loads into the player giving the viewer control over the program. In level three, a separate program controls the disc. All contemporary DVDs are capable of level two interactivity and may be used to achieve level three interactivity.

**interaxial convergence** *n.* The point in space where the optical axes of two lenses in a 3-D camera system meet and beyond which they begin to diverge. If the two lenses in a 3-D camera system are exactly parallel to one another, a proper 3-D effect will not be achieved. (In human vision, this is the equivalent of focusing at infinity — anything closer to the viewer is out of focus and may create a double image.) Instead, the lenses point slightly inwards so the images they record will overlap at a set distance from the camera. This distance is carefully controlled and, along with the interaxial distance, adjusted according to the focal length of the lenses, the distance to the subject, and the apparent scale desired. When projected, the point of interaxial convergence generally corresponds to the plane of the screen — objects closer to the camera than the point of convergence will appear to be between the viewer and the screen, while objects farther from the camera will appear to be behind the screen. *Compare* **plane of convergence.**

**interaxial distance; IA** *n.* The distance that separates the left and right images in a 3-D process. On average about 70mm or 2¾" (the approximate distance between the centers of the left and right eyes in a human viewer), though the interaxial distance is often adjusted depending on the distance between viewer and subject.

For 3-D camera systems, the IA is measured between the centers (optical axis) of the lenses. The actual IA employed will vary depending on the subject being filmed. Within 25 feet, the IA may be set at the human standard 2¾". Long lenses tend to diminish the 3-D effect, so to compensate, one typically increases the IA. For example, an aerial shot may use a 22" IA. One may also increase the IA in order to decrease the apparent sense of scale. For example, an entire city skyline can be given the feel of a miniature set by using a 6' IA.




**Interaxial distance (© 2008 Quantel Ltd., All Rights Reserved, www.quantel.com).**

When using two interlinked cameras to record 3-D imagery, the physical size of the cameras and lenses may prevent achieving the proper IA. In such situations, one typically employs a beam splitter (50/50 two way mirror) to divide the incoming image between two cameras. With this arrangement, the IA can be set to any desired size regardless of the physical imitations of the equipment used.

**USAGE:** *Interocular distance* is often used synonymously with *interaxial distance*, but the two are technically different. Interocular refers to the distance between the eyes, while interaxial refers to the distance between the lenses or images in a 3-D imaging system.

*Compare* **interocular distance; zero interaxial.**

**interchangeability** *n.* The extent to which one can use a product from one manufacturer with equipment from another. For example, the ability to play content recorded with equipment from manufacturer *A* on a player from manufacturer *B*, possibly using media produced by manufacturer *C*.

**interchangeable lens** *n.* A camera lens that can be removed and replaced with another, usually of a different focal length. *Compare* **turret.**

**intercity relay** *n. See* **ICR.**

**interconnection** *n.* The connectivity between cable or broadcast entities that allow them to share programming via hard wired (cable), microwave, or satellite communications. Interconnected entities are not necessarily part of a broadcast network, though by definition the affiliates of a broadcast network are interconnected.

**intercutting** *n.* An editing technique that switches back and forth between two or more locations to create a single scene.

Edwin S. Porter's *Life of an American Fireman*, produced in January 1903 for the Edison Company, is often cited as one of the first examples of intercutting. The second half of the film depicts the rescue of a woman from a burning building, using alternating shots from the interior and exterior. However, when the copy of the film submitted to the U.S. Library of Congress as part of the original 1903 copyright application was restored, it showed that the rescue scene was originally depicted as two continuous shots. The entire scene plays out from the interior then the entire scene plays out from the exterior. The intercutting traditionally seen as part of *Life of an American Fireman* is likely the work of a later editor, not Porter.

**USAGE:** The term *intercutting* may be used interchangeably with *crosscutting*, but they are technically different concepts. Crosscutting interweaves two independent scenes, while intercutting creates a single scene by combining shots of closely related action or images, for example alternating between two sides of a telephone conversation.

**interdiction** *n.* A method of controlling access to content on a cable television system by selectively jamming any unauthorized signals before they reach the customer, allowing the remaining signals to be received in the clear. Because the jamming is accomplished outside the customer's premises, interdiction does not require a set-top box.

**interdupe** *n. See* **dupe; internegative.**

**interface** *n.* The point at which two systems or pieces of equipment are connected. A user interface is the point at which a human interacts with an electronic device.

**interference** *n.* Unwanted electrical signals or other noise that cause degradation of the reception of the desired signal, including RF interference from adjacent channels and ghosting from reflecting objects such as mountains and buildings. *Compare* **crosstalk; print-through.**

**interference microphone** *n. See* **shotgun microphone.**

**interference rejection** *n.* The process of eliminating unwanted noise from the desired signal. For example smart antenna systems reject interference by nulling the unwanted signal through phase shifting and reduce interference to other systems by nulling the transmitted signal in the direction of the unintended receiver.

**interframe** *n.* A temporally (time-based) compressed video frame based upon the preceding intraframe. In some cases, one interframe may be based upon another interframe, either preceding or both preceding and following. Also called a *difference frame* or *delta frame* in QuickTime/AVI. MPEG has two types of interframes: B and P frames.

Most video compression schemes work by taking key frames at certain intervals and working out the differences between that frame and the following frames (the delta frames). This means that only small pieces of information need to be stored about each delta frame in order to allow the whole sequence to be reconstructed. For best performance, new intraframes are taken at each cut point since the image tends to change significantly from shot to shot. New intraframes may be necessary within a shot if there is significant camera movement or if the image itself displays a great deal of motion.

*Compare* **intraframe.**

**interframe coding** *n.* A temporal (time-based) video compression technique based only on interframes (difference frames). This results in more compression over a range of frames than would be achieved were intraframes used, but the image quality generally suffers, particularly if the sequence contains a number of shots or a great deal of motion. *See* **interframe compression.** *Compare* **intraframe coding.**

**interframe compression; inter-frame compression** *n.* A form of digital video compression that compresses data by comparing values across several frames (combining both spatial and temporal, or time-based, compression). The MPEG digital video standard and its variants rely on interframe compression to achieve high compression rates. Material encoded with interframe compression cannot be edited directly (tape-to-tape), but must first be uncompressed using a caching device. It is then recompressed, possibly resulting in unwanted compression artifacts. *See* **interframe coding; temporal compression.** *Compare* **Betacam SX.**

**interior** *n.* **1.** A shot that appears to take place inside a structure — a house, a cave, a car, etc. — regardless of where the shot actually takes place. Most interiors are shot indoors, though during the Silent Era (c. 1886–1930) interior sets were often built outdoors to take advantage of natural sunlight. **2. INT.; Int:** A script notation indicating an interior scene or shot. *Compare* **exterior; location.**

**interior lighting** *n.* The artificial light used to illuminate an interior location. *Compare* **exterior lighting.**

**interior monologue** *n. See* **inner monologue.**

**interior set** *n.* A film set that is indoors. It is possible for an interior set to represent an exterior scene, though thanks to the popularity of location shooting, this is not as common in theatrical feature film production as it was during the Studio Era (1927–1954). Interior sets remain quite common in television production, particularly for soap operas and sitcoms shot on a stage. *Compare* **exterior set.**

**interior state** *n. See* **inner life.**

**interlaced fields** *n.* The pair of fields that make up a frame in interlaced video.

**interlaced imaging; interlaced scanning** *n.* An image capture or scanning technique where all odd-numbered scan lines are captured at a single moment in time or traced in succession (creating one field), followed by all even-numbered scan lines (creating a second, separate field), which together comprise a single interlaced image frame.

The pattern created by tracing the odd-numbered scanning lines is called the odd field, and the pattern created by tracing the even-numbered scanning lines is called the even field. Each field contains half the visual information content (pixels) of the complete video frame. Image flicker is less apparent in an interlaced display than in a non-interlaced (progressive) display because the image refresh rate of an interlaced display is twice that of a non-interlaced display containing the same number of total scan lines and having the same overall frame rate. This also means that interlaced video requires half the bandwidth as progressive video while delivering the same refresh rate and acts as a form of signal data compression.

In general, interlaced equipment is less expensive to produce than progressive scan equipment, though the overall image quality is not as high. Motion artifacts are a particular problem since the image subject may have moved between the first and second fields of an interlaced frame (field-level movement). Progressive segmented frame video represents a compromise between interlaced and progressive scan video, using progressive scan equipment for image capture but interlaced video equipment for image distribution and presentation.

*Compare* **progressive imaging.**

**interlaced video; i; I** *n.* A video image where half the image detail is captured at each moment in time, with two fields per frame and field-level movement, such as NTSC and PAL. Interlaced video equipment is generally easier to construct than progressive scan equipment and interlacing helps reduce visible flicker. However, since the subject may have moved during the time it takes to scan the two separate fields that make up each frame, interlaced video does not compress well and exhibits increased motion artifacts. As a result, many digital formats use progressive scan techniques.

In interlaced video, the first field for each frame contains the odd numbered scan lines from top to bottom of the image (1 through 525 for NTSC) while the second field contains the even numbered lines from top to bottom (2 through 524 for NTSC). When displaying video, an NTSC display draws one field approximately every 1/60 of a second. A PAL display draws one field every 1/50 of a second. (Video cameras follow a similar process when capturing the original images.)

Persistence of vision causes the human brain to combine the two alternating fields to create 29.97 whole NTSC frames per second (or 25 whole PAL frames). Again, persistence of vision causes the individual frames to blend together and create the illusion of motion.

*Compare* **field; frame; progressive scan video; progressive segmented frame.**

**interlaced video field** *n. See* **field.** *Compare* **interlaced video.**

**interleaving; cross ~** *n.* **1.** Intermixing video and audio data in a digital format. Interleaving is required for proper playback of full motion video with synchronous sound because it allows the data to proceed in a linear fashion, delivering the separate audio and video data as needed for synchronous playback. QuickTime's standard interleave is one second of video followed by one second of audio for the first second of a work followed by a ½ second interleave throughout the remainder. AVI has several different interleave options, including interleaving each frame of video with the associated audio. **2.** An error-concealment scheme where data words or digital samples generated in sequence are separated into defined subgroups that are then recorded out of sequence so originally adjacent words are somewhat far apart on the recording media. This allows for the reconstruction of continuous valid data in the event of large-scale drop-outs, burst errors, or other extended read errors. Cross-interleaving further shuffles the interleaved data into yet smaller subgroups. For example, the CIRC system, used in CD reproduction, combines several error-concealment algorithms, including cross-interleaving. *Also* **muxing.** *See* **multiplexing.**

**interlock** *v.* **1.** To be connected in one system; to synchronize the motors of two or more devices. For example, in a process shot, the rear screen projector is interlocked with the camera (unless it is running wild) while in double-system sound playback, the film projector is interlocked with the sound reader. In double-system sound recording, the tape recorder is not normally interlocked with the camera — the camera runs at a set speed but the tape recorder's motor speed can vary so long as there is a recorded pilotone or time code that ensures the tape plays back exactly as it was recorded. **2.** To synchronize image with separate sound. *Also* **lock.** *Compare* **running wild.**

**interlock projector** *n.* A double-system sound projector; a projector that runs interlocked with a separate sound playback device. Interlock projectors are not usually used outside of showing film dailies or screening rough cuts during the editorial process.

**interlock screening** *n.* Screening an edited work accompanied by a separate synchronized soundtrack. The sound and picture are kept in sync by running them through interlocked playback devices. During post-production sound editing, separate interlock screenings may be held for dialogue, music, and sound effects, so each track can be judged independently. Once the various tracks are approved, they can move on to the sound mix.

**interlude** *n.* **1.** A short entertainment between acts. **2.** A short piece of instrumental music played as a transition from one act or sequence to another; a musical interlude. *Also* **intermezzo.**

**intermediate** *n.* Color masters in a multi-strip color process or the various internegatives/interpositives in a film duplication process. *Compare* **digital intermediate.**

**intermezzo** *n. See* **interlude.**

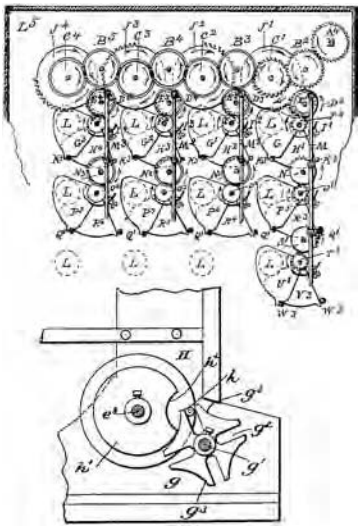
**intermission** *n.* A temporary pause; a break at the approximate midpoint in a particularly long motion picture giving the audience an opportunity to stretch, obtain a refreshment, or visit the restroom without missing any part of the program. Films such as *Lawrence of Arabia* (1962) were accompanied by specially composed intermission music. The last theatrical release with an official intermission was *Gandhi* (1982). *Also* **interval.** *Compare* **entr'acte; exit music; overture.**

**intermittent contact printer; intermittent printer** *n. See* **intermittent printing.**

**intermittent drive** *n.* The mechanism that provides the mechanical power in an intermittent movement.

**intermittent movement** *n.* **1.** The process of advancing film frame by frame, rather than at a steady speed. With intermittent movement, film is held stationary for a moment while the image is framed by the aperture plate and the shutter opens. In a camera, the image is exposed onto the film. In a projector, the image is projected onto the screen.

The concept of the intermittent movement was first developed by Louis Aimé Augustin Le Prince (U.S. Patent No. 376,247 issued January 10, 1888). Despite numerous patents granted him in the U.S., England, France, and elsewhere, Le Prince failed to capitalize on his inventions. Le Prince worked with single lens systems, but was best known for his work with multiple lens cameras and projectors. As a result, his contributions are often overlooked by an industry that has standardized on single lens technology. Intermittent projector movement was first introduced commercially in the Phantoscope, developed by Charles Francis Jenkins and Thomas Armat in June 1894.



**The Le Prince intermittent movement, top, relied on "quadrant mutilated gear-wheels" that only engaged during a portion of each rotation. This caused instant acceleration and deceleration, which translated to strain on film and film transport mechanism. The later Geneva or Maltese cross mechanisms, such as from the Armat Vitascope, bottom, corrected for this and provided smooth acceleration and deceleration during each intermittent movement. Drawings from U.S. Patents No. 376,247 (issued January 10, 1888) and 578,185 (issued March 2, 1897) (courtesy U.S. Patent and Trademark Office).**

Before the introduction of the intermittent movement, cameras and projectors used continuous film movement. Some devices relied on the shutter to create a flash of exposure to "freeze" the image. Certain projectors used vacuum tube strobe lights to create the necessary exposure flash. No matter how fast the shutter or strobe light was, the image tended to demonstrate a certain amount of motion blur due to the film's continuous movement. One solution was to use a camera with multiple moving lenses. Five to forty-eight identical lenses would be mounted on a rotating disk that spun at the same speed as the film moving through the camera. An exposure would be made during the time that one of the lenses was over the film. Thus, while both lens and film were in motion during the exposure, they were stationary relative to one another and the recorded image had no motion blur. The lens could not be brought around fast enough for the next exposure, hence the need for multiple rotation lenses, or in the terminology of the day, "a plurality of lenses."

Intermittent movement eliminated image motion blur and allowed for cameras with a single lens, but placed an increased strain on the film, causing it to wear prematurely. With an intermittent movement, the film no longer came off the reel smoothly, but instead moved in short jerks. That is until it was combined with the Latham Loop, as it is in all contemporary film equipment. Now the film comes off the reel smoothly but moves through the gate intermittently. A further advance in intermittent movement was the Geneva or Maltese cross (also known as the star and cam) movement gear that smoothed out the motion of the film and provided for a longer exposure interval and a shorter film movement interval. A subtle feature of the Geneva/Maltese cross movement is that the film does not go directly from stationary to full-speed movement and then directly to a full stop. Instead, it slowly accelerates from rest and then just as slowly decelerates from full motion. These features significantly reduced both projected image flicker and film strain.

An example of the effect of the intermittent movement can be seen in the work of DP Janusz Kaminski when he intentionally misaligned the shutter and the film transport during the D-Day landing scenes in *Saving Private Ryan* (1998) so that the film was still moving during part of the exposure. This caused a shutter ghost effect and generated an altered visual state in the projected film.

**2.** The mechanical works inside a film device that advance the film in an intermittent fashion. *Compare* **continuous movement; horizontal movement; vertical movement.**

**intermittent optical printer; intermittent printer** *n. Also* **optical step printer; step optical printer.** *See* **intermittent printing.**

**intermittent printing** *n.* A film printing process where the original and raw stock both move intermittently through the printer, pausing as each frame is exposed. This provides for better image stability than a continuous printer, but takes longer, costs more, and puts more strain on the film. The most common type of optical film printer, but also used in contact printers. *Compare* **continuous printing.**

**intermittent traffic control; ITC** *n.* The process of blocking foot or vehicular traffic only when actively filming on location rather than blocking it for the duration of the production to minimize the impact on the local community and to avoid the cost of having to re-routing the traffic.

**intermodulation** *n.* Cross-signal interference when an unwanted signal interacts with and modifies the amplitude, phase, or frequency of the desired signal. It is as if the desired signal has been modulated by the unwanted signal. This is relatively common in composite video signals where the constituent signals intermodulate each other. Component video isolates each signal, thus avoiding intermodulation.

**intermodulation distortion** *n.* **1.** The signal interference that results from intermodulation. **2.** A complex signal distortion pattern resulting when two waveforms (such as two different carrier waves or the waves produced by two different sounds) combine to create multiple waveforms and undesired harmonics (sum and difference frequencies).

Intermodulation distortion with two input frequencies can be described by the formula $f_{id} = n \times f_1 \pm m \times f_2$ where $f_{id}$ is the resulting intermodulation distortion frequency, $f_1$ and $f_2$ are the frequencies of the two input waveforms, and *n* and *m* are positive whole numbers representing the harmonic multiples of the base frequencies.

**internal budget** *n.* A summarized budget, generally providing most likely cost estimates for review by those working directly on a project *Compare* **external budget.**

**internal rhythm** *n.* The visual and audio tempo of a scene. The internal rhythms of the scenes combine to establish the internal rhythm of a sequence, act, and work.

**internal transition** *n.* A transitional effect such as a dissolve or wipe used within a scene or sequence rather than as bridge between two separate scenes or sequences.

**international** BUSINESS *n.* **1.** Between or among nations; common to, or affecting, two or more nations. **2.** The worldwide market excluding the domestic home market.

**USAGE:** International should be qualified to identify the excluded home market, for instance "the French international market."

**3.** In the U.S. theatrical market, international refers to every market except the U.S. and Canada. In this context, international box office is the cumulative box office for the world excluding the U.S. and Canada. *Compare* **domestic; worldwide.**

**International Academy of Television Arts & Sciences** *n.* The world's largest organization of broadcasters, with over 550 members from 68 countries. Founded in 1969 to "promote excellence in international television." Each year, The International Academy organizes The International Emmy Awards, honoring television programs produced outside of the U.S., and The International Emmy World Television Festival, held in New York City. The International Academy is the international division of The Academy of Television Arts & Sciences, based in Los Angeles. The International Academy Web site is www.iemmys.tv. *Compare* **iEMMY.**

**International Alliance of Theatrical Stage Employes** *n. See* **IATSE.**

**International Animated Film Society** *n. See* **Association Internationale du Film d'Animation.**

**International Brotherhood of Electrical Workers** *n. See* **IBEW.**

**international buyer** *n.* One who purchases the right to commercially exploit a work in a territory outside the home market. *Compare* **foreign sales agent; international distributor.**

**International Cinematographers Guild; ICG** *n.* A U.S.–based union representing cinematographers and motion picture production still photographers in the U.S. and abroad, officially IATSE Local 600. The Guild Web site is www.cameraguild.com.

The ICG began in 1927 when a group of New York cameramen joined the International Alliance of Theatrical Stage Employes (IATSE) and created the International Photographers Local 644. Local 644 represented all union cameramen in the U.S. until 1928 when Hollywood-based cameramen created a separate Local 659. In 1929, Chicago newsreel cameramen created Local 666. The three locals split control of the U.S. and were quite contentious over the years. A cinematographer represented by one local might be replaced when a production moved into another local's territory — unless the production was willing to hire a "standby" cameraman (who would do little other than simply stand by and watch the original cameraman work). The three were finally merged into a single union, Local 600, on May 16, 1996 after the New York (and original) Local 644 lost its attempt to block the merger in U.S. federal court.

In 2001, the Publicists Guild of America Local 818 merged with ICG Local 600. Bringing publicists into the Cinematographers Guild was as much to benefit the small and under-funded Publicists Guild as it was to benefit the ICG. However, since still photographers — members of the ICG since its inception — work closely with publicists (their still photographs are mainly used for publicity and marketing), there was a certain synergy in the merger.

**international co-production** *n.* A work whose production costs are funded by entities from more than one country. For example, a distributor in one country may provide a portion of the funding for a production originating in another country in return for the distribution rights in the territories covered by the distributor. Co-production treaties between countries often provide tax incentives and other government subsidies to encourage international co-productions.

**International Council of French-Speaking Radio and Television** *n. See* **Conseil International des Radios-Télévisions d'Expression Française.**

**International Creative Management** *n. See* **ICM.**

**international distributor** *n.* A distributor with the rights to sell a work in multiple national territories in a given media such as theatrical, DVD, pay TV, etc. The international theatrical distributor generally contracts with local (or sub-) distributors in each territory to carry out the actual distribution to the exhibitors. An international distributor could be the sub-distributor of the original worldwide distributor. Since theatrical sales agents coordinate local distribution in territories specified by the producer, they act as an international distributor.

**USAGE:** *International distributors* differ from *worldwide distributors* because they may not have distribution rights in every territory of the world. The work's owner may have sold off portions of the world piecemeal to different international and local distributors, as well as by media type.

*Compare* **international buyer.**

**International Documentary Association; IDA** *n.* A Los Angeles–based organization established in 1982 to support worldwide nonfiction film and video makers. In addition to its other activities, the IDA publishes a monthly magazine, *International Documentary*, operates an annual documentary film festival, DocuFest, and confers awards recognizing achievement in documentary film and video making, including the David L. Wolper Student Award, the ABC News VideoSource Award, The Jacqueline Donnet Emerging Documentary Filmmaker Award, and the Pare Lorentz Award. The IDA Web site is www.documentary.org.

**International Electrotechnical Commission; IEC** *n. See* **IEC.**

**International Federation of Film Archives** *n. See* **Fédération Internationale des Archives du Film.**

**International Federation of Film Critics** *n. See* **FIPRESCI.**

**International Federation of Television Archives; IFTA** *n. See* **FIAT.**

**International Federation of the Phonographic Industry** *n. See* **IFPI.**

**International Imaging Industry Association** *n. See* **I3A.**

**International Intellectual Property Alliance** *n. See* **IIPA.**

***International Motion Picture Almanac*** *n.* An annual compilation of production, distribution and exhibition industry data published since 1929 by the Quigley Publishing Company of Groton, Massachusetts. Each edition contains the biographies of individuals important to the industry, listings for the major companies, the credits for films released in the prior ten years, industry statistics, and awards. Television data were first included in 1952. In 1955, television data were split out into the separate *International Television Almanac*, now called *The International Television and Video Almanac*. The Quigley Publishing Company Web site is www.quigleypublishing.com. *Compare* ***International Television and Video Almanac.***

**International Organisation for Standardization** *n. See* **ISO.**

**International Radio and Television Society Foundation, Inc.; IRTS** *n.* A New York City–based professional association that encompasses all segments of the communication industry. The Foundation was created in 1952 by the merger of the Radio Executives Club (established in 1939) and the American Television Society (established in 1940), and was originally known as the Radio and Television Executives Society. It currently presents a series of educational luncheons, semi-

nars, and workshops with the goal of bringing together "the wisdom of yesterday's founders, the power of today's leaders, and the promise of tomorrow's young professionals." The Foundation also presents three annual awards: the Foundation Award, the Gold Medal Award, and Stanton Fellow Award. The Foundation Web site is www.irts.org. *Compare* **Hollywood Radio and Television Society.**

**International Standard Audiovisual Number** *n. See* **ISAN.**

**International Standard Book Number** *n. See* **ISBN.**

**International Standard Recording Code** *n. See* **ISRC.**

**International Standards Organization** *n. Also* **International Organisation for Standardisation.**

**International Telecommunication Union** *n. See* **ITU.**

**International Telecommunications Satellite Consortium** *n. See* **Intelsat.**

**International Telephone and Telegraph Consultative Committee** *n. See* **CCITT.**

***International Television and Video Almanac*** *n.* The annual compilation of broadcast, cable, satellite, and video industry data published since 1955 by the Quigley Publishing Company of Groton, Massachusetts. Each edition contains the biographies of individuals important to the industry, listings for the major companies, television program information, industry statistics, and awards. Television data were first included in *The International Motion Picture Almanac* in 1952. In 1955, television data were split out into the separate *International Television Almanac*. In 1987, the name was changed to its present form. The Quigley Publishing Company Web site is www.quigleypublishing.com. *Compare* ***International Motion Picture Almanac.***

**International Television Association; ITVA** *n. Also* **Media Communications Association-International.**

**internegative; interneg; IN** *n.* A new negative made from a positive composite print (generally an interpositive), from another negative (using reversal film), or from a digital source. Often an *internegative* is considered to be a negative made from an interpositive while a *dupe negative* is a negative made directly from another negative. In either case, it is almost always a composite negative, containing both image and synchronized optical sound track.

Release prints can be made from an internegative without causing further wear on the camera-original negative. If a large number of release prints are to be made, then it is better to use an interpositive and internegative negative (IP/IN) pair rather than a dupe negative struck directly from the original negative. As the internegative wears out, a new one can be made from the interpositive without having to go back to the original negative. When a dupe negative wears out, one must make another directly from the original negative, thus causing excess wear.

Prints struck from an internegative are 3rd generation; the camera-original negative is the 1st generation while the IP/IN pair is considered the 2nd generation.

*Also* **interdupe.** *See* **release negative.** *Compare* **CRI; dupe neg; interpositive.**

**Internet** *n.* **1.** The computer network stretching across the world that digitally links users to businesses, government agencies, universities, and individuals. The Internet provides computers with the ability to connect with other computers for communicating, disseminating and collecting information.

**USAGE:** *Internet* and *Web* are often used interchangeably, but they are two very different things. The Web (technically, the Word Wide Web or WWW), runs on top of the Internet, but the Internet supports many other things, such as email, instant messaging, peer-to-peer networking, etc.

**USAGE:** *Internet*, with a capital *I*, is a specific network, most often association with the Web. When spelled with a lowercase *i*, *internet* refers to any sort of interconnected network of computer networks, such as those systems servicing financial institutions, government agencies, large universities and corporations, etc. If such an internet is used exclusively by a single entity, it is often called an *intranet*. If specific external entities (but not the general public) are granted access to an intranet, the externally accessible portion is called an *extranet*. To confuse matters further, private internets, intranets, and extranets, may use the Internet as a communications backbone.

➢ *mod.* **2.** The audiovisual market where digital works are made available via the Internet (FTP, Web, peer-to-peer, etc.): *Internet distribution will grow as bandwidth increases and video compression improves.*

The most common distribution channels include:

- Ancillary
- Cinematic (theatrical, non-theatrical, public video)
- Home Entertainment (rental and sell-thru)
- Internet
- Television (free, pay, pay-per-view; terrestrial broadcast, satellite, cable)

**Internet broadcast** *n.* Data being sent via the Internet from a single source to multiple recipients. *See* **broadcast.** *Compare* **multicast; unicast.**

**Internet Protocol TV** *n. See* **IPTV.**

**Internet use** LEGAL *n.* The exploitation of an audiovisual work via Internet-based presentation to the customer. Distribution contracts often cover both Internet and wireless use under the same terms.

Distribution terms generally differ based on the type of site or manner of access:

- **Advertiser Supported.** Making a work available for viewing (downloading or streaming) with banners, logos, icons, text, or other identifying information for a product, service, or supplier on the same screen or Web page as the work itself or any of its associated elements or identifying information or with trailers, commercials, or other advertising materials before, after, or during the work.
- **Limited Use.** Charging a fee for limited view-only access to a work (no ability to copy or modify the work) for a specified number viewing, viewing within a specified period of time, or some combination of the two (*X* viewings within *Y* days).
- **Permanent Use.** Charging a fee for permission to download a copy of a work that may then be viewed any number of times without any time limit, but that may not be copied.
- **Single Use.** Charging a fee for each single viewing (downloading or streaming) of a work, whether in whole or in part.
- **Subscription Use.** Charging a single fee for permission to view one or more works made available on the same Web site over some period of time without limit to the number of individual viewings (downloading or streaming).

*Compare* **wireless use.**

**interocular convergence** *n. See* **interaxial convergence.**

**interocular distance; IO** *n.* The physical separation between the eyes in binocular vision. For humans, the average interocular distance (measured from the center of one eye to the center of the other) is 70mm (about 2¾").

**USAGE:** *Interocular distance* is often used synonymously with *interaxial distance*, but the two are technically different. Interocular refers to the distance between the eyes, while interaxial refers to the distance between the lenses or images in a 3-D imaging system.

*Compare* **interaxial distance.**

**interocular divergence** *n.* The ever-increasing separation between the images recorded by a 3-D camera system beyond the point of interocular convergence. It is this divergence that creates the 3-D effect when each eye is presented with an image that does not exactly overlap. Portions of the image that are offset in each eye will be interpreted by the brain as being a different distance from the point of convergence — the

greater the divergence, the greater the interpreted distance, either closer to the subject or farther from the subject depending on the direction of the offset in each eye. Divergence has relatively little effect on horizontal lines (such as the horizon), but a pronounced effect on vertical lines (such as the edge of a building or a doorway). The amount of divergence is carefully controlled by setting the interocular distance and convergence according to the focal length of the lenses, the distance to the subject, and the apparent scale desired.

**interoperability** *n.* The ability for equipment, programming, and services from multiple vendors to operate together in a seamless way. In the alternative, the entire delivery chain must be under the strict control of a single entity, from program creation through delivery and presentation to the consumer.

**interpenetration** *n.* When one element of a computer-generated image unintentionally passes through another instead of displacing it or sitting atop of it. For example, if an animated character's feet disappear into the floor as it walks. *Compare* **painter's algorithm.**

**interpolated rotoscope** *n.* A computer animation technique where live action footage is used as the guide for an animated sequence that appears hand-drawn but possesses an odd, sometimes hallucinatory, sense of near-reality. Examples include *Waking Life* (2001), *The Polar Express* (2004), and *A Scanner Darkly* (2006).

**interpolation** *n.* The process of producing new information based on existing information. For example, when increasing image resolution, new pixels must be created. These are interpolated based on the neighboring pixels that already exist, generally resulting in an image with a mixture of original and interpolated pixels. A similar process is used to reduce image resolution, where a smaller number of interpolated pixels replace a larger number of original pixels. *Compare* **extrapolation.**

**interpositive; IP** *n.* A positive print used in the production of film duplicates, most often as the source material for an internegative, but also for telecine mastering and as the source from which additional positive prints are produced using reversal film. An interpositive is generally made from the original edited negative with the optical sound track added to make it a composite print. Internegatives are then made from the interpositive and release prints are made from the internegatives. This protects the original negative from excess wear.

Prints struck directly from an interpositive, or from an internegative derived from an interpositive, are 3rd generation — the camera-original negative is the 1st generation, while the interpositive, or interpositive/internegative (IP/IN) pair, is the 2nd generation.

*Also* **master positive; picture master positive.**

**Interrotron** *n.* The trade name for a device developed by documentary filmmaker Errol Morris for his 1997 film *Fast, Cheap & Out of Control* that consists of a film camera married to a two-way video camera/monitor system similar to a double teleprompter that allows interviewer and interviewee to maintain eye contact while the interviewer sits off to one side and the interviewee looks directly into the film camera's lens.

**intersatellite link** *n.* A message transmission circuit between two communication satellites, as opposed to a circuit between a single satellite and the earth.

**interstitial** *n.* A short audiovisual work that appears between television programs or during a break within a program, excluding the primary program scheduled in that time slot, commercials, and station identifications.

**intertitles** *n.* Title cards inserted between the action sequences a film; a shot that contains little other than expository text or written dialogue that is inserted between shots of photographed action. When such shots appear at the beginning of a film, such as with *Star Wars* (1977) and *Deep Rising* (1998) or at the end of a film, such as with *Gods and Generals* (2003), they are not considered intertitles. Intertitles were most common during the Silent Era, beginning c. 1910. *Also* **continuity title; insert title.**

**interval** *n.* [A regionalism of the U.K.] *See* **intermission.**

**intervalometer** *n.* A camera motor control that allows the camera to shoot individual frames at regular, extended intervals; useful for time-lapse photography. An intervalometer shoots at a frame rate much slower than a standard camera motor can accommodate.

**interview extra** *n.* An extra interviewed and selected by the director in advance of shooting. (On large productions the director does not individually select each extra.)

**into frame** *phr.* To begin outside the camera's field of view, then move into the camera frame.

**into view** *phr.* To begin a shot focused on one thing, then move the camera so that another thing is revealed to the camera's view. *Compare* **out of view.**

**intra-coded frame** *n. See* **I frame; intraframe.**

**intra-field compression** *n.* A form of digital video compression that compresses interlaced video within a single field (spatial compression only). Material encoded with intra-field compression may be edited at any field or frame boundary. *Compare* **$^2$DCT; Digital Betacam; HD D5; HDCAM.**

**intra-frame compression** *n.* A form of digital video compression that compresses data within a single frame (spatial compression only). Material encoded with intra-frame compression may be edited at any frame boundary. *Compare* **Digital-S; DVCAM; DVCPro; DVCPro 50.**

**intraaural** *mod.* Pertaining to an audio headset with small speakers that fit inside the ear. [Literally, *within the ear*.] *Compare* **circumaural; supraaural.**

**intraframe; intra-coded frame; I frame** *n.* A spatially compressed video frame (where compression is based on information available within that specific frame, without reference to the frames before or after). Subsequent interframes (B or P frames) use temporal (time-based) compression (eliminating the similarities between the interframes and the prior intraframe and recording only the differences). Intraframes are also called *key frames* in QuickTime/AVI, and *I frames* in MPEG.

Most video compression schemes work by taking key frames at certain intervals and working out the differences between that frame and the following frames (the delta frames). This means that only small pieces of information need to be stored about each delta frame in order to allow the whole sequence to be reconstructed. For best performance, new intraframes are taken at each cut point since the image tends to change significantly from shot to shot. New intraframes may be necessary within a shot if there is significant camera movement or if the image itself displays a great deal of motion.

*Compare* **interframe.**

**intraframe coding** *n.* A temporal (time-based) video compression technique based on a combination of intraframes and interframes. This generally delivers superior image quality compare to techniques that rely on interframes alone, though at the cost of increased file sizes and compression processing. *Compare* **interframe coding.**

**intrinsic noise** *n.* Unwanted signal or signal interference that is inherent in a system, as opposed to being induced by a source external to the system, generally a function in electronic devices of the input impedance and the ambient temperature. *Compare* **Johnson noise.**

**intro** *n.* **1.** The introductory or opening credits theme music, especially for a television program. **2.** The beginning phrase of a musical composition, often unrelated to the remainder of the piece in either key or tempo. [Clipped from *introduction*.] *Compare* **outro.**

**intro sequence** *n. See* **prologue.**

**invasion of privacy** LEGAL *n.* The discovery and inappropriate public disclosure of otherwise non-public information or records. One must take care when producing a work based on or inspired by a real person or event to avoid claims of invasion of privacy, which could lead to costly litigation. *Compare* **right of privacy.**

**inventory** *n.* Commercial-broadcast time periods (radio or television) available for purchase. *See* **availability.**

**inverse kinematics; IK** *n.* A computer animation technique used to simplify the creation of complex character movements.

Once a character rig is constructed with all appropriate joints, ranges of motion, etc., it can be animated by moving one of the interconnected parts. For example, a character's leg could be realistically animated by moving the foot and having the ankle, knee, and hip joints move to follow along behind the foot. In the alternative, each joint would have to be animated independently in order to move the character's leg.

**inverse square law** *n.* The law of physics stating that the intensity of energy radiated into three-dimensional space diminishes in inverse proportion to the square of the distance between the source and the point of measurement. This law applies equally to light and sound.

For example, if the distance between a light source and its subject is doubled, the light reaching the subject will only be ¼ of the original. If it is tripled, the light reaching the subject will be ⅑ the original. And so on. (The intensity of illumination from focused light sources does not fall off nearly as steeply as that of unfocused sources.) For sound, this results in a reduction of sound pressure of 6 dB for each doubling of distance if the sound source is in a free-field, unaffected by its own echoes or reverberation.

*Also* **law of squares.** *Compare* **depth of light; fall-off.**

**inverse telecine process** *n.* The creation of a film master from a video master, including the film out itself along with any necessary speed conversions such as from nominal 30 frames-per-second NTSC video to 24 frames-per-second film. Twenty-five frames-per-second PAL video is commonly converted to film without a speed conversion, since their frame rates are so similar. *Compare* **film out; telecine process.**

**inverted pyramid** *n. See* **pyramid structure.**

**inverter** *n.* A device that converts DC power into AC power for use when one must use batteries to power equipment that runs on AC electricity. *Compare* **rectifier.**

**inverting amplifier** *n.* [A regionalism of the U.K.] *See* **differential amplifier.**

**investment quotas** LEGAL *n. See* **foreign ownership restrictions.**

**investor day on the set** BUSINESS *n. See* **Bring Your Investor to Work Day.**

**invisible cutting** *n. Also* **continuity cutting.** *See* **invisible editing.**

**invisible edit** *n.* A transition between shots in an edited work that the audience does not notice, generally achieved by cutting on action. *Compare* **invisible splice.**

**invisible editing** *n.* The process of editing a work so the audience does not notice the cuts, generally achieved by cutting on action.

The technique is generally attributed to the Austrian director Georg Wilhelm Pabst, but is most often associated with Hollywood, especially during the Studio Era (1927–1954). Invisible editing is the antithesis of Eisenstein's theory of montage where the individual shots are selected for their emotional, intellectual, and psychological impact rather than their smooth visual flow. Contemporary audiences are so used to viewing audiovisual works that all but the most jarring cuts (such as jump cuts) tend to pass by without individual notice.

*Also* **academic cutting; invisible cutting.** *See* **continuity editing; découpage classique.**

**invisible effect** *n.* A special or visual effect that does not draw attention to itself and blends in seamlessly, appearing to be a part of the natural world.

**invisible splice** *n.* A seamless negative splice that does not leave a visible artifact in the finished work. *Compare* **invisible edit.**

**invisible splicing** *n.* A technique of negative cutting that leads to seamless cuts between shots without a visible splice, mainly used for 16mm film and occasionally for full frame 35mm film.

If a 16mm or full frame 35mm negative is simply spliced together and then a print is made, the splices may be visible in the duplicate print. If, however, the negative is conformed into A and B rolls using checkerboard cutting, and each shot is given handles (one or more extra frames on either end of each shot), then the A and B rolls can each be printed in separate passes through the printer. The printer's lights can be timed to expose everything from the first full frame of each shot — skipping over the introductory handle frames containing the splice — up until the last full frame of the shot — stopping short of exposing the trailing handle frames and the next splice. In the final film, no splices will be seen.

This is more complex and expensive than simply running the conformed negative through a contact printer since the beginning and ending of each shot must be recorded in the printer in advance. However, if the film is color timed anyway, then each shot is already recorded and the invisible splices occur as a simple byproduct of the normal color timing process — so long as one uses properly prepared A and B rolls.

*See* **zero cut.** *Compare* **A/B printing.**

**invitation to bid** BUSINESS *n.* An offer extended by a distributor to the exhibitors operating in a certain area, inviting them to make competitive offers for the right to exhibit a particular film. *See* **bid request.** *Compare* **bid; blind bidding.**

**IO** ABBR. *n. See* **interocular distance.**

**IP** ABBR. *n. See* **intellectual property; interpositive.**

**IP/IN** ABBR. *n.* An interpositive/internegative pair used in the production of release prints. The interpositive is struck from the original edited negative. The optical sound track is added, making it a composite print. The internegative is struck from the interpositive. Release prints are then struck from the internegative. Prints struck from an internegative are 3rd generation; the camera-original negative is the 1st generation while the IP/IN pair is considered the 2nd generation.

**IPG; IPG** ABBR. *n.* An enhanced electronic program guide with increased interactive features, such as allowing users to sort through on-screen TV listings by time, channel, or theme, to program a VCR or PVR from within the guide, etc. [An initialism of *Interactive Program Guide*.] *Compare* **APG; EPG; MPG; Open EPG.**

**IPK** ABBR. *n. See* **interactive press kit.** *Compare* **EPK.**

**IPPV** ABBR. *n. See* **impulse pay-per-view.**

**IPR** ABBR. *n. See* **intellectual property rights.**

**ips** *n. See* **inches per second.**

**IPTV** ABBR. *n.* A technology standard that allows for the delivery of digital television programming to the home viewer via private broadband Internet protocol (IP) data networks. IPTV does not use the Internet itself (timely delivery of content cannot be guaranteed over the

Internet, so video would not stream evenly), but instead uses private networks that deliver broadband services to the home, including Internet connectivity, telephone services, etc. IPTV streams only the content being viewed at that time, so it requires less bandwidth at the receiving end than traditional cable or satellite TV, which delivers all channels simultaneously, even when no on in the home is watching television. [An initialism of *Internet Protocol TeleVision*.]

**IR** ABBR. *mod. See* **infrared.** *Compare* **UV.**

**IRC** ABBR. *n. See* **incremental related carriers.**

**IRE; ~ unit** ABBR. *n.* A measure of a video signal's strength using a linear scale. Developed for measuring the relative amplitudes of the various components of a television signal, with the zero reference set at the blanking level.

The IRE scale for a composite signal is divided into 140 units, ranging from -40 IRE (the lowest point in the synchronization signal) to 100 IRE (peak white), with 0 IRE marking the blanking interval. Picture black is at 7.5 IRE. The IRE scale is defined for NTSC, PAL, and SECAM. Since it is a relative scale, the exact voltage levels that correspond to 0 and 100 IRE vary by video format. NTSC video is 1 volt peak to peak, ranging from -0.285714 volts (-40 IRE) to 0.714286 volts (100 IRE), so 1 IRE unit corresponds to 7.14 mv. SMPTE component video, on the other hand, defines each IRE as 7.0 mv.

[An initialism of *Institute of Radio Engineers*. The IRE was established in 1912, but merged into the IEEE in 1963.]

**iris** *n.* **1.** A type of lens diaphragm consisting of several overlapping, adjustable, metal leaves. The central opening determines the size of the lens aperture. **2.** A type of wipe that uses a contracting or expanding circular mask. [After the similar behavior of the iris in an eye.] *Compare* ***f*-stop; T-stop.**

**iris in; iris-in** *n.* A wipe using a contracting geometric mask (usually a circle, but also a square, star, diamond, etc.). The image is wiped off the screen by the circular mask, starting with the full screen image and then reducing the size of the circular opening in the mask until the visible image is reduced to a single point and then disappears. This typically begins with a full screen image and ends with a black screen. The effect looks like a lens iris closing in. This was a common optical effect during the Silent Era (through 1930), but now is used mainly for its nostalgic connotation. *Also* **circle in.** *See* **iris wipe.** *Compare* **iris out; transitional effect.**

**Three frames from an iris in. This shot will end with a black screen (photograph by Melanie B. Kroon).**

**iris out; iris-out** *n.* A wipe using an expanding geometric mask (usually a circle, but also a square, star, diamond, etc.). The image is revealed via a circular wipe that begins as a single point and expands to fill the screen. This typically begins with a black screen and ends when the complete image has been revealed. The effect looks like a lens iris opening out. This was a common optical effect during the Silent Era (through 1930), but now is used mainly for its nostalgic connotation. *Also* **circle out.** *See* **iris wipe.** *Compare* **iris in; transitional effect.**

**Three frames from an iris in. This shot will end with a full screen image (photograph by Melanie B. Kroon).**

**iris shot** *n.* A shot that begins or ends with an iris wipe.

**iris wipe** *n.* A type of wipe that uses a contracting or expanding circular mask. *Also* **circle wipe.** *See* **iris in; iris out.** *Compare* **iris shot.**

**Three frames from an iris wipe — essentially an iris out overlaid on top of another image rather than a blank screen (photograph by Melanie B. Kroon).**

**iron oxide; oxide** *n.* The active ingredient in magnetic coatings commonly used on audiotape, videotape, and computer disks. The most common form is gamma ferric oxide ($Fe_3O_2$). Aligning iron oxide particles in a specific pattern allows a magnetic disk or tape to record information for later playback. *Also* **ferris oxide.** *Compare* **chromium dioxide.**

**Gamma ferric oxide (illustration by Bryan Theis).**

**irradiation** *n.* An image artifact that results from light being diffused or scattered by particles in the emulsion. This is most obvious when there is significant contrast between a brightly lit subject and a dark background. *Compare* **halation.**

**irritainment** *n.* Entertainment programming and media spectacles that are at once annoying and compelling, so that one finds oneself unable to stop watching them, similar to the public fascination with roadside accidents. *The Simple Life* (2003–2007) and *The Anna Nicole Show* (2002–2004) are often cited as examples. [A blend of *irritating* and *entertainment*.]

**IRTS** ABBR. *n. See* **International Radio and Television Society Foundation, Inc.**

**Irving G. Thalberg Memorial Award** *n.* An award granted by the Academy of Motion Pictures Arts and Sciences to "creative producers whose bodies of work reflect a consistently high quality of motion picture production." The Academy Awards Web site is www.oscars.com.

The award consists of a 9" tall solid bronze bust of Thalberg, mounted on a black marble base. It was designed by Cedric Gibbons, who also designed the Oscar statuette, and sculpted by Bernard Sopher. The award was first presented in 1937 to Fox's

**Billy Wilder's 1988 Thalberg Award (© A.M.P.A.S., www.oscars.org).**

Darryl F. Zanuck. Zanuck is the only three-time winner, also receiving the award in 1944 and 1950.

[An eponym after American producer Irving Grant Thalberg, head of production first at Universal and then at MGM until his death in 1936.]

**ISAN** ABBR. *n.* The ISO standard (15706) that provides a unique number that can be assigned to audiovisual works in order to identify them regardless of what form they may take. ISANs can be assigned to audiovisual works of all kinds, including films, television productions (including series, with separate ISANs assigned to each episode of a series), news programming, live events, talk and game shows, documentaries, video games, etc. The ISAN Web site is www.isan.org.

An ISAN is a 96-bit unsigned integer (with the most significant bit first), but is commonly represented as "ISAN" followed a 24-digit hexadecimal number with two separate check characters. Hyphens or spaces are introduced every four digits to improve readability. For example, ISAN 1881-66C7-3420-6541-9-9F3A-0245-U. The number itself is partitioned into root, episode, and version segments. Every work is assigned a root and episode (for non-episodic works, the episode is simply filled with zeros). Every version of a work has the exact same root and episode followed by a unique version number.

ISANs can be embedded directly in a work (burned into a film print, encoded into an MPEG or AVI file, included in a digital watermark, etc.) or associated with a registered work (printed on advertising materials, contracts, home entertainment packaging, etc.). As a unique identifier, ISAN also plays an important part in content protection and digital distribution.

[An acronym of *International Standard Audiovisual Number*.] *Compare* **Ad-ID; DOI; ²GRid; ISBN; ISRC; MWLI; V-ISAN.**

**ISAN-IA** ABBR. *n.* The Geneva, Switzerland–based organization responsible for administering the ISAN system. The ISAN-IA Web site is www.isan.org. [An acronym of *International Standard Audiovisual Number-International Agency*.]

**ISBN** ABBR. *n.* The ISO standard (2108) that provides a unique number that can be assigned to printed works (books, magazines, etc.) in order to uniquely identify them in digital record keeping systems. The ISBN Web site is isbn-international.org.

On January 1, 2007, the ISBN took on its present form, consisting of thirteen digits presented in five parts, with either a dash or blank space between each part. The five parts are the prefix element, the registration group identifier, the registrant or publisher element, the publication element, and the check digit all introduced by the string "ISBN." For example, ISBN 978-0-7864-4405-2 or ISBN 978 0 7864 4405 2.

[An initialism of *International Standard Book Number*.] *Compare* **Ad-ID; DOI; ²GRid; ISAN; ISRC; MWLI.**

**ISBO** ABBR. *n. See* **Islamic States Broadcasting Organization.**

**ISDB** ABBR. *n.* A digital television and radio broadcasting standard developed in Japan and also adopted in Brazil. Variations exist for terrestrial (ISDB-T), satellite (ISDB-S), and cable (ISDB-C) broadcasting. ISDB-S was first deployed in Japan in 2000, followed by ISDB-T in 2003. The formal switch from analog to all-digital transmission in Japan is scheduled for 2011. See illustration with digital television entry. [An initialism of *Integrated Services Digital Broadcasting*.] *Compare* **ATSC; DTMB; DVB-T.**

**Islamic States Broadcasting Organization; ISBO** *n.* A radio and television broadcast production and exchange organization established in 1975 by the Islamic Conference of Foreign Ministers and headquartered in Saudi Arabia. The objectives of the organization include: presenting the Islamic civilization and its values in a positive light; highlighting the importance of Islamic heritage; teaching Arabic to non–Arabic speakers; producing and exchanging radio and television programs; and bringing Islamic causes and culture to the public's attention. The ISBO Web site is www.isboo.org.

**ISO** *n.* **1. International Organization for Standardization:** An international standards body based in Geneva, Switzerland and established in 1947. ISO is a non-governmental organization organized as a federation of the national standards bodies of 157 different countries. ISO publishes international specifications, test methods, and best practices for a variety of industrial products and processes and is responsible for a number of standards important to the audiovisual community, including ISAN, JPEG, and MPEG. The ISO Web site is www.iso.org.

**USAGE:** *ISO* is often incorrectly referred to as the *International Standards Organization*, since this word order matches the order of the letters in the organization's short name. However, ISO is not an acronym, but a language-neutral word that is neither English nor French (the two official languages of ISO standards).

**2.** A film speed (exposure index) rating system similar to an ASA rating. [From the Greek *isos*, meaning equal.] *Compare* **ANSI; DIN; EBU; IEC; ITU.**

**ISO/ASA; ASA/ISO** *n. See* **ASA speed rating.**

**ISO 8632** *n. See* **CGM.**

**ISO file; .iso** *n.* A complete optical disc (CD or DVD) image file according to the ISO 9660 format standard; a single computer file that contains all of the data necessary to produce an identical copy of an existing CD or DVD. Such files are identified by their ".iso" file extension. The ISO 9660 format is widely used for trading across the Internet and burning computer data and video to recordable CDs and DVDs. (The .ISO file can be obtained from an original disc using ripping software.) *Also* **ISOs.** *See* **ISO 9660.** *Compare* **BIN file.**

**ISO/IEC** *mod.* A designation for joint standards development committees of the International Organization for Standardization (ISO) and International Electrotechnical Commission (IEC), such as ISO/IEC JTC1 SC29 WG1 (the group responsible for JPEG) and ISO/IEC JTC1 SC29 WG1 (the group responsible for MPEG).

**ISO 9660** *n.* **1.** The standard established by the International Organization for Standardization that defines how data is recorded to CD-ROMs. **2. ~ format:** An international standard specifying the logical format for files and directories on a CD-ROM. It provides a cross-platform format for storing filenames and directories that restricts the characters used to ensure all CD-ROM drives of all vintages can read a data disc. The ISO 9660 data starts at track time 00:02:16 or sector 166 (logical sector 16) of track one. For a multi-session disc the ISO 9660 data is present in the first data track of each session. **3. ~ image:** A single large file that is an exact representation of the whole set of data and programs as it will appear on a CD, both content and logical format. *Also* **High Sierra format.** *See* **ISO file.**

**isochronous** *mod.* **1.** Relating to two or more things that are delivered sequentially during equal time intervals. For example, multimedia streams such as QuickTime use an isochronous transport mechanism to ensure that audio and video data are delivered at the proper rate to keep them synchronized during playback. The audio and video do not need to arrive at the same time — in fact, they do not — but they must arrive by the time they are needed. Rather than give equal transmission time to audio and video, the isochronous QuickTime process transmits alternating blocks of equal playback time, starting with one second each and then with ½ second each for the remainder of the stream. **2.** Relating to two digital signals which, while produced at the same sampling rate, are not synchronized. In this case, due to small variations in the clocks that drove the sampling frequency, the two signals will eventually drift out of synchronization, even if started at precisely the same time. Isochronous signals are a problem when attempting to play back audio, video, or control signals that require precise alignment over a period of time. [From the New Latin *sochronus*; from the Greek *sokhronos*; a blend of *so-* (from *iso-*, meaning equal) and *khronos* (meaning time).] *Compare* **asynchronous; synchronous.**

**isolated ancillary rights** LEGAL *n.* The legal privilege to exploit a work in a single territory or distribution channel beyond the primary distribution channel in the home market. For a feature film produced in France, this could include theatrical distribution in the U.K. or home entertainment distribution in France; for a made-for-TV movie in the U.S., this could include broadcast rights in Canada or theatrical distribution in Japan; etc. *Compare* **ancillary rights; secondary ancillary rights; split rights.**

**ISOs** *n.* [An eponym, after the DVD ISO image from which they are derived.] *See* **ISO file.** *Compare* **BIN file.**

**ISRC** ABBR. *n.* The ISO standard (3901:2001) that provides a unique number that can be assigned to musical sound recordings or music videos and encoded in digital watermarks to provide a permanent and durable means of identification. The ISRC was developed to facilitate music royalty payments, as proper identification is the first step in royalty collection. [An initialism of *International Standard Recording Code*.] *Compare* **Ad-ID; DOI; ²GRid; ISAN; ISBN; MWLI.**

**issue advertising** *n. See* **advocacy advertising; editorial advertising.**

**It** *n.* **1.** Sex appeal. A reference to the Famous Players–Lasky Corporation film *It* (1927), where the "it" of the title was sex appeal. **2.** An un-quantifiable quality combining charisma and persona; that which separates actors from movie stars. *Compare* **"It" Girl.**

**Clara Bow turns on the charm for Antonio Moreno in Paramount's *It* (1927) (courtesy Heritage Auctions, www.ha.com).**

**"It" Girl** *n.* A young woman who epitomizes the style and fashion of the time; a woman with great sex appeal. Actress Clara Bow became the first "It" Girl following her sensational appearance in Famous Players–Lasky Corporation's *It* (1927).

**¹ITC** ABBR. *n. See* **intermittent traffic control.**

**²ITC** ABBR. *n. obs.* The government regulatory agency with primary responsibility for commercial broadcast and cable television in the U.K. As such, it was seen as the British equivalent of the FCC in the U.S., but in fact had much broader powers. The ITC was created in the early 1990s to replace the Independent Broadcasting Authority, itself established in 1954. The ITC ceased operations on December 18, 2003, turning over its responsibilities to Ofcom (Office of Communications) in January 2004 as per the *Communications Act 2003*. [An initialism of *Independent Television Commission*.] *Also* **IBA.** *See* **Ofcom.**

**ITFS** ABBR. *n. See* **instructional television fixed service.**

**ITN** ABBR. *n.* The U.K.–based producer of news and fact-based programs for television, radio, and new media platforms, founded in 1955 as an independent content provider for Britain's Independent Television (ITV) companies. ITN now produces material for ITV, Channel 4, Independent Radio News, and the 24-hour ITV News Channel. ITN also operates three independent business units: ITN Archive, the world's largest commercial news archive; ITN Factual, a documentary and fact-based programming producer; and ITN International, responsible for international news syndication. ITN was originally owned by the 15 regional ITV companies. Since April 1993 it has been owned jointly by ITV (40 percent) and the Daily Mail & General Trust, United Business Media, and Reuters (20 percent each). The ITN Web site is www.itn.co.uk. [An initialism of *Independent Television News*.]

**it's a wrap** *phr. See* **that's a wrap.**

**ITU; ITU-R; ITU-T** ABBR. *n.* An intergovernmental communications industry governing body chartered by the United Nations and based in Geneva, Switzerland. The ITU-R (previously CCIR) regulates the radio frequency spectrum while the ITU-T (previously CCITT) administers telecommunications standards. The ITU Web site is www.itu.int.

The ITU was originally established on May 17, 1865 as the International Telegraph Union. The ITU reorganized in 1932, merging with several other organizations including the CCIR (Comité Consultatif International pour la Radio). The ITU adopted its present name on January 1, 1934. The organization's scope expanded to include telecommunications in 1885 and broadcast radio in 1903. The ITU became a UN specialized agency on October 15, 1947 and moved its headquarters from Bern to Geneva in 1948. The ITU established the CCITT (Comité Consultatif International Téléphonique et Télégraphique) in 1956 to coordinate telecommunications standards. In 1992, the ITU was reorganized and the CCITT was absorbed back into the parent organization.

[An initialism of *International Telecommunication Union*.] *Compare* **ANSI; EBU; IEC; ISO.**

**ITU-R 470** *n. See* **ITU 624-4.**

**ITU-R 601; 601; BT.601** *n.* A digital video specification that features standard definition interlaced component video with a 4:3 aspect ratio image and either 525 or 625 lines of resolution at a nominal 30 or 25 frames per second, respectively. 601 is the basis of many digital video equipment standards including SMPTE 125M and EBU 3246-E and supports several image sample rates including 4:4:4, 4:2:2, and 4:1:1, though 4:2:2 is the most widely used. *Also* **CCIR 601.** *Compare* **D1.**

**ITU 624-4; ITU-R BT 470** *n.* The standards that define the analog PAL (625 line) composite television broadcasting system. *Compare* **SMPTE 170M.**

**ITU-R 656** *n.* The standard that specifies the physical parallel and serial interconnect schemes for ITU-R 601 video. ITU-R 656 defines the parallel connector pin configuration as well as the blanking, sync, and multiplexing schemes used in both parallel and serial interfaces. It reflects definitions found in EBU Tech 3267 (for 625 line systems) and SMPTE 125M (for parallel 525 line systems) and SMPTE 2dxs59M (for serial 525 line systems). *Also* **CCIR-656.**

**ITU-R 709; 709; BT.709** *n.* The high definition digital component video standard that supports a 16:9 aspect ratio image with either 1080 interlaced lines of resolution (1920 × 1080 pixels) or 720 progressive lines of resolution (1280 × 720 pixels) and digital stereo or surround sound. 709 defines the sampling systems, matrix values, and filter characteristics for both Y, B-Y, R-Y and RGB format signals. 709 is also the basis of both SMPTE 274M and SMPTE 296M.

**iTV** ABBR. *n. See* **interactive TV.**

**ITVA** ABBR. *n.* [An initialism of *International TeleVision Association*.] *See* **MCA-I.**

**ITVS** ABBR. *n.* A U.S. public television funding service established in 1991 to distribute funds to independent television producers on behalf of the Corporation for Public Broadcasting. The ITVS Web site is www.itvs.org. [An initialism of *Independent Television Service*.]

**IVDS** ABBR. *n. See* **interactive video data service.**

**Iwerks Entertainment** *n. See* **SimEx-Iwerks.**

**Iwo Jima** *v.* To raise a large object by setting one end on the ground and then lifting the other end until the object is in a vertical position.

[A toponym, after the famous photograph of U.S. Marines raising the American flag at Iwo Jima during World War II.]

**ixnay evernay** *n.* An emphatic denial: *Alan said ixnay evernay to reprising his role as Man with Newspaper.* [Industry trade paper jargon. Pig-Latin meaning *Nix! Never!*]

**J-Lar; ~ tape** *n.* The trade name for a clear polypropylene-based industrial tape with an acrylic adhesive, commonly available in 1" and 2" widths. J-Lar is often used to repair or secure lighting gels.

**jack** *n.* **1.** The female half of a plug/jack combination used to connect the wires of electrical devices. **2.** A satellite dish actuator.

**jack bay; jack field** *n. See* **patch bay.**

**jacket** *n. See* **box.**

**jacketed lamp** *n.* A halogen lamp encased in a second, airtight glass housing. The space between the two layers of glass is filled with an inert gas to prevent the metal fittings of the inner lamp from corroding, thus extending the life of the bulb.

***Jackie Coogan Law*** *n. See* ***Coogan Act.***

**jaggies** *n. See* **aliasing; outline aliasing.** *Compare* **anti-aliasing.**

**jam** *n.* **1.** A film misfeed that forces a camera, printer, or projector to stop operating. **2.** Jam sync.

**jam sync; jam** *n.* A process that locks a time code generator to an external time code source. For example, if an existing tape has poor quality time code or additional material must be recorded beyond the end of the existing time code, then the time code that is already on the tape can be used as the source to synchronize a time code generator that then lays down new time code on the tape. Alternatively, the time code generator in one device can be used as the input source to the time code generator in a second device to ensure that the two devices generate identical time code. (This is not the same as simply recording the time code produced by a single generator on multiple devices when the slave devices do not have time code generators of their own.) The time code generators can be synched once, using a one-time jam sync, which will align two codes at one frame only, allowing each device to proceed at its own internal rate from that moment forward, or continuously, which will force the generator to mimic the time code numbers of the reference source from that point forward. *Compare* **freewheeling; restored time code.**

**Japan Electronics and Information Technology Industries Association** *n. See* **JEITA.**

**Japanese lantern** *n. See* **Chinese lantern.**

**Japanimation** SLANG *n.* A sometimes pejorative term for Japanese-style animation. *See* **anime.**

**JCIC** ABBR. *n. See* **Joint Committee on Inter-Society Coordination.**

**JCTAR** ABBR. *n. See* **Joint Industry Committee for Television Advertising Research.**

**Jean Hersholt Humanitarian Award** *n.* The award given occasionally by the Academy of Motion Picture Arts and Sciences to an "individual in the motion picture industry whose humanitarian efforts have brought credit to the industry." Hersholt was an actor whose career lasted from 1906 to 1955 and a noted humanitarian who dedicated his time off the screen to numerous causes, including the construction of the Motion Picture Country Home and Hospital. The award was established in 1957, the year following Hersholt's death, and is in the form of a traditional Oscar statuette. It is granted by a secret vote of the Board of Governors. The Academy Awards Web site is www.oscars.org.

**JEITA** ABBR. *n.* A trade association and standards body created by the merger of the Japan Electronic Industry Development Association and the Electronic Industries Association of Japan on November 1, 2000. The JEITA Web site is www.jeita.or.jp. [An initialism of *Japan Electronics and Information Technology Industries Association*.]

**jell; jellies** *n. See* **gel.**

**jenny** *n. See* **generator.**

**jerk suit** *n.* A special harness worn beneath an actor's clothing to which is attached a rope (generally leading out the back). When the rope is pulled with sudden force, the actor is thrown off her feet. The jerk suit dissipates the force of the pull across the actor's body to avoid injury. Jerk suits are used to simulate the effect of an actor being struck by a strong force such as an explosion's concussion wave, a high-caliber bullet, or an unusually strong blow to the chest.

**Jerry Lewis effect** *n.* The unexplained overwhelming (or sometimes underwhelming) appeal of a star or work in foreign markets when compared to the success of the same star or work in the home market. Named for comedian Jerry Lewis, whose films in the 1960s gained more popularity in France (where he was dubbed "Le Roi du Crazy" by the *Les Cahiers du Cinéma*, the influential French journal of filmic criticism) than they did in his native U.S. The Jerry Lewis effect also explains the successful German singing career enjoyed by actor David Hasselhoff, best known in the U.S. for appearing in *Baywatch* (1989–2001). [An eponym.]

**Jesse L. Lasky Feature Play Company** *n. See* **Lasky Feature Play Company.**

**Jesus clip** *n.* A cotter pin.

**Jesus factor** *n.* The allowance that is made for something not working or turning out as expected; a margin of error or a safety margin.

**jib** *n.* The projecting arm of a crane, from which the load is suspended; an extension arm that carries a load at one end.

**jib arm** *n.* A counterweighted camera extension arm attached to a dolly, tripod, or other platform that enables shots from perspectives not easily accessed otherwise; similar to a crane in application, but much smaller in size.

**An Elemack Cricket dolly with an attached Mini Jib, left, and a J.L. Fisher Model 10 dolly with a Model 22 jib arm. In both cases, the camera is mounted on the left end of the arm while counterweights are added on the right (courtesy Elemack System S.R.L., www.elemack.com, and J.L Fisher, www.jlfisher.com).**

**jib shot** *n.* A shot taken with the camera on a jib; a boom shot using a camera jib instead of a camera boom.

**jidai-geki** *n.* A Japanese period film genre, often depicting the exploits of samurai warriors. [Transliterated from the Japanese.]

**jiffy** *n.* The standard interval (one tick) of a computer system's internal clock. Generally equal to ⅟₁₀₀ of a second.

**jigglies** SLANG *n.* Television programs that featured scantily clad or buxom women, but no actual nudity. *Charlie's Angels* (1976–1981) is the prototypical example.

**USAGE:** Potentially offensive.

[Coined c. 1975 by a male NBC executive to describe the programs then appearing on ABC.] *Compare* **gainax bounce; T&A.**

**jingle** *n.* A musical slogan, played as part of a commercial advertisement. *Compare* **singing commercial; slogan; theme song.**

**jitter** *n.* **1.** Small amounts of unwanted signal variation or noise; frequent and rapid deviations in something that should otherwise be steady, such as the pulse timing or duration in a high-frequency digital signal, the phase of a carrier wave, the lengths of a DVD's lands and pits, the natural period of latency in a circuit or data network, etc. Jitter in a digital audio signal can cause audible pops and clicks. In a video signal it can appear as image flickering or increased digital artifacts.

The lack of precision in digital sampling times can lead to amplitude errors in high frequency signals (those with rapidly changing amplitudes), resulting in distortion of the sampled signal which rises with the frequency. The starting time of the sampling aperture is the non-zero time that it takes for the sample-and-hold circuitry to determine the level of the signal waveform and to hold this level until the next sample is called for. Because the time required to establish a new value depends on the amount of change in the signal level from one sample to the next, the aperture time will vary with the rate of change in the signal level, increasing for high-level, high-frequency signals. Timing errors may also be introduced when a digital signal is affected by cable impedance, resulting in signal waves with rounded corners and sloping edges, as opposed to a sharply divided square on/off pulse waves. Since signal timing is defined by the midpoint of the pulse wave, any strictly non-vertical slope creates timing uncertainty and, therefore, jitter. In a DVD, it can cause data misreads.

**2.** An unsteady wavering or flicker in cel animation caused by poorly-matched drawings or imprecisely placed cels during photography. *Also* **amplitude error; sampling error; sampling offset uncertainty.** *Compare* **aperture time errors; moving hold; Squiggle-vision.**

**JLS** ABBR. *n.* A comedy bit that will probably get a laugh, but is not actually all that funny. Often added to punch up comedy scripts, especially in sitcoms where there may not be time to properly polish or rewrite the script prior to filming. [An initialism of *Joke-Like Substance*.]

**JND** ABBR. *n. See* **just noticeable difference.**

**jockey box** *n.* A storage locker built into a truck below the truck bed in the space between the wheels.

**joebreened** *mod. obs.* A script that has been censored or had its risqué elements removed. [An eponym, after *Joseph I. Breen*, U.S. Production Code Administration chairman from 1934–1965.] *Compare* **bowdlerize.**

**Johnson noise; Johnson-Nyquist noise** *n.* Broadband white noise associated with electrical resistance. Found in all electrical circuits operating at temperatures above absolute zero. [An eponym, after Bell Laboratories electrical engineers *John B. Johnson* and *Harry Nyquist*.] *Also* **Nyquist noise; thermal noise.** *Compare* **noise floor.**

**Johnston Office** *n.* [An eponym, after *Eric Johnston*, chairman of the Motion Picture Association of America Inc. (MPAA) from 1945–1963.] *See* **Motion Picture Association; Motion Picture Association of America Inc.**

**joint** *n.* The point of connection between two pieces of film or tape that have been spliced together. *Compare* **splice.**

**Joint Committee on Inter-Society Coordination; JCIC** *n. obs.* The organization established in 1982 to coordinate U.S. broadcast standards by the Electronic Industries Alliance (EIA), the Institute of Electrical and Electronic Engineers (IEEE), the National Association of Broadcasters (NAB), the National Cable Television Association (NCTA), and the Society of Motion Picture and Television Engineers (SMPTE).

**Joint Industry Committee for Television Advertising Research; JCTAR** *n. obs.* The television viewership monitoring service established in 1961 by the Incorporated Society of British Advertisers, the Independent Television Companies Association, and the Institute of Practitioners in Advertising. JCTAR obtained its data from two primary sources: first TAM (Television Audience Measurement), from 1961 through July 1968; and then Audits of Great Britain, taking over from TAM in July 1968. JCTAR was succeeded by the Broadcasters' Audience Research Board (BARB) in 1980.

**Joint Photographic Experts Group** *n. See* **JPEG.**

**joke-like substance** *n. See* **JLS.**

**joke pass** *n.* A script revision that focuses on increasing the number or improving the quality of jokes, comedy bits, etc. in a work. *Compare* **punch up.**

**josei** *n.* More an anime demographic than an anime genre, but often used to describe anime targeted at, or that appeals to, females 15 and older. Generally with less angst than is typically depicted in shoujo anime, targeted at girls 5–14. [Transliterated from the Japanese for *young girl*.] *Compare* **seinen; shoujo.**

***Journal of Film and Video*** *n.* A scholarly journal that focuses on film and video production, history, theory, criticism, and aesthetics. Published quarterly by the University Film & Video Association (UFVA). The *Journal* Web site is www.ufva.org/journal.php.

***Journal of Popular Film and Television*** *n.* A scholarly journal that applies a popular culture studies approach to the analysis of historical and contemporary commercial film and television. Published quarterly by Heldref Publications of Washington, DC. The *Journal* Web site is www.heldref.org/jpft.php.

**journo** *n.* A journalist. [Industry trade paper jargon.]

**JPEG** ABBR. *n.* A joint committee of the International Organisation for Standardisation (ISO) and International Electrotechnical Commission (IEC) established in 1982 and technically known as ISO/IEC JTC1 SC29 WG1. The JPEG committee administers an international standard primarily directed at continuous-tone, still-image compression. The JPEG Web site is www.jpeg.org. [An acronym of *Joint Photographic Experts Group*.]

**JPEG file; .jpg** *n.* A graphic file format for still images with lossy compression developed by JPEG. The format standard uses the DCT (discrete cosine transfer) algorithm to reduce the amount of data necessary to represent digital images anywhere from 2:1 to 30:1, depending on image type and required image quality.

JPEG compression works by filtering out an image's high-frequency information to reduce the overall volume of data and then shrinking the reduced data with a compression algorithm. Low-frequency information does more to define the characteristics of an image, so losing some high frequency information does not necessarily affect the image quality. JPEG images retain a high degree of color fidelity during compression making it an ideal format for photographic images (as one would expect, given the format's origin).

*Compare* **MPEG file.**

**JPEG 2000** *n.* A variation on the JPEG continuous tone image compression scheme that uses wavelet-based technology rather than the discrete cosine transfer technology used in the original JPEG format.

**.jpg** *n. See* **JPEG file.**

**JPMorgan Securities, Inc.** *n.* A Studio City, California–based division of the New York City–based JP Morgan Chase & Co. Their Entertainment Group presently provides 95 percent of the bank financing for the Hollywood feature film industry. Financing decisions are

largely based on a computer model that compares a work's genre, cast, director, budget, and target audience against a database of similar works from the past. According to the Entertainment Group's John Miller, "The movie business on a single picture is volatile. Odds are that if you take a slate of 12 to 15 films, it's almost statistically predictable. It's quite amazing how predictable it is. You can get it within percentage points of accuracy."

**judder** *n.* A motion artifact in digital video cased when the original image is sampled at one frame rate and then converted to a different frame rate for display. It is visible as a series of abrupt changes in the apparent velocities of moving objects.

**juice** *n.* **1.** Electricity. **2.** Fog juice; the liquid used in a fog or smoke machine.

**juicer** *n. See* **electrician.**

**jumbo roll** *n.* [A regionalism of the U.K.] *See* **parent roll.**

**jump** *n.* An unexpected change.

- A change in composition between two consecutive shots in an edited work. For example, when a prop makes an illusionary leap from one side of the screen to the other, even though it was supposed to be the same place in both shots.
- A change in continuity, such as with a jump cut.
- When the sprockets/registration pins in a camera, printer, or projector fail to engage the film properly, causing the image frame to move unexpectedly.
- A sudden change of focus caused by a defect in the film (cupping, for instance) or film path (in the camera, printer, or projector).

[1]**jump cut** *n.* An abrupt, unexpected visual cut; two very similar shots edited together, but with a jump in continuity or camera position — a mismatch in space or time. The transition between the two shots thus feels abrupt or awkward.

Jump cuts can be achieved by removing the central frames from a single shot or by editing together two shots of the same scene taken from essentially the same angle but at markedly different distances from the action (either closer or farther away) or with a different focal length lens (which has the effect of changing the scene composition to seem as if one has moved the camera). The effect of a jump cut is quite startling. Until the 1960s, it was eschewed by Hollywood directors as amateurish and a sign of poor shooting or editing, except for its occasional use for comedic effect. European directors did not share this same bias. In the late 1950s and early 1960s, French New Wave reintroduced the jump cut to broader use in Hollywood as a dramatic technique of unsettling the audience or emphasizing a point, but it is now seen as a 1960s cliché and is mainly limited to use in dreams and hallucinations.

[2]***Jump Cut*** *n.* A periodic review of film, television, video and related media and cultural analysis established in 1974 as a monthly print publication, but appearing on the Web as an electronic publication since 2001. The *Jump Cut* Web site is www.ejumpcut.org.

**jump the shark** *phr.* The point at which a program series, especially a television series, runs out of fresh and original ideas and becomes tired and hackneyed, often resorting to outrageous stunts or plot twists in an attempt to stem the tide of diminished public interest. The exact point at which a program jumps the shark is subjective, but the fact that it has done so is generally agreed.

The term derives from episode #91 of *Happy Days* (1974–1984) where Fonzie performs a water ski jump over a shark tank while visiting California. Even after jumping the shark, *Happy Days* went on for another 169 episodes — longevity or popularity do not necessarily equate with quality. [Attributed to Sean J. Connolly of Ann Arbor, Michigan c. 1985.]

**jumper cable** *n.* A short length of flexible coaxial cable used in older cable television systems to connect system coaxial cable to amplifiers or other cable television components.

**junction box** *n. See* **distribution box.**

**Jungian archetype** ACADEMIC *n. See* **archetype.**

**junior** *mod.* **1.** A piece of grip or lighting equipment that is fitted with a standard 1⅛" mounting pin or female receiver. For example, a junior pigeon or a junior (light) stand. Junior light stands often come equipped with wheels so that they can be moved with a light attached. As a safety feature, junior equipment cannot be mounted on a baby stand, which may not be able to support the extra weight. ➢ *n.* **2. ~ spot:** A 2K (2,000-watt), or in some cases 1K (1,000-watt), light fitted with a standard 1⅛" (junior) male mounting pin to attach the light to a junior stand. Junior spotlights are generally equipped with Fresnel lenses. *See* **2K; deuce.** *Compare* **baby; senior.**

***Left:*** **A double-riser baby light stand and a triple-riser junior (definition 1) light stand, folded for storage (courtesy Matthews Studio Equipment, www.msegrip.com).** ***Right:*** **A 2,000-watt Junior (definition 2) Solarspot (courtesy Mole-Richardson Co., www.mole.com).**

**junior plate; junior nail-on plate** *n. See* **wall plate.**

**junior spot** *n.* A 2K (2,000-watt) spotlight. *See* **junior.**

**junior stand** *n.* A light stand with a standard 1⅛" (junior) female receiver used to attach a light to the stand. Generally equipped with wheels so that the stand can be moved with a light attached. Junior stands typically have from one to four telescoping risers, accommodating working heights from 22¼" to 27', depending on the model. *Also* **2K stand.** *Compare* **baby stand; senior stand.**

**junior stand adapter** *n. See* **baby stud adapter.**

**junior wall sled** *n.* A wall sled with a 1⅛" (junior) female receiver on the end of the horizontal arm.

**junk mail** *n. See* **direct advertising.**

**junket; press ~** *n.* An all-expense paid trip offered to the entertainment press to generate publicity for an audiovisual work. This may include a trip to the production set (especially if it is an exotic location) where the press can interview the cast or crew or to a special screening of the work, after which key members of the above-the-line personnel may be made available for interviews and photo sessions. There is a presumption that this will generate favorable press and reviews worth more than the cost of the junket since the press will likely respond positively to this special treatment and will wish to be invited on subsequent junkets. As a result, some critics will only attend junkets at their own expense in order to retain their objectivity.

**junket whore** TABOO *n.* A reviewer or critic who attends lavish all expense-paid press junkets and delivers an unqualified, glowing review in return. Quotes from these universally favorable reviews appear in newspaper movie ads paid for by the same entity that sponsored the junket. Often there is no actual review — just the blurb appearing in the ad. As a result, some critics will only attend junkets at their own expense in order to maintain their objectivity and independence. The junket whore phenomenon was examined in detail in the aptly named documentary *Junket Whore* (1998).

Roger Ebert, film critic for the *Chicago Sun-Times*, coined the more polite term "benevolent blurbster" to describe this type of reviewer. "These 'critics' exist primarily for the purpose of supplying [supportive blurbs], which they are happy to do for the thrill of seeing their names in print."

Taking this to the next level, a marketing executive at Sony Pictures Entertainment quoted fictitious reviews in Columbia Pictures movie ads and attributed them to a non-existent film critic, David Manning of the *Connecticut Ridgefield Press,* c. July 2000. From then until the hoax was exposed on June 2, 2001 by *Newsweek* investigative reporter John Horn, David Manning's not-surprisingly glowing "reviews" appeared in numerous Columbia Pictures movies ads ranging from *Hollow Man* (2000), "One helluva scary ride! The summer's best special effects." to *A Knight's Tale* (2001), in which Heath Ledger was identified as "this year's hottest new star."

**USAGE:** Offensive.

**junking cost** BUSINESS *n.* The expense incurred for the disposal of the waste and scrap generated during the course of production, including tearing down sets. Some of the junking cost can be offset by selling the scrap, particularly valuable costumes, props, and equipment purchased for the production but no longer needed by the production company.

**juried prize; juried award** *n.* A prize or award granted by a committee established by the event organizers to determine the relative merit of contestants at an exhibition, competition, festival, etc. Often distinguished from audience awards or similar honorifics granted by popular vote of the viewers, attendees, members, etc. For example, many film festivals grant separate juried awards and audience awards. An Academy Award is not a juried award since the entire membership of the Academy of Motion Picture Arts and Sciences votes for it, but the Academy's Jean Hersholt Humanitarian Award is a juried award since only the Academy Board of Governors votes for it.

**just noticeable difference; JND** *n.* A psychoacoustic term for the smallest timing difference the human hearing system is capable of detecting between two sound sources, approximately 6 microseconds. *Also* **JND.**

**just title** LEGAL *n.* Title to (ownership of) a work received from one who was, or was honestly believed to be, the real owner. Thus, the current owner of the just title can support her claim of ownership. *Also* **proper title.** *Compare* **bad title; clear title.**

**justified camera movement** *n.* A change in camera position that is motivated by the work's narrative (revealing a hidden subject, following the action, etc.) as opposed to a change that calls attention to itself as unnecessary or gratuitous.

**juvenile** *n.* **1.** An actor who is under the traditional age of majority but older than what one might consider a child.

Labor laws and union contracts limit the working hours and set other restrictions on the use of juvenile and child actors. During the Studio Era (1927–1954), juvenile actors were those under 21. Currently in Hollywood, juveniles are those under 18, though for historical reasons, the upper age limit may extend to 20. The dividing line between child and juvenile actors is nebulous and often drawn anywhere between 13 and 16 years of age.

**2.** A character who appears to be a juvenile, often a male character as similar female characters are often called *ingénues*. The actors who play juvenile parts are not necessarily juveniles themselves. Actors in their mid 20s commonly play teenagers. Occasionally, much older actors play much younger characters, as when 27-year-old Mary Pickford played a 12-year-old girl in *Pollyanna* (1920) or when 38-year-old Roddy McDowall played a teen-age high school student in *Lord Love a Duck* (1966). *Compare* **child actor.**

**K** ABBR. *n.* **1.** Kilo-; a metric unit equal to 1,000 (with a lowercase *k*) or 1,024 (with an uppercase *K*). **2.** Kelvin; a temperature scale often used to measure color temperature in lighting — daylight is approximately 5,400°K. **3.** The first letter of the call sign of a U.S. television or radio broadcast that is approximately west of the Mississippi. **4.** K-mount; a Pentax-developed still camera lens mount. *See* **kilo-.**

**"K" frame; K-frame** *n.* A proposed image aspect ratio of 14:9 (or 1.56:1), half way between the standard television aspect ratio of 4:3 (1.33) and the widescreen television aspect ratio of 16:9 (1.78). Images could be recorded at 14:9 and squeezed to fit into a 4:3 frame or stretched to fit into a 16:9 frame, allowing the exact same program to be presented in both aspect ratios rather than having to compose each shot for two different aspect ratios or risk cutting off key visual elements when a work composed for one television aspect ratio is cropped to fit the other. *Also* **14:9.**

**K-mount** *n.* A type of lens mount developed by Pentax for still image cameras.

**K Video Compression Dynamics** *n. See* **KVCD.**

**Ka-band; $K_a$-band** *n.* **1.** Radio waves in the range of 18 to 40 GHz. ➢ *mod.* **2.** A type of communications satellite that uses microwaves in the Ka-band, especially in the 33 to 36 GHz range. Ka-band satellites are relatively scarce, with only 7 Ka satellites serving North America (compared to 37 C-band satellites serving the same area) and are often used to provide two-way data services for DBS customers. [*Ka* for *K-above*, after the fact that its frequency range falls above the K-band of the electromagnetic spectrum.] *Compare* **C-band; DBS; IF-band; Ku-band; L-band; X-band.**

**Kalem** *n. obs.* An early U.S. motion picture production company and one-time Motion Picture Patents Company (Edison Trust) member. Established in 1905 and acquired by Vitagraph in 1916. Most notable for its one-reel version of *Ben Hur* (1907), produced without permission of the original author's estate. The inevitable lawsuit led to a U.S. Supreme Court ruling on November 13, 1911 (*Kalem Co. v. Harper Bros., 222 U.S. 55*) written by Justice Oliver Wendell Holmes, Jr. that found Kalem had violated the copyrights held on the original 1880 novel and a subsequent 1899 stage adaptation and set the precedent requiring permission before producing a motion picture based on copyrighted material.

**KAS** ABBR. *n. See* **Kaufman Astoria Studios.**

**Kaufman Astoria Studios; KAS** *n.* A motion picture and television production center located in the original Astoria Studios building in Astoria, New York. The KAS Web site is kaufmanastoria.com.

Astoria Studios was established in 1920 by Adolph Zuckor and was used as a production center for Paramount Pictures until the U.S. entry in World War II. At that time, the U.S. Signal Corps took over the facility and renamed it the Army Pictorial Center. After the war, the facility fell into disuse until it was briefly revived for production of *The Wiz* (1978). In 1980, New York City turned the property over to real estate developer George S. Kaufman for renovation and rehabilitation. KAS now operates as a full-service motion picture and television production facility featuring six separate soundstages.

**[1]Kbps; Kb/s; kilobits per second** *n. See* **kilobits per second.**

**[2]KBps** ABBR. *n. See* **kilobytes per second.**

**KDVD** *n.* A non-standard modification to the DVD format using KVCD compression techniques. *Compare* **KVCD.**

**keep take; keeper** *n. See* **circle take.**

**keg** *n.* A 500–1,000-watt spotlight with a barrel-shaped housing reminiscent of a beer keg.

**Kell factor** *n.* An objective measure of the effective resolution of a device or technology.

Ideally, each visual element in a scene would be represented by a single pixel in the resulting image, whether recorded to film or video. Visual details that should appear in the space between pixels or that partially cover a pixel can only be approximated in the final image and will therefore appear indistinct. The Kell factor is roughly equal to the ratio of the perceived level of detail to the total image elements measured along one axis (generally, the vertical resolution in lines). For example, if one can clearly see 7 lines per inch in an image that has 10 pixels per inch, then the Kell factor is 7/10 or 0.7. The lower the Kell factor, the lower the effective resolution of the system, regardless of the physical resolution of the medium. Even under ideal conditions, the effective resolution of a system will be lower than the physical resolution (the Kell factor will always be less than 1.0). Progressive scan digital video systems may have Kell factors greater than 0.9, but on average, most display technologies have a Kell factor of 0.7. For example, an image with an active display resolution of 1080 lines and a Kell factor of 0.7 cannot actually reproduce more than 756 lines of image detail.

Interlaced video systems have significantly lower Kell factors than progressive scan systems with the same physical resolution (about 30 percent less). This is because motion artifacts in the interlaced video diminish the effective resolution for moving images (regardless of whether it is the subject or the camera that moves). Factoring in this effect, an interlaced image with 1080 total lines of display resolution cannot generally reproduce more than 529 lines of moving image detail (compared to 765 lines of image detail for a 1080 progressive image). Thus, a 720p image (with a Kell factor of 0.7 and 504 lines of image detail) is nearly the same effective quality as a 1080i image with 529 lines of image detail.

[An eponym, after its creator in 1934, RCA engineer *Raymond D. Kell*.]

**Kelvin temperature** *n.* **1.** The temperature scale that is often used to measure the color temperature of light, where daylight is approximately 5,400°K (this varies by time of day, time of year, cloud cover, geographic latitude, and general atmospheric conditions) and tungsten light is approximately 3,200°K. Consumer-grade fluorescent lights are approximately 4,100°K, while traditional incandescent lights are 2,800°K.

Lower color temperatures tend to have more red/orange while higher temperatures tend to have more blue.

Since a 1°K shift on the lower end of the scale has less of an impact on the color composition of light than does a 1°K shift at the higher end of the scale, the effect of gels and filters may not be accurately expressed if measured in degrees-Kelvin. To compensate, one can use mired values, which are based on degrees-Kelvin but are more uniform throughout their scale.

**2.** A temperature scale similar to Fahrenheit (°F) or Celsius (°C). 0°K is absolute zero (-273°C, -459°F), the theoretical point at which everything freezes and even molecular and atomic motions stop. Each °K is equal to 1°C, so at sea level water freezes at 273°K (0°C, 32°F) and boils at 373°K (100°C, 212°F). [An eponym, after British mathematician and physicist *Lord William Thomson Kelvin*.] *Compare* **color rendering index; mired.**

**KEM; Kem** *n.* **1.** The trade name for a line of flatbed editing benches made by KEM Elektronik Mechanik GmbH of Hamburg, Germany. The KEM Web site is www.kem-filmtechnic.com. **2. kem:** The generic name for any flatbed editing bench (much the same as using Hoover for vacuum cleaner, Kleenex for facial tissue, or Xerox for photocopier). Flatbed film editing benches have been mostly replaced by digital video editing systems. *See* **flatbed.** *Compare* **Moviola; Steenbeck.**

**Kem rolls** *n.* The rolls of picture and corresponding magnetic sound film used with a flatbed editing bench.

**key** *mod.* **1.** Important. ➢ *n.* **2.** The special and visual effects technique which allows one picture to be inserted within another using matte photography. **3.** The mathematical value used by a cryptographic algorithm to convert digital material (plaintext) into encrypted data (cyphertext) or back again. With symmetric encryption algorithms, the same key is used for both encryption and decryption, making it vitally important that it be kept secret. With asymmetric (public key) algorithms, two different keys are used, so one can be made available for public use while the other is kept secret. **4.** A geographically-defined film distribution market. Particularly large markets (such as Los Angeles and New York City within the United States) are major keys while smaller markets are sub-keys. (Those in between are normal or ordinary keys.) **5.** An animation keyframe. **6.** A key animator. **7.** The tonal system of a musical work, comprised of a fixed scale of notes. ➢ *v.* **8.** To produce a composite image that introduces a foreground element into a background element using a matte. ➢ *mod.* **9.** The senior assistant who reports directly to the department head, such as a key grip (working with the gaffer and reporting to the DP), key hair stylist (reporting to the head of hair and makeup), or key production accountant (reporting to the production accountant).

**key animation** *n. See* **keyframe animation.**

**key animator** *n. See* **keyframe animator.**

**key art** *n.* The artwork (drawings, photographs, etc.) used in advertising materials (one sheet posters, newspaper ads, billboards, etc.)

**key art showcase** *n.* A city where art films historically perform very well. In the U.S., key art showcase cities include Boston, Chicago, Los Angeles, New York City, and Seattle. *Compare* **art film.**

**key channel** *n. See* **alpha channel.**

**key city** *n.* A city with a large and lucrative theatrical exhibition market. *Compare* **key; major key; ordinary key; sub-key.**

**key costumer** *n.* The lead costumer; chief assistant to the costume designer.

**key element** LEGAL *n. See* **essential element.**

**key frame** *n. See* **keyframe.**

**key grip** *n.* One who is in charge of the grips (stage hands). The key grip works closely with the gaffer but reports to the DP.

The key grip's primary assistant is the best boy grip. Individual departments may have their own grips who follow a different reporting structure, such as the electric department grips who report to the gaffer.

The name *key grip* may be derived from the tradition of the key grip being responsible for the keys to all locked spaces. (Key grip follows the same naming convention as dolly grip, camera grip, etc., where *key* denotes the grip's function). The term also has the double entendre of key meaning the most important or chief grip.

*Also* **first grip; head grip.** *Compare* **best boy.**

**key light** *n.* **1.** The principal source of light in a scene that casts the dominant shadows and defines the texture and volume of the subject. When shooting out of doors during daylight hours, the sun is usually the key light. The key light is usually supplemented by other lights such as fill lights, back lights, practical lights, etc. **2.** The brightest light used in the three point lighting system. *Compare* **high-key lighting; low-key lighting.**

**key makeup artist** *n.* One who organizes and supervises the make-up department, including hairdressers, make-up artists, and body make-up artists.

**key numbers** *n. See* **edge numbers; latent edge numbers.**

**key off** *v.* To use a cue to trigger another action: *Key off the explosion.*

**key position** *n.* A reference frame in an animation sequence; a keyframe.

**keyer** *n.* A device that inserts data into a digital video data stream based upon a supplied key signal. The data can be a video or audio overlay or broadcast data.

**keyframe; key frame; key** *n.* **1.** A reference frame in an animation sequence.

In traditional hand drawn animation, the animators do not draw every frame in a sequence; they draw the frames that show the most important character poses, expressions, actions, etc. (Also called *extremes*.) Later, the in-betweeners fill in the missing frames between each keyframe. (This process is often called *tweening*.) In computer animation, the animator will often specify the key frames of action and let the computer supply the in-between frames.

**2.** A reference frame in a non-linear video editing or digital effects system. **3.** A complete QuickTime/AVI frame containing a spatially compressed version of the entire image. Also called an *I-frame* or *intraframe* in MPEG. *Compare* **intraframe; key position.**

**keyframe animation** *n.* Animation produced using keyframe or extreme poses that are connected by in-between frames produced at a later time. *Also* **key animation.**

**keyframe animator** *n.* The artist who produces key animation frames but leaves the in-between frames to other animators or a computerized process. *Also* **key animator.**

**keying** *n.* **1.** The process of producing composite shots using complementary mattes, especially those produced using the chromakey process. **2.** The process of recording the film frame numbers that identify the in and out edit points and collecting the corresponding film negatives in preparation for conforming the negative to match the final edit.

**KeyKode** *n.* **1.** The trade name for a 35mm film edge numbering system developed by Kodak that features one 10-digit number every 24 perforations (rather than the traditional 9-digit number every 64 perforations or one foot) and machine-readable bar codes to assist in digital video editing with a film finish (where the electronic edit decision list (EDL) must be converted to edge numbers when conforming the negative.) **2.** ~ A device that can read film KeyKode and convert the visual marks into electronic identifiers. Typically used during telecine transfer. Logging KeyKode with an automated reader takes about 10 percent of the time as performing the same task manually. *Compare* **MR Code.**

**keys** *n.* The people in charge of each department: art, camera, electric, post-production, transportation, etc.

**[1]keystone** *n.* The image distortion caused when the central axis of the camera, printer, or projector lens is not perpendicular to the surface of the subject, film plane, or screen, respectively. When these elements are out of alignment in a projector, the portion of the image that is farthest from the lens will be abnormally large while the portion of the image closest to the lens will be abnormally small. This typically results in an image shaped like a trapezoid. [After the shape of the *keystone* in an arch.]

**[2]Keystone; ~ Film Company** *n. obs.* A U.S. motion picture production company during the Silent Era, established by Mack Sennett in 1912 and best known for its slapstick comedic shorts. Keystone's stars included Fatty Arbuckle, Charlie Chaplin, and the Keystone Kops. In 1915, Keystone became part of Triangle, which ceased operations in 1918. During this time, Sennett perfected the comedic chase and introduced the pie fight.

**Keystone Cops; Keystone Kops** *n.* A series of slapstick comedic shorts produced by Mack Sennett while at Keystone that featured a group of bumbling uniformed policemen. The primary series ran from 1912 through 1917, with occasional revivals in non–Sennett works as late as 1938.

**USAGE:** The *Kops* in *Keystone Kops* was not spelled with a *K* until after the Sennett era (advertisements at the time spelled *Cops* with a *C*). The *K* spelling seems to have appeared for the first time on the screen in the credits for *Stout Hearts and Willing Hands* (1931).

**kHz; KHz** ABBR. *n. See* **kilohertz.**

**kibitz; kibbitz** *v.* To chat, especially in reference to an observer casually offering unwanted advice. [Yiddish. From *kibitsen*; from the German *kiebitzen*.]

**kibosh** *n.* A restraint or termination: *The studio head put the kibosh on the project.* [Possibly of Yiddish origin, derived from the Biblical *kabash*, used in *Micah* 7:19 to mean to subdue or tread under foot.]

**kick** *n.* **1.** An object with a highlighting light shining on it. **2.** A highlight that is shown or reflected onto an object. **3.** The light used to produce such reflections. *Also* **glint.** *See* **catchlight; eye light.**

**kicker; ~ light; kick light** *n.* **1.** A light placed behind the subject to create a halo effect on the hair or to provide a highlighted outline to help visually separate the subject from the background. **2.** A light that strikes a subject from an angle opposite the key light. *Also* **cross backlight; edge light; side backlight.** *See* **rim light.**

**kid-vid** *n. See* **kidvid.**

**kiddie show** *n. See* **children's television.**

**kidvid; kid-vid** *n.* Television programming or home entertainment products targeted at children. [Coined through rhyming reduplication. First appeared in print in 1955.]

**kill** *v.* **1.** To shut off: *Kill the lights.* (Please shut off the lights.) *Kill the air.* (Please shut off the air-conditioning.) **2.** To put an end to: *We have to kill that project.* **3.** To remove from the set: *Kill that arm chair.* **4.** To be very successful with an audience: *The movie killed.* OR *The stunt sequence killed the audience and left them dead. Compare* **hit; save the lights.**

**kilo-; k; K** *aff.* Ten raised to the third power ($10^3$) or 2 raised to the 10th power ($2^{10}$).

**USAGE:** Technically, kilo = 1,000 (base 10) should be abbreviated with a lowercase *k* to distinguish it from kilo = 1,024 (base 2) with an uppercase *K*, but few people in the industry follow this practice. Marketing literature will often make use of K = 1,000 to overstate the capacity of an electronic device when the true capacity should be measured in K = 1,024. This practice extends on into M for mega, where marketers count M = 1,000,000 when it actually equals 1,048,576, and so on.

[French, from the Greek *khilioi*, meaning thousand.] *Compare* **[2]bit; byte.**

**kilobits per second; Kbps** *n.* A data transmission rate equal to 1,000 or 1,024 bits transmitted each second.

**USAGE:** Technically, *Kbps* (with a capital *K*) should be 1,024 bits per second while *kbps* (with a lowercase *k*) should be 1,000 bits per second, but few people make the distinction, so it is important that the numeric basis be clear from context.

*Compare* **bits per second.**

**kilobytes per second; KBps** *n.* A data transmission rate equal to 1,000 or 1,024 bytes transmitted each second.

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*Compare* **bits per second.**

**kilohertz; kHz** *n.* A unit of frequency equal to 1,000 Hz, or one thousand cycles per second. [A blend of the French *kilo-* and the eponym *Hertz*.] *Compare* **gigahertz; megahertz.**

**kilowatt; kW** *n.* A unit of electricity equal to 1,000 watts. [A blend of the French *kilo-* and the eponym *watt*.]

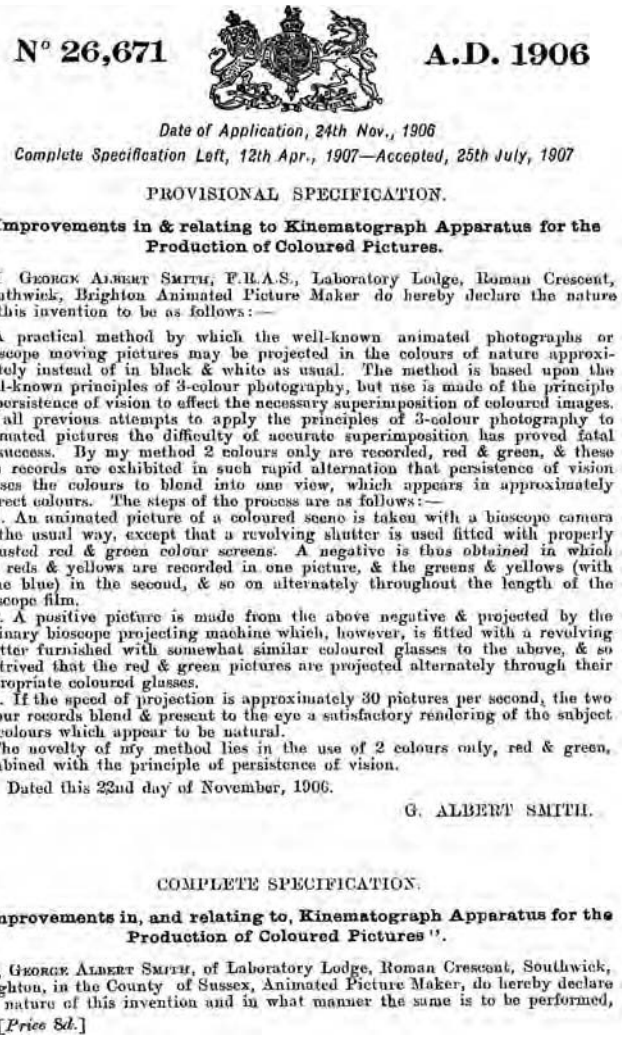
**kine-** *aff.* Motion, as in Kinetograph (literally meaning motion writer) and Kinemacolor (moving colors). [Greek. From *kinema*; from *kinemat-*; from *kinein*, meaning to move.] *Compare* **cine-; photo-; tele-.**

**kine** *n.* **1.** A Kinescope. **2.** A kinescope recording. *Also* **kinnie.** *See* **Kinescope.**

**Kinemacolor** *n. obs.* The trade name for one of the first commercial color motion picture systems, based on additive color and the persistence of vision method.

Kinemacolor was patented in 1906 by George Albert Smith, based on earlier work by Edward R. Turner and funded by Charles Urban, as an addition to the Bioscope camera/projector. It was still in use in the 1920s, but finally lost out to subtractive color film systems such as Technicolor.

Persistence of vision color systems like Kinemacolor produce a color image using black-and-white film with cameras and projectors operating at twice the standard frame rate with a rotating disc red/green color filter. Each frame is photographed through an alternating color filter, producing first an image with only the red values of a subject and then an image with only the green values. (The earlier Turner system used three colors, but Kinemacolor only used red and green.) When the resulting black-and-white print is presented with a matching projector, the red-only frame is projected through a red filter, and so on. The phenomenon of persistence of vision not only merges the successive still images to produce perceived motion; it also merges the successive colored images into what appears to be a full-color composite image. To facilitate the color merging process, Kinemacolor ran at 32 fps, and so consumed twice as much film as the standard black-and-white process of the day (which tended to run at 16–18 fps).



N° 26,671 A.D. 1906

Date of Application, 24th Nov., 1906
Complete Specification Left, 12th Apr., 1907—Accepted, 25th July, 1907

PROVISIONAL SPECIFICATION.

**Improvements in & relating to Kinematograph Apparatus for the Production of Coloured Pictures.**

I GEORGE ALBERT SMITH, F.R.A.S., Laboratory Lodge, Roman Crescent, Southwick, Brighton Animated Picture Maker do hereby declare the nature of this invention to be as follows:—

A practical method by which the well-known animated photographs or bioscope moving pictures may be projected in the colours of nature approximately instead of in black & white as usual. The method is based upon the well-known principles of 3-colour photography, but use is made of the principle of persistence of vision to effect the necessary superimposition of coloured images. In all previous attempts to apply the principles of 3-colour photography to animated pictures the difficulty of accurate superimposition has proved fatal to success. By my method 2 colours only are recorded, red & green, & these two records are exhibited in such rapid alternation that persistence of vision causes the colours to blend into one view, which appears in approximately correct colours. The steps of the process are as follows:—

1. An animated picture of a coloured scene is taken with a bioscope camera in the usual way, except that a revolving shutter is used fitted with properly adjusted red & green colour screens. A negative is thus obtained in which the reds & yellows are recorded in one picture, & the greens & yellows (with some blue) in the second, & so on alternately throughout the length of the bioscope film.

2. A positive picture is made from the above negative & projected by the ordinary bioscope projecting machine which, however, is fitted with a revolving shutter furnished with somewhat similar coloured glasses to the above, & so contrived that the red & green pictures are projected alternately through their appropriate coloured glasses.

3. If the speed of projection is approximately 30 pictures per second, the two colour records blend & present to the eye a satisfactory rendering of the subject in colours which appear to be natural.

The novelty of my method lies in the use of 2 colours only, red & green, combined with the principle of persistence of vision.

Dated this 22nd day of November, 1906.

G. ALBERT SMITH.

COMPLETE SPECIFICATION.

**"Improvements in, and relating to, Kinematograph Apparatus for the Production of Coloured Pictures".**

I, GEORGE ALBERT SMITH, of Laboratory Lodge, Roman Crescent, Southwick, Brighton, in the County of Sussex, Animated Picture Maker, do hereby declare the nature of this invention and in what manner the same is to be performed,

[*Price 8d.*]

**Smith's original patent for Kinemacolor. British Patent No. 26,671, filed November 24, 1906, and issued July 25, 1907 (courtesy U.K. Intellectual Property Office).**

Though this method is ingenious in its simplicity, it is also technically flawed. According to Dr. Herbert T. Kalmus, one of the developers of Technicolor, "Since Kinemacolor photographed the color components by successive exposure, it was nothing for a horse to have two tails, one red and one green, and color fringes were visible whenever there was rapid motion." This occurs because whenever there is motion — of either the camera or the subject — the image in the red frame will not match the image in the green frame. The faster the motion, the greater the color fringing. Technicolor was specifically designed to capture all of its color information in a single exposure to avoid the fringing found in systems like Kinemacolor.

Kinemacolor also had the same principal flaw of all additive color systems in that both the camera and projector used colored filters, thus reducing the amount of light available to produce an image — requiring more light to photograph and limiting the size of the projected image.

*Compare* **Chronochrome.**

**Kinematophone** *n. See* **Allefex.**

**Kinescope** *n.* **1.** *obs.* The trade name for a video recording system where a film camera was used to record a live image displayed on a specialized cathode ray tube monitor.

A live program that is broadcast without also being recorded is not eligible for copyright protection since it has not been "fixed" in any medium. To secure a copyright, all such broadcasts are recorded. During the early days of live television, electronic video recording had not yet been perfected, so Kinescope recordings were used instead.

**2.** *obs.* The trade name for a type of television receiver developed in 1926 by Vladimir K. Zworykin, the developer of the Iconoscope. **3.** *obs.* **kinescope:** The generic name for a film-based video recording system (much the same as using Hoover for vacuum cleaner, Kleenex for facial tissue, or Xerox for photocopier). *Also* **kinnie.** *See* **kine.**

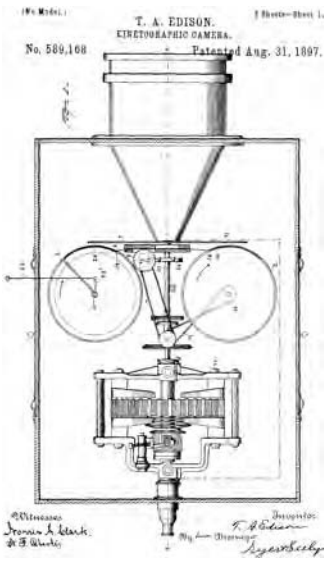
**kinescope recording** *n.* A filmed record of a television broadcast produced by filming the program live off of a specialized cathode ray tube (television monitor) using a Kinescope. The quality of kinescope recordings is generally poor and they have long since been replaced by videotape recordings. *Also* **telerecording; teletranscription.**

**kinestasis** *n.* An audiovisual work (or sequence in a larger work) comprised of a series of still images presented in a sequence or montage, such as Charles Braverman's *Condensed Cream of Beatles* (1974) or Richard W. Kroon's *The Fourth Reich* (1981).

**kinesthesia** ACADEMIC *n.* The physiological sense that affects the perception of movement, position, and weight in the body's joints, muscles, and tendons. Action films with runaway or chase scenes have been known to influence the kinesthesia of theatergoers, who become convinced that they are personally involved in the on-screen action.

**kinetic** *mod.* Relating to, or produced by, movement or motion, particularly very energetic movement or motion: *The kinetic score echoed the fast-paced action.*

**Kinetograph** *n. obs.* The trade name for the camera system that




**The inner workings of the Kinetograph, from U.S. Patent No. 589,169, issued August 31, 1897 (courtesy U.S. Patent and Trademark Office).**

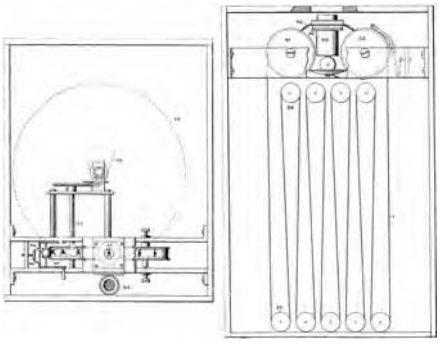
photographed Kinetoscope movies. Developed for the Edison Company in 1891 by William Kennedy Laurie "W.K.L." Dickson and patented by Thomas Edison in 1897. [A blend of Greek *kineto-* (Greek, meaning moving) and *-graphe* (French; from the Late Latin *-graphus*; from the Greek *-graphos* or *graphein*, meaning to write).]

**Kinetophone; Kinetophonograph** *n.* **1.** *obs.* The trade name for a motion picture viewing system with an image viewer and non-synchronized musical accompaniment on a phonograph cylinder. Developed by William Kennedy Laurie "W.K.L." Dickson for the Edison Company. **2.** *obs.* The trade name for a synchronous sound system for theatrical projection, developed by the Edison company in 1910. When fire destroyed the Edison complex in 1914, continued development of the Kinetophone was abandoned. [A blend of the Greek *kineto-* (meaning moving) and *-phone* (meaning to sound or voice).]

**An early experimental sound film, produced between September 1894 and April 1895 by W.K.L. Dickson at Edison's Black Maria studio, for Kinetophone (definition 1). The violin player is recorded on a phonograph, the large horn to the left, while two men dance to the music. The original sound track does not survive (Library of Congress American Memory collection).**

**Kinetoscope** *n. obs.* The trade name for an early arcade "peep show" (coin operated, single viewer) device developed by William Kennedy Laurie "W.K.L." Dickson for the Edison company that used motion picture film. The Kinetoscope was first publicly demonstrated at the Chicago World's Colombian Exposition in 1893. It displayed a modestly-enlarged black-and-white image (about twice the size of the filmed image, itself 1" by ¾") with a maximum running time of approximately 90 seconds (limited by the Kinescope's 50' film capacity). The device ran at between 38 and 48 frames per second and used a rotating disk shutter.

Edison's 1⅜-inch film format was selected because the Eastman Company (Kodak) produced a suitable film stock in that width. It was coincidentally within ⅛₀₀₀ of an inch of the 35mm format used by the Lumières. Once the Lumières adopted Edison's standard of four square punched perforations per film frame, developed by Dickson in 1889, their respective film stocks became interchangeable.



**The Kinetoscope featured a rotating disc shutter (the large circle visible in the top view on the left) and stored its film in a continuous loop inside the cabinet (visible in the side view on the right), rather than wound on a reel. Drawings from U.S. Patent No. 493,426 issued March 14, 1893 (courtesy U.S. Patent and Trademark Office).**

[A blend of *kineto-* (Greek, meaning moving) and *-scopium* (New Latin; from the Greek *-skopion* or *skopein*, meaning to see).] *Compare* **Kinetograph.**

**King World Productions** *n. obs.* The syndicated television distributor of such programs as *The Merv Griffin Show* (1962–1986), *Wheel of Fortune* (1975–), *Jeopardy!* (1984–), *The Oprah Winfrey Show* (1986–), *Everybody Loves Raymond* (1996–2005), and *Dr. Phil* (2002–). King World Productions was purchased by CBS in 1999 and its operations have now been assumed by CBS Television Distribution. The CBS Web site is www.cbs.com.

**kinnie** *n. See* **Kinescope; kinescope recording.**

**Kino Flo** *n.* The trade name for a line of professional fluorescent lighting systems that produce broad-spectrum, color-correct daylight- and tungsten-balanced soft light. The Kino Flo electronic ballasts that operate the lights are high output, flicker free, and silent. Kino Flos were first used to light the movie *Barfly* (1987). In 1994, the Academy of Motion Picture Arts and Sciences honored the development of the Kino Flo lighting system with a Technical Achievement Award. The Kino Flo Web site is www.kinoflo.com.

**Kino Flo fluorescent light fixtures (courtesy Kino Flo Inc., www.kinoflo.com).**

**kinodrome** *n. obs.* A small building at an amusement park for showing motion pictures c. 1900, pre-dated the development of the nickelodeon.

**Kinora** *n. obs. See* **Cinématoscope.**

**kirsch** *n.* When one requests a change in the sound mix and then approves the original mix without alteration. This can be deliberate on the part of the mixer or by accident, such as when the mixer adjusts a control that is not in the current signal path.

**kiss** *n.* **1.** A light that barely shines on a subject: *Put a gel on the kiss.* ➢ *v.* **2.** To aim a light so that the edge of its beam barely touches a subject: *Pan the light to the left until it kisses the statue.*

**kit** *n.* **1.** Equipment. **2.** A box for working implements or tools of the trade. *Compare* **kit rental.**

**A C+ Survival Kit (definition 2) (courtesy Matthews Studio Equipment, www.msegrip.com).**

**kit bashing** *n.* The process of creating a new model by assembling and modifying parts from a number of different commercial scale model kits, generally employed when creating an imagined design rather than when re-creating a real object. A similar process can be applied when creating a new digital model from a collection of pre-built digital components.

**kit rental** *n.* A fee paid to a member of the craft or technical crew, such as a makeup artist or assistant camera operator, who provides some of his own tools, materials, or other equipment (his kit or box).

The fee is a negotiated amount, commonly paid per day or per week depending on the employment status of the person providing the kit. *Also* **box rental.**

**kitchen-sink** *mod.* A realistic portrayal of modern life's more sordid aspects: *I don't like kitchen-sink shows; they're too depressing.* [A regionalism of the U.K.]

**kitsch** *n.* Art that is sentimental, tawdry, vulgar, or pretentious in its bad taste but still remains quite popular. Often produced to appeal to the masses while failing to attract critical favor. [From the German *kitschig*, meaning trashy, inartistic, or vulgarly showy.] *Compare* **camp.**

**klieg light; kliegl light** *n. obs.* A high-intensity carbon arc spotlight used originally in live theaters and later in motion picture production; a searchlight. Since replaced by tungsten and HMI lights. [An eponym, after its developers, brothers *John H.* and *Anton Tiberius Kliegl.*]

**K.M.C.D.; ~ Syndicate** ABBR. *n.* [An initialism taken from the last names of its founders, *Elias B. Koopman*, *Harry N. Marvin*, *Herman Casler*, and *William Kennedy Laurie "W.K.L." Dickson*, the developer of Edison's Kinetoscope, Kinetograph, and Kinetophone.] *See* **American Mutoscope and Biograph Company; Biograph Company.**

**knap** *n.* The sound made by an actor to indicate a slap, punch, kick, etc. without physical contact when rehearsing a combat scene that will ultimately be performed live.

**knee caps** *phr.* Called out to warn those nearby that a piece of equipment is coming through their area and they should look out for it lest they be injured. *Compare* **heads up; Michael Jackson; 2points; watch your back.**

**knee shot** *n.* A medium shot showing the subject from the knees up. *See* **medium full shot.** *Compare* **American shot; cowboy.**

**knock-down** *n.* A temporary, portable dressing room assembled from sheets of canvas stretched over braced frames.

**knock it down** *phr. See* **slow it down.**

**knockometer** *n.* A euphemism for any device used to perform percussive maintenance (pounding on a piece of equipment in the hopes that it will start working properly).

**knocks** *n.* Negative reviews.

**knuckle clamping disc head** *n. See* **clamping disc.**

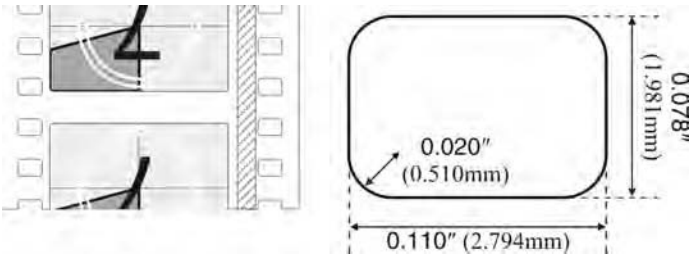
**Kodachrome** *n.* The trade name for the first color reversal film stock for amateur 16mm motion picture photography, introduced by the Eastman Kodak Company in 1935. In 1936, Kodachrome was also offered in 8mm motion picture and 35mm slide film formats. *Compare* **Kodacolor.**

**Kodacolor** *n.* The trade name for the first color negative film stock for amateur 16mm motion picture photography, introduced by the Eastman Kodak Company in 1928. Kodacolor for still image photography became available in 1942. *Compare* **Eastman Color.**

**Kodak** *n. See* **Eastman Kodak.**

**Kodak Estar film base** *n. See* **Estar.**

**Kodak standard; KS; P; ~ perforation** *n.* A rectangular sprocket hole with straight sides and slightly round corners developed by Kodak. Used for 35mm and 70mm release prints and 65mm negatives. The perforations have less tendency to tear at the corners than Bell+Howell (BH) perforations, but do not deliver the same image registration precisions. This makes them ideal for situations where durability is more important than image registration, such as for release prints. *Also* **positive perforation.** *Compare* **Bell+Howell perforation; CinemaScope perforation; Dubray Howell perforation.**




**The 35mm Kodak perforation typical of a release print.**

**Kodalith** *n.* The trade name for a line of high contrast, orthochromatic film with a polyester Estar film base. Produced by Eastman Kodak and used for special effects photography. *Also* **lith film.**

**Kodascope** *n. obs.* The trade name for the first 16mm film projector, produced by Eastman Kodak in 1923 and targeted at the amateur film market. The 16mm Sound Kodascope Special Projector, supporting sound-on-film, was introduced in 1937. *Compare* **Cine-Kodak Motion Picture Camera.**

**Kodatrace** *n. See* **onionskin.**

**kookalouris; kookaloris; kook** *n. See* **cookie; cucoloris.**

**kosher** *n.* Acceptable or proper in form or content. [Yiddish. From the Ashkenazi Hebrew *koser*; from the Hebrew *kaser*, meaning fitting or proper.]

**KS** ABBR. *n. See* **Kodak standard.** *Compare* **Bell+Howell perforation; CinemaScope perforation; Dubray Howell perforation.**

**KSVCD** *n.* A non-standard modification to the SVCD format using KVCD compression techniques. *Also* **SKVCD.** *Compare* **KVCD.**

**Ku-band; $K_u$-band** *n.* **1.** Radio waves in the range of 12 to 18 GHz. ➢ *mod.* **2.** A type of communications satellite that uses microwaves in the Ku-band, especially in the 11.7 to 12.2 GHz range.

Ku-band satellites are the second most common type of communications satellite (there are 30 different Ku-band satellites serving North America alone, compared to 37 C-band satellites). Some DBS (Direct Broadcast Satellite) services span the lower Ku-band and the upper X-band (8 to 12 GHz). Ku-band satellites often carry signals destined for network affiliates and cable headends (typically transmitting 20 to 120 watts of power per transponder) and DBS signals to consumers (typically transmitting 100 to 240 watts of power per transponder). Because of the Ku-band signal's compact size and relative transmission power, receiving earth stations (satellite dishes) can be as small as 12–18" in diameter.

[*Ku* for *K-under*, after the fact that its frequency range falls under (below) the K-band of the electromagnetic spectrum.] *Also* **P-band.** *Compare* **C-band; DBS; IF-band; Ka-band; L-band; X-band.**

**kudo** *n.* An award. [Industry trade paper jargon.]

**kudocast** *n.* A televised awards program: *The kudocast season culminates with the Academy Awards.* [A blend of *kudos* and *broadcast*. Industry trade paper jargon coined by *Variety*.] *Compare* **pseudo-event.**

**kudos** *n.* A acclaim or praise, especially for a great achievement.

**USAGE:** The word *kudos* is singular, despite the terminal *s*. Thus, one should say, "Kudos *is* best when well-deserved." rather than "Kudos *are* best…" The false singular *kudo* (formed by dropping the *s*, as if kudos were a plural word) is occasionally, but incorrectly, used.

[Greek for *magical glory*.]

**kudos season** *n.* [Industry trade paper jargon.] *See* **awards season.**

**kukaloris** *n. See* **cookie; cucoloris.**

**Kuleshov effect** *n.* The phenomenon that individual motion picture shots take on meaning not found in the images themselves based upon their juxtaposition with other shots; the theory underlying montage, that images communicate more by their placement with other images than by themselves.

According to V.I. Pudovkin, while he was a student at the Kuleshov Workshop in the early 1920s, he and Lev Kuleshov assembled a short film featuring a close-up of an actor intercut with images of a bowl of soup, a dead woman in a coffin, and a girl playing with a toy bear. Viewers imagined that the man in the film was hungry, sad, or happy, depending on the adjacent image, even though it was the exact same shot of the man each time.

**Kuleshov workshop** *n.* A Moscow film school established by Russian cinema pioneer Lev Kuleshov as early as 1917 to study cinematic theories and techniques. One of the principal contributions of the Kuleshov Workshop was the theory of the Kuleshov effect, the basis of modern editing theory.

**kumisen** *n.* [Transliterated from the Japanese.] *See* **registration line.**

**Künstlerroman** ACADEMIC *n.* The story of an artist's growth and development; a work that features such a story. [German. A blend of *Künstler* (meaning artist) and *Roman* (meaning novel).] *Compare* **Bildungsroman.**

**KVCD** ABBR. *n.* A non-standard implementation of the MPEG-1 and MPEG-2 video compression and encoding standards used to record medium to low resolution variable bit-rate digital video on standard recordable CDs. Depending on the image resolution and compression levels, a KVCD disc can hold 120 to 360 minutes of video material (the standard VCD format can store approximately 80 minutes of material). KVCD discs can be played back on many (but not all) DVD players. Similar non-standard compression techniques can be added to the SVCD standard to create KSVCD (or SKVCD) material or to the DVD standard to create KDVD material. [An initialism of *K Video Compression Dynamics*.]

**kvetch** *v.* **1.** To whine or complain constantly: *Alan would not stop kvetching.* ➢ *n.* **2.** One who complains or whines chronically: *Alan is such a kvetch.* [Yiddish. From *kvetshn*, meaning to squeeze or complain. From the Middle High German *quetschen*.]

**L for Language, a U.S. TV classification system rating icon (definition 1).**

**L** ABBR. *n.* **1.** Language; Infrequent Coarse Language in TV-PG-L, Strong Coarse Language in TV-14-L, or Crude Indecent Language in TV-MA-L. **2.** A U.S. Conference of Catholic Bishops (USCCB) Office for Film and Broadcasting content advisory rating for audiovisual works indicating that the material is suitable for limited adult audiences (some adults may find the material troubling). L replaced the previous A-IV classification on August 6, 2003. Other ratings include A-I, A-II, A-III, and O. The USCCB Web site is www.usccb.org.

**L-band** *n.* **1.** Radio waves in the range of 950 to 2,150 MHz — often rounded to 1 to 2 GHz. ➢ *mod.* **2.** A type of communications satellite that uses microwaves in the L-band.

L-band satellites serve various purposes, including the Global Positioning System (GPS). Excluding GPS and military applications, L-band satellites are relatively scarce, with only 6 L-band satellites serving North America (compared to 37 C-band satellites serving the same area).

[*L* for *Lower-band*, after the fact that this is the lowest (longest wavelength) band within the microwave portion of the electromagnetic spectrum.] *Compare* **C-band; DBS; IF-band; Ka-band; Ku-band; X-band.**

**L-C-R-S** *n. See* **LCRS.**

**L-F-C; L-F-L; L-F-R** *n. See* **22.2.**

**L-handle** *n. See* **speed crank.**

**$L_{max}/L_{min}$** *n.* Measurements of the dynamic range of a signal where $L_{max}$ is the maximum measured level while $L_{min}$ the minimum measured level. The dynamic range of a signal is then $L_{max}$ divided by $L_{min}$.

**[1]lab** *n. See* **laboratory.**

**[2]Lab; CIE ~** *n.* A color model (color space) derived from the CIE XYZ color model in 1976 by the Commission Internationale de l' clairage (International Commission on Illumination). The Lab color model is often used for color correction because it can be used to represent any visible color and is more efficient than using either RGB or CMYK for this purpose.

The three values in the Lab model (L*, a* and b*) represent lightness (ranging from 0–100 for white to black), the relative position on the green-magenta axis (negative values indicates green, positive values indicates magenta), and the relative position on the blue-yellow axis (negative values indicates blue, positive values indicates yellow).

**USAGE:** There are two versions of Lab: *CIE 1976 L*a*b** and *Hunter L, a, b*, both derived from *CIE 1931 XYZ*. (The technical difference between the two is that CIE Lab is derived using cube roots while Hunter Lab is derived using square roots.) CIE is the more common, but one may need to verify the exact version if it is not clear from context.

[Clipped from *L*a*b**.] *Compare* **color space.**

**lab effects** *n.* Visual effects achieved in a laboratory (optical or chemical effects such as dissolves or sepia tone) as opposed to on set (mechanical or in-camera effects) or electronically (digital effects). For example, to achieve a chemical fade, the image is progressively bleached out until it disappears entirely. A chemical fade on a negative fades to black while a chemical fade on a positive fades to white.

**lab report** *n.* A status report from the film lab that accompanies the dailies. *Also* **rushes report.**

**lab roll** *n.* Several individual camera rolls that require the same processing spliced end to end to create a single large roll of film, usually not longer than 2,000 feet for 35mm film or 1,200 feet for 16mm (the size of a double reel). This simplifies the lab operation since they only have to work with one large roll rather than a greater number of small rolls.

**labor foreman; labor forewoman; labor foreperson** *n.* One who reports to the construction coordinator and is directly in charge of the miscellaneous laborers involved in set construction.

**laboratory; lab** *n.* **1.** The workroom of a chemist; the place where a chemical process is carried out, such as the development of photographic film. **2.** A facility where motion picture film is developed, printed, and duplicated. **3.** A video duplication facility. Applies equally to the equipment used to duplicate home entertainment hard goods (videocassettes, DVDs, etc.) and the location where the equipment is located. **4.** A company that processes film or duplicates video.

**laboratory access letter; laboratory access agreement** LEGAL *n.* An agreement signed by the filmmaker that grants a distributor access to a work's film elements being held in the vaults of a film lab. With the laboratory acting as an escrow agent in this transaction, the distributor is assured that the lab will produce any copies of the work that the distributor requires and to which the distributor is entitled under the separate distribution agreement signed with the filmmaker. At the same time, the filmmaker is assured that no one but the lab will have physical

access to the original film elements and that they will be kept safe for future use by other distributors.

**laboratory effects** *n. See* **lab effects.**

**laboratory report** *n. See* **lab report.**

**lace** *v.* To manually load film into a camera, printer, or projector so that it will run along its defined path. *Also* **thread; thread up.**

**lace-out** *v.* To lay out equipment so that it can be counted and checked against an inventory list, generally at the beginning or end of a shoot. *Compare* **soldier-up.**

**lacquer** *n.* A clear protective coating added after processing that helps prevent surface scratches on motion picture film.

**LAFCA** ABBR. *n. See* **Los Angeles Film Critics Association.**

**Laff Box; laff machine** *n.* The trade name for the first device used to produce laugh tracks, developed by Charles Douglass of Northridge Electronics in 1953.

The Laff Box stood slightly more than two feet tall and was loaded with cartridge tape recordings of audiences laughing and applauding. An operator, often Douglass himself, could select the exact nature of the desired audience reaction and control its duration. Sometimes, during post-production, the output of the Laff Box was added to the actual audience reaction, which had been recorded during a live performance, to create the impression that the program was better received than it actually was. Audience reaction could also be added to programs that were not recorded live.

In 1992, the Academy of Television Arts & Sciences presented Douglass with an Emmy for lifetime technical achievement.

*Also* **sweetening machine.**

**laffer** *n.* A comedy: *The critics panned Alan's latest laffer.* [Industry trade paper jargon.]

**lagging ghost** *n. See* **following ghost.**

**laid-in music** *n.* Incidental background or source music.

**lambert** *n.* A measurement of light intensity or volume reflected from a diffusing surface such as a theatrical movie screen; one lumen per square centimeter. *See* **foot lambert.** *Compare* **candela; lumen; luminous flux; lux; ¹nit.**

**lamé** *n.* Gold or silver lamé material laminated to a knot trico fabric, used to reflect light. Available in sizes up to 20' × 20'. *See* **gold lamé; silver lamé.**

**lamp** *n.* **1.** A light bulb or globe. **2. projector ~ :** The light in a motion picture projector. The projector lamp's housing is integrated into the projector, so there is no separate projector light — just the lamp. *Also* **bubble; bulb; globe; lantern.** *See* **envelope.**

**lamp base** *n.* The fitting within a light fixture that securely holds the lamp and safely connects it to an electric power supply.

**lamp filter** *n. See* **color-compensating filter.**

**lamp focus** *n.* A knob on a light fixture that controls the relative positioning of the bulb and the reflector, adjusting the beam from flood to spot.

**lamp operator** *n. See* **electrician.**

**lamphouse** *n.* The lamp housing in a projector or optical printer.

**LANC** ABBR. *n.* [An initialism of *Local ApplicatioN Control.*] *See* **Control-L.**

**land** *n.* The flat area between the pits on an optical disc or between the grooves on a vinyl record. On a vinyl record, data is recorded only in the grooves, but in an optical disc, data is recorded in both the pits and the land. Each pit-edge encodes a one in the datastream while incremental lengths of flat disc surface (either land between pits or the bottom of an extended pit) designate zeros in the datastream. *Compare* **pit.**

**language** *n.* A communication system composed of commonly understood vocal sounds, physical gestures, or written symbols and a set of rules for their use. In the context of audiovisual works, language can appear in many forms including spoken dialogue, dubbed dialogue, descriptive audio, subtitles, and credits — each of which may contain material in several different languages.

**language localization** *n.* The process of producing a new version of a work in a different written or spoken language. For most audiovisual works, this consists of either dubbing or subtitling.

**langue** ACADEMIC *n.* In semiotics, the complete language of a particular culture. [French. Coined by the Swiss linguist Ferdinand de Saussure.] *Compare* **parole.**

**languor** *n.* A dream-like, lazy, or listless mood: *Languor permeated the scene, affecting everyone from the actors to the house flies.*

**lantern** *n. See* **fixture; light; luminaire.**

**lanyard** *n.* A short cord that connects a piece of hand-held equipment to the person using it so that if the equipment is dropped, it does not fall. Often used as a safety measure when working at heights. The traditional nautical lanyard goes around the neck. Other lanyards have a loop to go around the wrist or a clip to connect to a belt. Lanyards are also made by children at summer camp who weave thin plastic strips into a multi-colored box-like braid, generally with no clear idea of how they might be used.

**lap dissolve; overlapping dissolve** *n. See* **dissolve.** *Compare* **cross-fade.**

**lap splice; overlap splice** *n. See* **cement splice.**

**lapel microphone** *n. See* **lavaliere.**

**large core** *n.* A 3" diameter film core. *Compare* **small core.**

**large format; large-format** *n.* Any film gauge larger than 35mm or film image larger than a full aperture 35mm frame.

65mm and 70mm are the most common large format film gauges. VistaVision, which places images horizontally on 35mm film, is a large format 35mm system now mostly limited to special effects background plate photography.

**USAGE:** Also used as an adjective to describe equipment that can accommodate such film or produce such images.

*Compare* **wide gauge.**

**large-screen** *mod.* Relating to a television with a screen that is wider than the standard screen of the time. In 1950, the world's largest television screen was the 30" model produced by Du Mont Laboratories. Contemporary large-screen televisions are twice that size or larger. A large-screen television is not necessarily widescreen. In fact, most large-screen televisions have been produced in the traditional 4:3 aspect ratio, though the widescreen aspect ratio is now more common. *Also* **big-screen; giant-screen.** *Compare* **widescreen.**

**largo** *n.* A slow or stately musical tempo, usually 48–60 beats per minute. [Italian meaning *broad.*] *Compare* **adagio; allegro; andante; andantino; moderato.**

**laser beam recorder; LBR** *n.* The device used to record the original image (pits and groves) in an optical disc glass master as part of the traditional CD or DVD manufacturing process.

**laser disc** *n. obs. See* **laserdisc.**

**laser film recorder** *n.* A device that transfers electronic images to film using three focused lasers, one for each primary color. *See* **film recorder.**

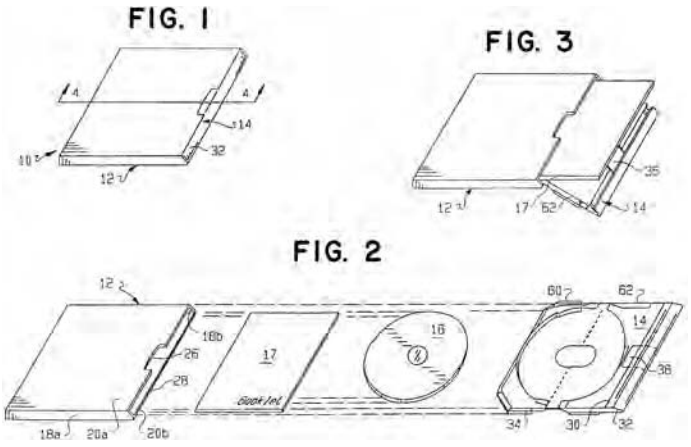
**laser holography** *n. See* **holography.**

**laser printer** *n.* A film output device that records a video image to film using a laser.

**laserdisc; laser disc; laser videodisc** *n. obs.* An analog videodisc format developed by Philips/MCA with assistance from JVC. Unlike RCA and TeD videodiscs, which read grooves in the disk with a stylus, much like a vinyl record player, laserdiscs read the disk using a laser, somewhat like an analog DVD. The laserdisc was introduced in 1978 and hit its peak in 1991, but still remained a niche market until after the introduction of the DVD in 1997. Most laserdisc production ceased in 2000. The image quality of a laserdisc (at approximately 425 lines of resolution) was far superior to that of a VHS tape (at approximately 250 lines), its major competitor at the time, but it was a read-only format. *Compare* **DVD; videodisc.**

**Laseredit** *n. obs.* The trade name for an early off-line editing system. *Compare* **CMX; EditDroid; Editflex; ²Montage.**

**Laserfile** *n. obs.* The trade name for a type of clear 5" × 5½" optical disc package that resembles a jewel case but stores the disc on a slide-out tray rather than snapping it to an integrated hub. Originally patented in 1994 and produced by Laserfile International, Inc. Laserfile cases protect the data surface of the disc from damage better than a jewel case but have failed to catch on in the marketplace. *Compare* **clamshell; FLP; sleeve; Trac-Pac.**




**A Laserfile optical disc case, from U.S. Patent No. 5,842,536, issued December 1, 1998 (courtesy U.S. Patent and Trademark Office).**

**Lasky Feature Play Company; Jesse L. ~** *n. obs.* The U.S. motion picture production company established in 1913 by Jesse L. Lasky, a vaudeville manager, and his brother-in-law Samuel Goldfish (born Schmuel Gelbfisz; Goldfish later changed his name to Goldwyn). Their first production was Cecil B. DeMille's *The Squaw Man* (1914), a box office success and pivotal film in the early development of the Hollywood film industry. The company produced 21 films in its first year alone. Lasky merged with Adolph Zukor's Famous Players in 1916 with Goldfish as president. The partners did not get along, and Goldfish was bought out. The merged company was renamed Paramount Famous Lasky Corporation in 1924. The present day Paramount studio lot sits on the site of the barn Cecil B. DeMille rented for *The Squaw Man*'s production in 1913. *See* **Paramount Pictures.**

**last but one** *phr.* The next to last. [A regionalism of the U.K.] *See* **Abby Singer; penultimate.**

**last looks** *phr.* A direction to apply any final adjustments to an actor's costume, hair, and makeup before the camera rolls on the next shot. *Also* **final touches.**

**last mile** *n.* The link between a node and a customer in a cable television system, which actually tends to be 0 to 3 miles long. *Also* **first mile; local loop.** *See* **access network.** *Compare* **wireless local loop.**

**last mile framing** *n.* The data encapsulation and transmission protocols used between the consumer and the headend in a cable television system. Framing techniques include ATM, MPEG, and IP.

**last refusal; ~ right** LEGAL *n. See* **right of last refusal.**

**last rewrite** *phr. See* **final rewrite.**

**late afternoon; ~ television** *n.* **1.** A division of the television broadcast day where the afternoon blends into the early evening, typically from 5:00 PM until 6:00 PM. Preceded by afternoon and followed by early fringe. ➢ *mod.* **2.** The programs that air on television during the late afternoon. *Compare* **day part.**

**late fringe; ~ television** *n.* **1.** A division of the television broadcast day that typically encompasses the hours following prime time, generally from 11:00 or 11:30 PM until 1:00 AM. Late fringe is either directly preceded by prime time or separated from prime time by the late news. In either case, it is followed by late night. Advertising during the late fringe is less expensive than prime time, but more expensive than most other times during day due to the increased audience size carried forward from prime time.

U.S. network broadcasters tend not to adjust their broadcast schedules for the Central time zone, choosing to cover both the Eastern and Central time zones with the same program feed. In the Central zone, this adds an hour to the start of the late fringe, since network prime time ends an hour early, and cuts an hour off the end of the early fringe. This gives local broadcasters in the Central time zone an hour of advertising revenues from peak viewing time each night.

➢ *mod.* **2.** The programs that air on television during the late fringe. *Compare* **day part.**

**late news** *n.* A division of the television broadcast day that optionally separates prime time from late fringe, generally running from 11:00 PM until 11:30 PM, and is filled with local news programming. If a broadcast schedule does not include late news, then prime leads directly into late fringe. *Compare* **day part.**

**late night; latenight; overnight; ~ television** *n.* **1.** A division of the television broadcast day that typically follows late fringe and continues until the start of the next broadcast day, generally running from 1:00 AM until 5:30 AM (if followed by early morning) or 7:00 AM (if followed by morning). U.S. late night broadcast television typically includes talk shows, news programs, adult comedy programs, syndicated television series, old movies, and infomercials. ➢ *mod.* **2.** The programs that air on television during the late night. *Compare* **day part.**

**latensification** *n.* The buildup of image density of an exposed but unprocessed (latent) film image through long exposure to a very low level of light. *See* **flashing.**

**latent edge numbers** *n.* Numbers, and now matching barcodes, that are exposed onto one edge of the film by the manufacturer (between the perforations on 16mm stock and just outside the perforations on 35mm stock). They are called "latent" because they do not become visible until the film is developed. The edge numbers are transferred from the negative onto the workprint when it is produced, allowing the negative cutter to match the negative to the edited workprint when conforming the negative.

Edge numbers are not the same as the code numbers that are printed on the film and its corresponding sound elements when the two are synced

during editing. Since edge numbers increment in standard intervals, if one uses a non-standard frame interval, such as 3-perf 35mm, then the frame count will not match up with the edge numbers. This does not affect the editorial process (which relies on the code numbers added by the editor), but it does make it more difficult to conform the negative to the edited workprint.

*Also* **footage numbers; key numbers; negative numbers; stock numbers.** *See* **edge numbers.** *Compare* **Acmade numbers; code numbers.**

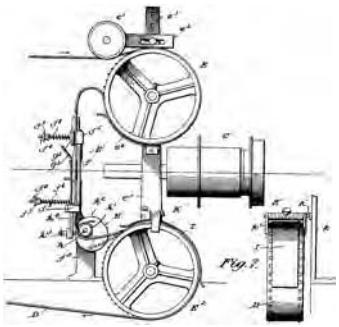
**latent image** *n.* An invisible image formed in a photographic emulsion by the chemical changes to the silver halide grains caused by exposure to light. The image is not made visible (and permanent) until chemical processing takes place at a photo lab.

**later reflections; LR** *n.* The sound wave reflections that occur more than 40 ms following the incident wave, as opposed to early reflections, which are produced by closer surfaces or which have taken a shorter path to reach the listener and are less likely to be perceived as distinct echoes. *See* **echo.**

**lateral chromatic aberration; lateral chromatic distortion** *n.* A chromatic (light wavelength or color) dependent lens defect that results from the fact that each wavelength of light has a different focal length, and therefore a different amount of lateral (side-to-side and top-to-bottom) magnification. This causes each wavelength of light to focus at a different point on the focal plane. If this is not corrected, it will result in noticeable mis-registration of the component colors in an image and visible color fringing. *See* **transverse chromatic aberration.** *Compare* **dispersion; longitudinal chromatic aberration.**

**lateral color** *n. See* **transverse chromatic aberration.**

**Latham loop** *n.* The loop of excess film inside a camera, printer, or projector with an intermittent movement that dampens the stop-and-go motion before and after the film gate that would otherwise translate to the film reels and cause excess wear on the film. The loop eliminates the repeated tugging and replaces it with a smooth motion as the film comes off the reel. The technique was developed independently by Major Woodville Latham (working in the U.S.) and Robert W. Paul (working in England) in 1894–1896.



**The so-called "Latham loop" can be seen in this drawing of Thomas Armat's Vitascope in the film path shown just to the left of sprocket gear E. From U.S. Patent No. 673,992, issued May 14, 1901 (courtesy U.S. Patent and Trademark Office).**

The Latham loop first appeared in the Eidoloscope projector, used for the first paid theatrical presentation of a motion picture in New York City on May 20, 1895. While the film loop is commonly named for Latham, U.S. patent courts give credit for the invention to Thomas Armat who included a film loop in the design for his Vitagraph film projector (U.S. Patent No. 673,992 filed February 1896 and issued in May 1901). Latham developed the loop independent of and prior to Armat, but was late with his patent application. Latham appealed the decision of the Commissioner of Patents but Armat's claim was upheld by the U.S. Court of Appeals for the District of Columbia. Paul's patents were filed in Britain, and so did not affect the controversy.

*Also* **American loop; film loop.** *See* **loop.** *Compare* **Geneva cross; Maltese cross; picture loop; sound loop.**

**latinization** *n.* The mainstream cultural and economic impact of America's burgeoning Latino/Hispanic population.

Hollywood's recent courting of this demographic is marked by an increased number of Latino-oriented motion pictures and television programs, Spanish-language advertisements, and Latino studio executives.

Statistics gathered by the MPA concluded that, in 2003, Hispanic consumers accounted for approximately 15 percent of the U.S. theatrical box office, purchased more movie tickets, rented more videocassettes and DVDs, and watched more television than any other minority demographic group in the U.S.

**latitude** *n.* **1.** The range of brightness from pure black to pure white possible in a given medium such as film or video. **2.** The extent that a particular film stock can tolerate over- or underexposure without a significant loss in image quality. All things being equal, reversal film stock has relatively little latitude. On the other hand, color negative stock has greater latitude, but it is more tolerant of overexposure than underexposure. Finally, black-and-white negative stock has the greatest latitude. As film stocks improve and new emulsions are developed, the latitude generally increases. **3.** The range of development time and temperature a film emulsion can tolerate without negatively affecting image quality. *Compare* **gamma.**

**lauan; luan** *n.* A sheet plywood material with a smooth, clear surface made from a variety of tropical hardwoods. Ranges in thickness from ⅛" to ¾". Used extensively for walls in set construction due to its light weight, structural rigidity, and smooth paintable/stainable surface. The thinner grades of lauan can be bent to form curved surfaces. [After the species of Philippine hardwood originally used in its manufacturer.] *Also* **door skin; Philippine mahogany.**

**laugh line** *n.* The punch line to a joke or some other point in a scene where one expects the audience to laugh. In a live production, the actors can time their next action to wait until the in-studio laughter dies down. In a production that is not recorded before a live audience, the dialogue and action must be properly timed to allow a suitable pause for laughter — too short a pause and the next bit of dialogue will be missed; too long a pause and the pacing will be thrown off.

**laugh track; laugh-track; mechanical ~** *n.* Applause or laughter added to a program that was (or was supposedly) recorded before a live audience. A laugh track gives the impression that the material was better received than it actually was or that the audience was larger than it really was. Generally limited to televised comedy programs, especially situation comedies.

Television producers do not like to talk about their use of laugh tracks, so the history of the laugh track is somewhat indistinct. The first use of a laugh track is believed to have been on *The George Burns and Gracie Allen Show* (1950–1958). Credit for developing the laugh track is generally given to Charles Douglass of Northridge Electronics.

*Also* **applause track; canned applause; canned laughter.** *See* **sweetening.** *Compare* **Laff Box.**

**launch** *n.* The start of a release, such as the theatrical launch or the home entertainment launch.

**launch window** *n. See* **window.**

**laurels** *n.* A laurel crown. In ancient Greece and Rome, laurel leaves (also called bay leaves) were woven into crowns and presented to local notables in celebration of an outstanding accomplishment such as winning at the Olympic Games. This stylized representation of a laurel crown is now used in motion picture advertising to identify an honor bestowed by a film

**Traditionally, the laurels surround the name of a film festival like parentheses to indicate a film won an award or was selected to screen at that festival.**

festival, including selection to appear in the festival or one of the awards presented by the festival.

**lavaliere; lavalier; lav; ~ microphone** *n.* **1.** A small condenser or dynamic microphone typically attached to a lapel or other article of clothing near the neck. Lavaliere microphones are omni-directional, meaning that it does not matter if they are not aligned precisely; this also means that they will tend to pick up any nearby sounds in addition to the voices of the actors to whom they are attached. When used for a motion picture production, lavalieres are usually hidden under an actor's clothing. When used for television interviews and talk shows, they are generally visible, but so small that they attract little notice. ➢ *v.* **2.** To attach a lavaliere microphone to someone: *Could you lavaliere her while she's in makeup? Also* **lapel microphone; peanut microphone; pin microphone; tie-tack microphone.**

**A lavender flag (courtesy Matthews Studio Equipment, www.msegrip.com).**

**lavender** *n.* The thinnest common type of grip net. In spite of its name, a lavender does not change the color of a light, it only diminishes its strength by about 15 percent. [After the blue or purple color-coded handles that distinguish a lavender grip net from other types.]

**lavender print; lavender; blue** *n.* [After the lavender tint of the anti-halation dye commonly used in black-and-white film base in the 1930s.] *See* **fine-grain master positive.** *Compare* **red master.**

**law of squares** *n. See* **inverse square law.**

**lay; ~ down; ~ in** *v.* To record, mix, or re-record a sound track.

**lay out** *n. See* **paste up.**

**lay-up; layup** *v.* **1.** To assemble from laminated layers of resin-soaked fiberglass. **2.** To transfer audio onto a hard disk or multi-track tape; to layover.

**layback** *v.* To transfer the finished sound mix back to the otherwise complete video master. *Also* **re-lay.** *Compare* **conforming; layoff; post-stripe.**

**laydown** *v.* **1.** To transfer sound to magnetic film and synchronize it to picture. **2.** To re-record sound from one medium to another, optionally adding or altering time code, adjusting audio levels, or changing channel configurations at the same time.

**layer** *n.* A single DVD data plane. Each side of a DVD can have one or two layers, numbered 0 (closest to the surface) and 1, each with different content.

**layer separation** *n. See* **delamination.**

**layering** *n.* Combining several different images into a single composite image. Each source image is a separate layer. Foreground layers are thought of as being on top of background layers, thought in most cases a portion of the background is removed and replaced with the foreground element using a pair of complementary matte keys.

**layoff** *v.* To transfer the sound track and time code from video to an audio-only format, generally in preparation for the sound mix. *Compare* **layback.**

**layout** *n.* A detailed visual design for an animated work. The layout artist works with the animation director to turn the preliminary storyboards into a formal animation layout. In hand-drawn animation, the layout is produced to the same scale as the final drawings. It provides details on the backgrounds, character position and movement, camera movement, etc. The necessary backgrounds are produced to the layout's specifications while animators use the layout to guide their work. The animation camera operator follows the layout's instructions when photographing the finished artwork. Other forms of animation, such as computer animation, use a layout format appropriate to their particular medium.

**layout artist** *n.* One who draws animation layouts. The animation director may also serve as layout artist. *Also* **scene planner.**

**layover** *v.* To transfer audio onto a hard disk or multi-track tape; to layup.

**lazy-8** *n.* [After the format's horizontal image arrangements with eight perforations per frame.] *See* **8-perf; VistaVision.**

**lazy leg** *n. See* **mountain leg.**

**LBR** ABBR. *n. See* **laser beam recorder.**

**LCD monitor** ABBR. *n.* A flat-panel monitor that uses liquid-crystal display (LCD) technology to create an image.

Liquid crystals twist when electricity is applied. This fact can be used to create a display grid that is generally transparent, but that turns dark in selective areas as electricity is applied to individual crystals, much like opening and closing a series of tiny shutters. This makes LCDs transmissive, not emissive (they can pass or block light, but do not generate any light of their own). This LCD grid is typically sandwiched between two layers of polarized glass with a light source (often a fluorescent light) behind the grid. When activated, the crystals block or unblock the light, creating a luminous image. The brightness and viewing angle of an LCD display is limited, much like a projection television.

An LCD monitor is generally lighter, uses less power, has greater pixel resolution, and performs better in environments with high ambient light than an equivalent-sized plasma monitor. As LCD monitors get larger, it becomes increasingly difficult to provide even illumination over their entire surface. Generally, the break point in price/performance tends to be at around 50 diagonal inches, with LCD favored on the low end and plasma favored on the high end. Newer LCD technologies such as Advanced Super View (ASV), Patterned Vertical Alignment (PVA), and Super In-Plane Switching (SIPS) use vertically-aligned liquid crystals to improve viewing angles, contrast, black levels, and brightness. LCD monitors still have relatively slow switching rates. When viewing full motion video, this may translate into "smear" or "tail" as objects move across the screen. While LCDs are immune to burn-in, they are still susceptible to burn-out and generally will be reduced to approximately 50 percent of their original brightness after 15,000 to 30,000 hours of use.

[An initialism of *Liquid-Crystal Display*.] *Compare* **OLED monitor; plasma monitor; SED.**

**LCRS; L-C-R-S** ABBR. *n.* The traditional sound channels in a four-track stereo sound system. Left, center, and right channels are in the front of the auditorium, generally behind the screen, while the surround channel comes from speakers spaced around the auditorium. The surround channel may be a mono channel (with all speakers playing back the same signal) or may be divided into stereo channels (with different signals playing back from left and right sides of the auditorium). Home theater systems often have four or more sound channels placed in a similar arrangement, as with the Dolby Pro-Logic format. [An initialism of *Left-Center-Right-Surround (sound) channels*.] *Compare* **4.1; 5.1; 6.1; 7.1.**

**LD** ABBR. *n. See* **low definition.** *Compare* **HD; SD.**

**LDS** ABBR. *n. See* **local distribution system.**

**LE** ABBR. *n. See* **life expectancy.**

**lead** *n.* **1. ~ role:** The main character or principal part in an audiovisual work or the person who plays the principal part; male lead/leading man/lead actor or female lead/leading lady/lead actress. A work can have more than one lead of the same or opposite sex. ➢ *mod.* **2.** The senior ranking professional, such as a lead writer or lead animator. ➢ *v.* **3.** To compose a shot so that a moving subject is off center with more room in front than behind. **4.** To compose a shot so a subject has more room in the direction of her gaze than behind her head. *Compare* **supporting player.**

**lead-in; lead in** *n.* **1.** The preceding television program in the broadcast schedule, often a popular television program used to build the audience of the program that follows immediately afterwards. It is hoped that a majority of the lead-in audience will stay tuned to the same channel when the next program comes on. New or promising programs that have yet to establish their own followings are often scheduled after a strong, well-established lead-in program. If the ratings drop from those of the lead-in, the following program may lack audience appeal (alternatively, it may simply be scheduled at the wrong time for the audience that it does appeal to). **2.** The material that introduces a specific segment of a program. For example, in television news, each story submitted by a correspondent is introduced by a lead-in from the anchor. Fiction programs may have a re-cap of the previous episode at the top of the show as a lead-in to the new episode. Lead-ins are occasionally used during a program when returning from a commercial break. **3.** A narrow ring on a DVD at least 1.2 mm wide that precedes the data area. The lead-in area contains sync sectors and control data, including disc keys. On a single-layer disc, parallel track path dual-layer disc, or layer 0 of an opposite track path dual-layer disc, lead-in is at the center of the disc. On layer 1 of an opposite track path dual-layer disc, the lead-in is at the outside of the disc, which is read from the outside in. *Compare* **bumper; holdover audience; lead-out.**

**lead line** *n. See* **tag line.**

**lead-out; lead out** *n.* **1.** A television program that immediately follows another in the broadcast schedule; a popular television program used to build the audience of the program that precedes it. An uncommon scheduling strategy. **2.** A narrow ring on a DVD that follows the data area. The lead-out area on a single-layer disc or parallel track path dual-layer disc is at least 1 mm wide and located near the outside of the disc. The lead-out area is at least 1.2 mm wide. On layer 0, it is located near the outside of the disc. On layer 1, which is read from the outside in, it is located near the inside of the disc. *Compare* **bumper; lead-in.**

**lead sheet** *n. See* **bar sheet.**

**leader** *n.* **1.** Additional blank film attached at the head or tail of a motion picture, especially on a release print. Leader facilitates threading a projector and protects the content portion of the film from accidental damage. Information about the attached film may be written on the leader for later reference, including the name of the work and the number of the reel. When included at the head of a reel, leader gives the projector time to come up to proper running speed before the image appears on screen, and sound is heard by the audience. Common types of leader include black, clear, Academy, and SMPTE/universal. **2.** Blank film used during editing as a space holder for a missing shot. **3.** Opaque film inserted between shots when conforming an A/B roll negative. **4. fill ~ :** A length of film taken from an old workprint, recycled for use as a spacer when editing sound on film or to fill in for a picture component that is not presently available. For example, such leader could be used to provide the silent period between sound effects in the effects track or to stand in for a piece of damaged picture film while a new piece is being produced. **5.** Blank film used to thread film processing equipment.

**leading character** *n.* A character at the central focus of a work who receives more lines and screen time than the supporting characters. *Compare* **bit part; cameo; minor character.**

**leading edge** *n.* The signal state transition at the start of a digital pulse or square wave. *Compare* **trailing edge.**

**leading ghost** *n.* A ghost image that is displaced to the left of the primary image. *Compare* **following ghost.**

**leading lady; leading woman** *n. See* **lead.**

**leading man** *n. See* **lead.**

**leadman; leadwoman; leadperson** *n.* One who is in charge of the set dressers (swing gang); the art department's swing gang supervisor. The leadman reports to the set decorator.

**leak** *n.* Unwanted light that was not fully blocked by a flag or gobo. *See* **ghost.**

**leakage** *n.* Unwanted, off-axis sounds recorded by a directional microphone due to the fact that its directional pattern is not ideal or that multiple microphones in a multi-track studio recording are not sufficiently isolated from one another. *Compare* **spill.**

**leapfrogging** *n.* A cable television operators' practice of skipping over one or more of the nearest broadcast TV stations to bring in a further signal for more program diversity. In the U.S., FCC rules establish priority for carrying stations that lie outside the cable system's service area.

**leaseback** *n.* The practice by telephone companies installing and maintaining cable television distribution systems and leasing the facilities back to separate contractors for operation of the system.

**leased access; leased channel** *n.* A cable television channel made available on a first-come, first-served basis for anyone wishing to broadcast their own programming, including commercial programs. In the U.S., cable operators are often required to provide one or more leased channels as part of their franchise agreement. If they do so, the FCC requires that they charge everyone the same rate and make the service equally available to all. *See* **public access.**

**LED** ABBR. *n.* Light-Emitting Diode.

**left channel; left sound channel** *n. See* **LCRS.**

**left frame** *n. Also* **frame left.** *See* **camera left.**

**left on the cutting room floor** *phr. See* **on the cutting room floor.**

**left-to-right** *n.* A camera direction indicating that a subject is moving from the left side to the right side of the screen. Stage directions are the opposite of camera directions, so what is left-to-right for camera would be stage right-to-left. *Compare* **right-to-left.**

**legal gamut** *n.* The colors that can be displayed by a particular device. When a video image contains a legal gamut, all of the colors in its signal are within a defined color space. *Compare* **valid gamut.**

**legal milk crate** *n.* A milk crate that was purchased or rented, not stolen from a grocery store or dairy company.

**legato** *n.* A musical effect whereby the decay of one note overlaps the attack of the next. [Italian.]

**Legion of Decency; Catholic ~ ; National ~** *n. obs.* The organization established in 1933 by U.S. Catholic bishops to review motion pictures and coordinate boycotts of movies that the Catholic Church considered indecent. By the middle of 1934, the Legion claimed 11 million supporters, including many Protestants and Jews. In 1965 the Legion changed its name to the National Catholic Office of Motion Pictures.

**legit** ABBR. *n.* [Used as industry trade paper jargon.] *See* **legitimate theater.**

**legitimate theater; legit** *n.* Live performances on stage, originally only dramatic plays without music, but now also including musical theater. [A reference to the Letters Patent issued by England's Charles II in 1662, creating a monopoly on the performance of all plays in the City of Westminster. Authorized, or *legitimate*, theaters were known as Patent Theatres. Independent theater operators reasoned that musicals were not plays and staged them without authorization, creating a class of *illegitimate theater*.]

**legs** *mod.* **1.** A characteristic of a film that attracts strong audience interest and that will therefore run in theaters for a relatively long time; when a movie has a long, successful run, or when its audience share does not drop off significantly after the initial marketing push ends, it is said to have "legs." **2.** A characteristic of a story idea presented in a pitch meeting (particularly when pitching episodic television) that is so strong that "it can walk on its own" without needing to be supported by star actors, big-budget set pieces, special effects, etc. ➢ *n.* **3.** A tripod. *Also* **staying power.** *Compare* **stamina.**

**leisure-based entertainment** *n. See* **theme park.**

**leitmotif; leitmotiv** *n.* A motif that is repeated within a single work.

Examples of leitmotifs include:

- "Rosebud" in *Citizen Kane* (1941)—both the sled and the words.
- Genetics in *Gattaca* (1997)—such as the "double helix" staircase featured in the character Vincent Freeman's home.
- Repeated musical themes that are associated with a particular character, location, or idea within a work, such as the shark in *Jaws* (1975); Luke Skywalker, Princess Leia, and Darth Vader in *Star Wars* (1977); or the main characters in *Final Fantasy VI* (1994). Musical leitmotifs are often associated with Wagner's operas.

**There are two leitmotifs in Paramount Pictures Corporation's *Psycho* (1960): mirrors/reflected images and birds. An example of the latter can be seen in the photo over Norman Bates' (Anthony Perkins) left shoulder (courtesy Heritage Auctions, www.ha.com).**

[From the German *leitmotiv*; a blend of *leiten* (meaning to lead) and *motiv* (meaning motive). Literally, *leading motive*.]

**leko** *n.* A spotlight with an ellipsoidal reflector that produces a hard-edged beam of light with even light intensity across the beam. A leko fixture often has barn doors to help shape the beam of light. Commonly used for pattern projection with a gobo or cookie. Jim Lenahan, production/lighting designer for Tom Petty and the Heartbreakers, once observed, "I really like leko light on faces—other kinds of light on faces look cold and make people look too *THX 1138* [in reference to the 1971 film by George Lucas about a dehumanized future]. Leko light is very flattering."

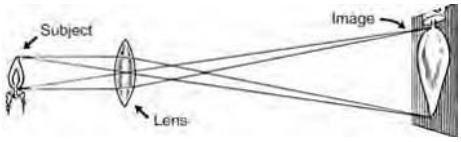
**lending agreement** LEGAL *n. See* **loan-out agreement.**

**lens** *n.* **1.** An optical device that focuses light and is commonly composed of several pieces of ground glass housed in a metal cylinder. In a camera, light coming through the lens is focused on the film or imaging plane. In a projector, the light shown through the film is focused by the lens on the screen.

Lenses are categorized in several ways:

- **By image shape:** Spherical vs. Anamorphic;
- **By focal length:** Long (telephoto), Normal, or Short (wide-angle); and
- **By focal length variability:** Prime (fixed) vs. Zoom (variable or varifocal).

Generally, an entire production will be filmed with spherical or anamorphic lenses, but not a mixture of the two. Different lenses are then used as needed to achieve the desired effect and framing. Long and short lenses distort perspective. Zoom lenses may not be as sharp as a prime lens of the same focal length, leaving the normal prime lens as the least distorting and therefore most used camera lens.




**An image focused by a lens (definition 1) is rotated 180 degrees from the original subject (inverted top for bottom and left for right) (courtesy Pearson Scott Foresman, www.pearsonschool.com).**

➢ *v.* **2.** To film a work, especially a motion picture: *The movie is set to lens next week.* OR *That show is lensing in Morocco.*

**lens adapter** *n.* A device that allows a lens with one type of mount to be attached to a camera with a different type of lens mount. *Compare* **lens extender; wide-angle converter.**

**lens angle** *n. See* **angle of view; camera angle.**

**lens aperture** *n. See* **aperture.**

**lens aperture setting** *n. See* **aperture setting.**

**lens barrel** *n.* The tubular casing that holds the individual elements in a compound lens and includes the focusing ring, *f*-stop ring, diaphragm, and lens mount. *Also* **barrel.**

**lens cap** *n.* A removable cover that can be placed over the end of a lens barrel to protect the exposed lens element.

**lens coating** *n. See* **anti-reflection coating.**

**lens element** *n.* The individual glass lenses inside a camera lens. Most lenses are actually tubular housings containing multiple, separate lens elements that combine together to focus the image on the film plane. Varifocal (zoom) lenses in particular contain a large number of individual lens elements.

**lens extender** *n.* A tube connected between a lens and the camera to increase the effective focal length of the lens. The resulting image is not as sharp as it would be if recorded with an unaltered lens of the same total focal length, but a lens extender can be used to create extremely long lenses when no such lenses are readily available. *Also* **range extender.** *Compare* **wide-angle converter.**

**lens filter** *n. See* **filter.**

**lens flare** *n.* An image distortion caused by bright light striking the lens directly; a particularly severe form of ghosting. Spherical lens flare typically appears as a line of variously sized colored rings, while anamorphic lens flare appears as a bright horizontal line. The actual artifact is the silhouette of the lens iris or diaphragm reflecting off of the various lens elements—the more elements in the lens, the more potential for lens flare. Lens flare can be avoided by flagging the lens, commonly with a lens shade, French flag, or gobo. *Also* **light flare.**

**A mild example of lens flare, left, and a more extreme example (photographs by by Shahla Omar, www.shahlaomarphoto.com).**

**lens hood** *n. See* **lens shade.**

**Lens Line Prompting System** *n.* The trade name for the type of Teleprompter used mainly during live television presentations. The Lens Line Prompting System consists of a two-way mirror mounted directly in front of the camera. The panel does not show up on camera since it appears to be clear glass from the camera's perspective. From the speaker's perspective, the panel presents the scrolling text of the speaker's prepared lines. This system is used regularly for news reporting, as it allows the newscaster to look directly into the camera, rather than off to one side as is the case for cue cards and the original paper scroll Teleprompter. *Compare* **SpeechVue.**

**lens marking** *n.* The guide lines and numbers on a lens that indicate the *f*- and T-stops, focal distance, and depth of field.

**lens mount** *n.* The connecting mechanism that allows one to attach a removable lens to a camera. *Compare* **bayonet; C-mount; K-mount; turret.**

**lens opening** *n. See* **aperture.** *Compare* **diaphragm.**

**lens shade** *n.* A shield that fits around a lens to prevent unwanted light from hitting the front of the lens and causing flare. *Also* **lens hood; sunshade.**

**lens speed** *n.* The maximum amount of light a lens can admit. A function of the maximum diaphragm opening and the focal length — in other words, the lowest *f*-stop on the lens. *Compare* **fast lens; slow lens.**

**lens spot; lens spotlight** *n.* An electric light designed to produce a narrow beam of bright, focused light by means of a focusing lens. Different sized lens-spots have different nicknames, depending on their lamp wattage, ranging from the 500-watt baby spot to the 2,000-watt bonbon. *Compare* **reflecting spot; rotary; solar spot.**

**lens stop** *n. See* ***f*-stop; T-stop.**

**lens support** *n. See* **cradle.**

**lens turret** *n. See* **turret.**

**lense** *v.* To produce an audiovisual work during the principal photography phase: *The film will lense for three weeks on location.*

**USAGE:** Only applied to productions shot on film, not on video. [Industry trade paper jargon.]

**lenser** *n.* **1.** The director of photography (DP). **2.** A flag or shade used to keep direct light off the lens, preventing lens flare. *Compare* **eyebrow.**

**lensmen** *n.* Still photographers: *The lensmen staked out their territory early to be certain of a good shot.* [Industry trade paper jargon.]

**[1]Leo** *n.* [An eponym, after MGM's mascot, *Leo the Lion*.] *See* **MGM.**

**[2]LEO** ABBR. *n. See* **low earth orbit satellite.** *Compare* **HEO.**

**Leq** *n.* Equivalent sound level. The Leq of a sonic event is that constant sound pressure level (SPL) that has the same amount of energy as the actual event. Thus, the Leq is a long-term average, or integration, of an SPL. It is approximately the average of the powers of instantaneous levels taken at equal intervals over time during the measurement period. Leq is a convenient way of accurately measuring the level of a fluctuating sound over a range of a few seconds to several hours. *Compare* **phon.**

**$Leq_m$** *n.* The measurement number developed for the TASA theatrical trailer sound volume standard. $Leq_m$ defines trailer volume as a decibel average over time, using a filter that emphasizes the mid- and upper-range sound frequencies (those that are most annoying to audiences, including breaking glass, shrill voices, and fingernails on a chalkboard). Further information on $Leq_m$ can be obtained from the TASA Web site, www.tasatrailers.org.

Mid-range and upper-range frequencies are not the only parameter that might result in a high $Leq_m$ reading. Since the $Leq_m$ measurement is integrated over the entire length of the trailer, a densely paced trailer with high volume throughout will have a higher $Leq_m$ number than a slower paced trailer with more quiet spaces in between the high volume sections. To illustrate, imagine that there are two trailers that are both at the upper volume limit. Neither can be raised without exceeding the TASA Standard. One trailer has relatively high energy, high volume music throughout. The other has lower music, but more variation between the loud and soft areas. The more dynamic trailer can have louder peak volumes than the trailer that has a more compressed range. In other words, the trailer with more quiet spaces can have louder explosions and still comply with the TASA Standard. The trailer that tries to be loud throughout, however, must be relatively lower in volume, and have lower peaks, to pass. Also, because $Leq_m$ emphasizes mid-range frequencies that are more irritating to the audience, the trailer that derives its volume from lower frequency bass sounds can be louder than the trailer that derives its volume from mid-range sounds.

**lesbian cinema** *n. See* **gay and lesbian cinema.**

**lethologica** ACADEMIC *n.* The inability to recall the right word: *Alan's lethologica led to regular stammering when he spoke without a script.*

**let's do lunch** *phr.* Roughly translated, "You're someone that I cannot afford to offend, but don't really want to spend much time with. Perhaps we will get together at some future date and get to know each other/catch up on old times, but you probably won't hear from me until I need something."

**let's go again; let's go right away** *phr.* To shoot an additional take of the same action without changing the camera setup or lights. Usually with an abbreviated or no between-take break for makeup touchups, wardrobe fixes, lighting adjustments, etc. *Also* **going again.**

**letter agreement; letter of agreement** LEGAL *n.* A written agreement presented in letter form. Shorter and less formal, but no less binding, than a standard contract. If signed by only one party, then it is the equivalent of a reliance letter. If signed by all parties, then it is the equivalent of a short form agreement. *See* **deal memo.**

**letter of intent** LEGAL *n.* **1.** In general: An agreement to agree. That is, the parties agree to do something in the future, but have not worked out all of the details at the time of the letter. Instead, they agree to negotiate those details in good faith at some future date.

The letter may be signed by only one of the parties or by both. In either case, since it probably lacks the formal requirements of a contract (generally, the material points of the deal have yet to be negotiated), it may not be legally enforceable, but this has not prevented numerous law suits and large financial settlements stemming from someone recanting a prior statement of intent.

**2.** Employment: A statement signed by a potential employee (generally a bankable star such as a well-known actor or director) indicating her intention to participate in the project.

Such letters are used as evidence that a star is attached to a project during the fund-raising or packaging stage of its development period. Financiers use the anticipated participation of certain parties in their calculations of the potential value of a project when deciding to grant a loan, provide an equity investment, etc.

*Also* **intent letter.** *Compare* **deal memo; long form agreement; reliance letter; short form agreement.**

**letter of interest; letter of support** LEGAL *n.* A non-binding written statement presented in letter form saying that the issuing party is considering performing some service in the future (starring in a work, distributing a work, etc.). A letter of interest in no way guarantees that the

described project will ever be produced or that, if it is, that the interested party will actually participate. *Compare* **letter of intent.**

**letterbox; ~ format** *n.* A method of presenting an image that has a wider aspect ratio than the display device by placing black bars at the top and bottom of the display frame, leaving the original widescreen image running horizontally across the center of the display. For example, a letterbox may be employed when formatting a 1.85 theatrical image on a 4:3 television screen. This avoids the need for a pan and scan or center cut-out aspect ratio conversion. [After how the world would look if viewed through the slot of a postal letterbox.] *Compare* **pillarbox; window-box.**

**lettuce** *n.* Wire mesh used to decrease light intensity by half of a lens stop; a single scrim. [After the characteristic green color of a single scrim's rim.] *Compare* **tomato.**

**level** *n.* **1.** The magnitude of a signal, usually its voltage, thought strictly speaking the term should be reserved for the value of a power expressed in decibels. **2.** Sound volume; audio signal amplitude measured in decibels. *See* **give me a level.**

**level check** *n. See* **sound check.**

**level diagram** *n.* A graphical representation of a cable television system indicating the signal level at each point in the system.

**level-of-detail** *n. See* **LOD.**

**level sync** *n. See* **editorial sync.**

**leveling leg** *n. See* **mountain leg.**

**The lever arm on a video switcher (courtesy Thomson, www.thomsongrassvalley.com).**

**lever arm** *n.* A T-shaped control on a video mixing console used to produce manual, variable-rate dissolves between two input video or audio streams.

**Lexan** *n.* **1.** The trade name for a type of plastic (technically, polycarbonate resin thermoplastic) manufactured by the General Electric Company (GE). Lexan is known for its high impact strength and shatter resistance, even in extremes of cold or hot. Optically-clear Lexan is often used to produce underwater housings and camera shields for filming in hazardous conditions. **2. lexan:** The generic name for any rigid, clear plastic sheeting material, even when not manufactured by GE (much the same as using Hoover for vacuum cleaner, Kleenex for facial tissue, or Xerox for photocopier).

**Lexicon** *n.* The trade name for a device used to change sound speed or duration without altering its pitch. *Compare* **pitch shift; time stretch.**

***LF Examiner*** *n.* A trade journal focused on the large format (LF) film industry, published monthly by Cinergetics, LLC. By their definition, large format includes works exhibited on 70mm film prints with frames 8-, 10-, or 15-perforations tall. (Since 15/70, the IMAX format, runs horizontally, each frame is technically 15-perforations wide.) The *LF Examiner* Web site is www.lfexaminer.com.

**LFE** ABBR. *mod.* The technically correct designation for what is commonly known as a subwoofer sound channel, generally including sounds in the range of 20–120 Hz. [An initialism of *Low-Frequency Effect* or *Low-Frequency Enhancement*.]

**LFE-L; LFE-R** *n. See* **22.2.**

**LFOA; LFOP** ABBR. *n.* The frame that contains the last material image on a reel of film before the tail leader. This is of particular import during the sound mix. During the editorial process, the last frame of action will align with the last frame of sound on the accompanying sound reel. When the sound is offset on a composite print using printer's sync (with the sound in advance of the picture so that the sound track over the sound head matches up with the image in the projector gate), then the last action frame will not be the same as the last sound frame. With the sound running 21 frames ahead of the action (for four perf 35mm; 26 for standard 16mm), the sound for the final 21 frames of one reel will actually appear along side the first 21 frames of action on the next reel. [An initialism of *Last Frame Of Action* or *Last Frame Of Picture*.]

**libel** LEGAL *n.* **1.** Defamation of character in writing, pictures, or some other fixed form. According to the *California Civil Code* § 45, "Libel is a false and unprivileged publication by writing … which exposes any person to hatred, contempt, ridicule, or obloquy [a false statement made with malicious intent to harm another's reputation], or which causes him to be shunned or avoided, or which has a tendency to injure him in his occupation." Defenses against a charge of libel include truth and fair comment. In the U.S., public officials or public figures must meet a higher standard in order to prove they have been libeled. This generally includes showing a reckless disregard for the truth.

One may assert a claim of libel against an audiovisual work if one is portrayed in a false light or if quotes are mis-attributed. For example, when dialogue is written for a character based on a real person, if those words are not the person's own, then the person may claim injury even if the statements attributed to her in the work are innocuous on their own. For example, the phrase "Let's get the hell out of here." contains a mild profanity but is in common use in the U.S. Having a character based on a particularly pious woman deliver such a line could lead to a legal claim if she believes that being portrayed as swearing has harmed her reputation.

**USAGE:** Technically, audiovisual works can only *libel*, not *slander*, but the two words tend to be used interchangeably.

*Compare* **actual malice; slander; trade libel.**

**libel per quod** LEGAL *n.* The most common and more subtle of the two principal forms of libel (the other form being *libel per se*). Libel per quod is not obviously false and damaging on its face, but becomes damaging when the surrounding circumstances are taken into account. For example, showing a character based on a real person drive to the grocery store on a Saturday morning is not obviously damaging. However, if that person is a devout follower of a religion that observes the Sabbath as a day of rest, then the claim that she drove a car on Saturday impugns her religious convictions and is libel per quod. In general, the aggrieved party must suffer actual damage to her reputation or monetary loss to be awarded damages. At the same time, the offending party can defend her statements by claiming she acted in good faith and without malice (though this defense will not hold up if the offending party behaved negligently). [Latin for *libel because of circumstance*.]

**libel per se** LEGAL *n.* The least common and most flagrant of the two principal forms of libel (the other form being *libel per quod*). Libel per se is generally taken to mean statements in print or audiovisual form that are so obviously false and damaging that the aggrieved party does not have to prove she suffered actual damage to her reputation or monetary loss to be awarded general damages. Nor can the offending party defend her statements by claiming she acted in good faith or without malice. For example, false claims that someone has committed a criminal or immoral act, has a venereal disease, or is incompetent in business would likely qualify as libel per se. The one sure defense against a claim of libel per se is that the statements were true. [Latin for *libel on the face of it*.]

**library** *n. See* **catalog; film library.**

**library music** *n. See* **stock music library.**

**library product** *n.* A catalog work; an older work, as opposed to a current production or release.

**library shot** *n. See* **stock footage.**

**library sound** *n. See* **stock sound.**

**licensed character** LEGAL *n.* A fictitious character licensed by its creator for use by mass marketers. Each time an item bearing an image of a licensed character is sold, a royalty is paid to the license owner. Snoopy, Mickey Mouse, and James Bond are typical examples of licensed characters.

**licensed media** LEGAL *n.* The different distribution channels (theatrical exhibition, non-theatrical, home entertainment, etc.) included in a distribution license. One may limit the license to specific media per distribution channel (DVD-only for home entertainment distribution) or include all media appropriate to that channel (all video formats now known or conceived in the future for home entertainment distribution).

**Licensing Industry Merchandisers' Association; LIMA** *n.* A trade association representing individuals and companies involved with the marketing of licensed properties, established in 1985 with the merger of the Licensing Industry Association, founded in 1980, and the Licensed Merchandisers' Association, founded in 1983. LIMA has more than 1,000 members around the world and maintains offices in New York, London, Munich, Tokyo, and Shanghai. LIMA publishes both the *Who's Who Licensing Resource Directory* and the *BottomLine Newsletter*. The LIMA Web site is www.licensing.org.

**life expectancy; LE** *n.* The anticipated longevity of recording materials (such as photographic film, magnetic recording tape, or optical discs) and the associated data retrieval systems (projectors, players, etc.).

**lift** *v.* **1.** To take from another source, generally verbatim: *We'll lift music from a CD for now.* OR *Most of the dialogue in Alan's adaptation was lifted directly from the original novel.* If done without permission, this is plagiarism: *Alan's reputation as a screenwriter was shattered when it was revealed that he used to lift entire passages from other movies.* **2.** To extract from or remove: *Lift that truck from the background plate so we can replace it with a 3-D model.* ➢ *n.* **3.** A section from a longer piece of music that may be extracted and used independently. For example, a musical phrase that is part of a longer piece of commercial music and may be used for a different purpose than for which it was originally written.

**lifter** *n.* The mechanism in a tape transport that pulls the tape off the read/write heads when in fast-forward or rewind mode.

**light** *n.* **1.** The visible portion of the electromagnetic spectrum perceived by the human eye as light. **2.** A device used to produce light that includes a lamp, lamp housing, and a power connector or an integrated power source (as in battery operated lights like a flashlight). Many lights also include either or both a reflector and a lens along with controls to adjust them. ➢ *v.* **3.** To illuminate: *It will take us another 30 minutes to light the set.*

**light baby** *n.* A standard baby spotlight housing equipped with a 750-watt bulb rather than the normal 1K (1,000-watt) bulb. *See* **750; baby.** *Compare* **weak baby.**

**light baking** *n.* A technique used to optimize the rendering of complex computer generated images where a scene is lit and then the background texture maps are all adjusted to include the lighting effect. During the final render, only the lighting on the moving subject and the shadows it casts need to be calculated — all of the background texture maps already include their lighting. This technique was first developed for computer games, where computer resources are most constrained.

**light balance** *n.* The relative level of each source of illumination (light) that achieves proper exposure and the desired visual aesthetic.

**light-balancing filter** *n. See* **CTB; CTO.**

**light-beam angle** *n. See* **beam angle.**

**light board** *n. See* **lighting control console.**

**light box** *n.* A diffuse screen with an integrated light source mounted from behind in a light-tight enclosure. This provides an illuminated surface that can be used when drawing or photographic cel animation, when viewing photographic slides or strips of film, when filming titles, etc. *Also* **light table.**

**light bridge** *n.* A catwalk suspended above a lighting grid.

**light bulb; bulb** *n. Also* **globe.** *See* **lamp.**

**light card** *n.* A document created during negative assembly for use during color timing, including scene descriptions, key numbers, frame and footage counts, effects, and printing light settings.

**light-change point** *n. See* **printer point.**

**light deuce** *n.* A 1,500-watt spotlight with a Fresnel lens. *Also* **one-and-a-half.** *Compare* **deuce.**

**light entertainment** *n.* A class of television programming that includes popular music, comedy, and variety programs (which tend to combine popular music and comedy).

**light fall-off** *n. See* **Cosine 4th Power Law; fall-off.**

**light flare** *n. See* **lens flare.**

**light globe; globe** *n. See* **lamp.**

**light kit** *n.* A pre-packaged collection of light fixtures, stands, and accessories.

**light leak** *n.* **1.** The unwanted light that enters into a camera and fogs some portion of the film. **2.** The point in a camera at which unwanted light can enter, typically around the camera door, along the magazine seam where the two halves join together, or where the magazine joins the camera body. Covering the magazine and camera door seams with tape prevents most light leaks.

**light level** *n.* Intensity of illumination, generally measured in foot-candles or lux.

**light lock** *n. See* **light trap.**

**light loss** *n.* The light absorbed by the camera's lens before it can reach the film plane.

**light meter** *n. See* **exposure meter.**

**light metronome** *n.* A metronome that silently marks beats by flashing a light on and off, as opposed to audible clicks, which could be picked up in an audio recording.

**light pass** *n.* In multi-pass motion control photography, the sequence that records any integrated lighting found in the main subject. Generally, when a miniature is properly lit and photographed, the much more powerful stage lights wash out the miniature's own lights. To compensate, a separate pass is made with the stage lights off and only the model's lights on. Exposure times are adjusted as necessary to produce the desired lighting effect. Often, this may require additional light passes. For instance, there may be one pass for bright lights and a second "glow pass" to capture more diffuse lights. Additional passes will reproduce the exact same camera moves but use different lighting (and perhaps different film) to record the traveling matte and the subject it-

self. Depending on the subject, the multiple picture passes (beauty, light, glow, etc.) may be double exposed onto the same film or recorded separately and composited after the fact. *Compare* **beauty pass; matte pass.**

**light piping** *n. See* **edge fog.**

**light source directionality** *n. See* **angle of incidence.**

**light-source filter** *n. See* **color-compensating filter.**

**light stand** *n. See* **equipment stand.**

**light struck** *mod.* Raw or unprocessed photographic film that has been accidentally exposed to light. *Compare* **flashing.**

**light table** *n. See* **light box.**

**light-tight** *mod.* Absolutely dark; a property of something that blocks light or through which light cannot pass.

**light trap** *n.* The entrance point to a darkened space designed to prevent unwanted light from entering the interior and exposing light-sensitive photographic film. Employed at the entrance to photographic dark rooms to admit people and in cameras and film printers with detachable magazines to admit film (from the magazine into the camera and from the camera back into the magazine). *Also* **light lock.**

**light valve; light vane** *n.* A device that can control the intensity of light produced by a separate light source, generally some form of electric lamp. Film projectors, DLP projectors, ILA projectors, and LCD displays all employ some form of light valve technology.

Electronic light valves use varying levels of electric energy to control light output, as with the light valve used to produce variable density optical sound tracks on film. Sound is converted to electric energy by a microphone. This electric energy is converted into mechanical energy by running it through a loop of very fine duralumin ribbon wire suspended in a magnetic field. The two halves of the loop are about one one-thousandth of an inch apart and create an aperture through which is shone a focused light. The electric equivalents of the original sound waves vibrate the ribbon, causing the loop gap to open and close, exposing the film in varying amounts. (The intensity of the light does not vary — only the amount of the light that is allowed to reach the film varies.) After the film has been processed (first producing a negative and then printed to produce a positive) light is shown through the print to illuminate a photoelectric cell. The varying exposure densities encoded by the recording light valve are converted into varying electric signals by the photoelectric cell that are then amplified and played back through speakers.

Some devices use three separate light valves, one for each of the primary colors, as with an optical film printer used during color timing. Each of the light valves passes light from a fixed light source set at a constant intensity. If the intensity of the light source varied, the color balance of the light it produces would also vary and thus affect the color balance of the resulting film print. Instead, the light valves vary the amount of light that passes through each of the primary color filters, exposing the film in a controlled manner.

Light valve-based projectors achieve black by shutting off all light for a portion of the screen. Completely shutting off the light in a small portion of the screen is actually rather difficult, leading to a lack of true blacks, reduced image contrast ratios, and leaving light valve projected images particularly susceptible to interference from ambient light.

*Compare* **galvanometer.**

**Lightfoot pegbar** *n.* A type of animation registration peg system with three ¼" round pegs spaced along its length. See illustration with peg bar entry. *See* **peg bar.** *Compare* **Acme pegbar; Oxberry pegbar.**

**lighting** *n.* **1.** The art of manipulating light and shadow on a set to achieve the desired aesthetic and emotional effects in the recorded work. A core component of the cinematographer's craft. **2.** The illumination provided for a scene, both natural and artificial. The DP is primarily responsible for the lighting of each scene. *Compare* **back light; fill light; high-key lighting; key light; low-key lighting.**

**lighting balance** *n. See* **balance.**

**lighting batten** *n.* A wood strip or metal bar suspended above a set with sockets to accommodate multiple lights. *Compare* **lighting grid.**

**lighting board** *n. See* **lighting control console.**

**lighting cameraman; lighting camerawoman** *n. See* **director of photography.**

**lighting contrast** *n. See* **contrast.**

**lighting contrast ratio** *n. See* **contrast ratio.**

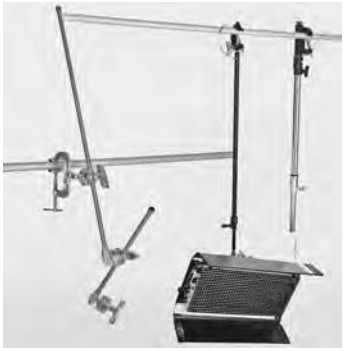
**lighting control console; lighting control board** *n.* A master panel with controls (on/off, optionally brightness and focus) for the lights on a set, individually and in groups. *Also* **light board; lighting board; lighting panel.**

**lighting cradle** *n.* A support for multiple lights suspended over a set. *Compare* **lighting grid.**

**lighting crew** *n.* The people who install, operate, and maintain lights.

**lighting effect** *n.* **1.** Special-purpose lighting beyond basic illumination, such as a moving light that simulates the headlights of a passing car, a strobe light used to simulate lightning, a red-filtered light used to simulate a sunset, etc. **2.** A special light or filter used in a computer-generated imaged to help create a mood, simulate an atmospheric effect, produce surface reflections, create shadows, etc.

**lighting grid; grid; pipe grid** *n.* A lattice of metal pipes or trusses hung over a set as a place to attach overhead lights. A lighting grid may be fixed in position or it may be rigged in such a way that it can be lowered to the floor or other convenient working height when attaching or removing lights. *Compare* **greenbed; lighting batten; lighting cradle.**



**Equipment attached to pipes in overhead lighting grids (courtesy Matthews Studio Equipment, www.msegrip.com).**

**lighting mount** *n.* A device that supports a light or to which a light can be attached.

**lighting panel** *n. See* **lighting control console.**

**lighting plot; light plot** *n.* A diagram that indicates how a particular set or shot will be lit and how the lights will be powered.

**lighting ratio** *n. See* **contrast ratio; subject lighting ratio; subject/background ratio.** *Compare* **facial ratio.**

**lighting stand** *n. Also* **light stand.**

**lightness** *n. See* **intensity; value.**

**lights, camera, action** *phr. obs.* The director's stereotypical call to action at the beginning of each take.

At the time when arc lights were the primary source of indoor illumination for motion picture photography, the arc lights would be turned off when not in active use. This helped keep the sets cooler and avoided the constant tuning necessary to keep an arc light operating properly. However, it required that the lights be turned back on shortly before a take. As film speeds increased, arc lights were no longer necessary and were

replaced with cooler-burning incandescent lights which could be left running between takes, eliminating the need to call for the lights to be turned back on before shooting. The introduction of double system sound also required that a call for the sound roll be introduced. As a result, the call for "lights, camera, action" is no longer heard on film sets.
*Compare* **call.**

**lightstruck leader** *n.* Film leader made by exposing motion picture stock to light. The exact color of the leader will depend on the film stock used and the amount of light exposure prior to processing. The advantage of lightstruck leader is that it has exactly the same physical properties as film with the same base. Caution should be used when splicing lightstruck leader based on print film to camera-original negative film since the two will have a different sprocket hole pitch.

**lily** *n.* A card with a standardized color and gray scale that can be photographed to provide the laboratory a reference point when printing or color timing film. To be completely effective, the same card must be photographed each time the camera roll or lighting conditions are changed. *Compare* **china girl.**

**LIMA** ABBR. *n. See* **Licensing Industry Merchandisers' Association.**

**limbo; black ~ ; white ~** *n.* **1.** A set or location with a non-specific background that can be used to film close-ups, inserts, etc. **2.** A set where there is no clear dividing line between the floor, walls, and ceiling. May be created by painting all the surfaces of a cycloramic set the same color (often white, gray, beige, or black) and using a diffuse light that does not cast strong shadows.

**limbo table** *n.* A table supporting a one-, two-, or three-sided cycloramic wall, often used when photographing products in a commercial. The horizontal surface top and vertical side walls join in a smooth curve similar to that of a cyclorama. When photographed, the surfaces blend together creating a limbo space for the product. *Also* **tabletop photo studio.**

**limelight; lime light** *n.* **1.** *obs.* One of the earliest types of theatrical spotlights. Limelights produced a beam of brilliant white light by heating lime (calcium oxide) to the point of incandescence.

There were two primary types of lime lights. The first used jets of oxygen and hydrogen (or coal gas) to create a hot flame that was then directed at a ball or disk of lime. The second injected oxygen into an alcohol flame to heat the lime. In both cases, the flame ignited the lime, which then produced the light.

**Calcium oxide, the material burned in a limelight (illustration by Bryan Theis).**

**2.** The focus of public attention, much like being the focus of a spotlight. [The invention of the limelight is commonly attributed to Lieutenant Thomas Drummond of the English Royal Engineers and the English chemist Sir Goldsworthy Gurney.] *Also* **calcium light; Drummond light; oxycalcium light.** *Compare* **in the limelight.**

**limited animation** *n.* Animating only a portion of a subject while holding the rest constant, such as animating only the mouth when a character talks or only the legs when a character walks. Generally used as a cost-savings measure. For example, Hanna-Barbera cartoon characters tend to be designed with large chins so the face does not need to change when the mouth moves.

**limited engagement** *n.* A film that is available in a theater for a short amount of time, though it may be held over for an extended run if it performs particularly well. May be used in conjunction with a limited release. *Compare* **long-run engagement.**

**limited release** *n.* The release of a film to a small number of theaters in select markets. May be used as the first stage of a platform release to gain positive word-of-mouth before a wide release or to ensure that a film is eligible for award consideration in advance of its general release. Its most common use today is for foreign, art, and special-interest films that do not have wide audience appeal and would likely not support a wider release. *Compare* **limited engagement; selective release.**

**limiter** *n.* An electronic governor, or compressor, that prevents signal levels from exceeding a pre-set maximum limit point without affecting the dynamic range below that point. Limiters are sometimes used in front of power amplifiers to prevent high-level signals from causing distortion.

**limpet; ~ mount** *n.* A camera or light mount that uses one or more rubber suction cups to attach equipment to a smooth surface (such as a car door or hood) without damaging the mounting surface. [After the conical-shelled mollusks of the same name that cling to rocks.] *Also* **suction cup.**

**Limpet suction mounts: From left, 6-inch with ⅝-inch (baby) mounting pin, 6-inch with camera mount, and 10-inch (courtesy Matthews Studio Equipment, www.msegrip.com).**

**Lincoln Motion Picture Company** *n. obs.* The first black-owned motion picture company in the U.S. Founded in 1915 by brothers George and Noble Johnson. Lincoln produced and distributed films, such as *The Realization of a Negro's Ambition* (1916), *A Trooper of Troop K* (1916), and *A Man's Duty* (1919), that featured black actors and positive portrayals of black people. The company folded in 1921, primarily due to a lack of interest in its films beyond its core black audience. *Compare* **Oscar Micheaux Corporation.**

**line** *n.* **1.** An actor's dialogue: *Do I have any lines in this scene?* **2.** A request from an actor for someone (usually the script supervisor) to provide the next line of dialogue to jog the actor's memory when she has forgotten her lines: *To be or not to be: that is the ... that is the ... Line!* **3.** One full row of pixels in a raster image. **4.** The most common measure of video image resolution; the number of horizontal lines that comprise a video image and determine its vertical resolution. For example, a full NTSC image has 525 lines while a full PAL image has 625 lines. Not all recording formats produce the same number of lines of resolution. For example, an NTSC VHS tape contains approximately 250 lines while a laserdisc has approximately 425 lines and a DVD has 480 lines, hence the progressively better image quality when reproduced on the same NTSC television. **5.** The axis of action in the 180° rule. **6.** A signal path or actual cable through which a signal passes.

**line compensation** *n.* A technique used to minimize the effect of high-frequency signal loss over long cable runs by selectively amplifying those frequencies most likely to be affected. *Compare* **cable loss.**

**line extender** *n.* An amplifier used in the feeder portion of a cable television system. *See* **distribution amplifier.**

**line frequency** *n.* The number of horizontal scan lines per second in a video stream, calculated as the number of lines per frame multiplied by the number of frames per second.

**line level; line-level** *n.* The average signal voltage level at a particular point in a system. The output level of a preamp is typically line-level

while the input level of a power amplifier is line-level. *Compare* **mic level; signal level.**

**line monitor** *n. See* **master monitor.**

**line of action; line of interest** *n. See* **axis of action.** *Compare* **180° rule.**

**line of resolution** *n. See* **scan line.**

**line out** *phr.* Called out from above to indicate that a rope, cord, or line is being given slack (released or let out).

**line producer** *n.* The producer directly responsible for supervising physical production and ensuring that principal photography is completed on time and within budget. The line producer is generally without creative decision-making authority and reports to a senior producer. In certain situations, especially on low-budget projects, the line producer may also perform the duties of a production manager.

The line producer and the AD are the two positions most responsible for the administration and smooth operation of a film production. As a result, if a production requires a completion bond, then the people hired for these positions are usually subject to the approval of the completion bond guarantor.

*Compare* **showrunner; supervising producer.**

**line reading** *n.* The way in which an actor delivers a particular line of dialogue, including tone of voice, pacing, posture, accompanying action, etc. Giving an actor a sample line reading (demonstrating how an actor should deliver a line or play a scene), rather than describing the desired result and allowing the actor to interpret the directions in the creation of a performance may diminish the actor's craft to that of mimicry.

**line speed** *n.* The rate at which individual bits are transmitted along a digital communications path.

**line terminator** *n. See* **terminator.**

**line test** *n. See* **pencil test.**

**line 21** *n.* The 21st line of an NTSC video signal used to transmit closed-captioning. The vertical blanking interval of an NTSC video signal consumes lines 1–21, with the active video information starting on line 22.

**line 21 data services** *n. See* **closed-captioning.**

**line up** *v.* To select the respective placement of subject and camera, including the separating distance between them and the camera angle employed: *It took six hours to line up that shot.*

**linear** *mod.* **1.** A process that works in a sequential fashion; the ability to access data only in order. To skip from one point to another point in a linear process, one must pass through all of the data in-between. This can apply to systems that support such sequential access, the media upon which the data are recorded (usually magnetic tape), or the data themselves (such as audiovisual recordings). **2.** The combined properties of proportionality (the output level changes smoothly in proportion to changes in the input level) and additivity (if input *a* causes output *A* and input *b* causes output *B*, then an input of *a* + *b* must result in an output of *A* + *B*). Audio tests such as frequency response, gain, phase, and impulse response assume linearity. *See* **sequential access.** *Compare* **non-linear.**

**linear converter** *n.* The least sophisticated — and least expensive — type of video de-interlacer used to convert interlaced video to progressive scan video. Also the least able to remove motion artifacts from the de-interlaced video. *Compare* **motion-adaptive converter; motion-compensated converter.**

**linear distortion** *n.* **1.** Signal distortion caused by a linear system, such as frequency response errors and time-delay errors such as phase-shift. **2.** The natural image distortion caused by a lens as it refracts light to create a focused image, visible as changes in the shape and relationship of objects. Extreme linear distortion creates the fisheye effect common to particularly short focal length (wide-angle) lenses. *Compare* **curvilinear distortion.**

**linear editing** *n.* An editing system that is based on linear media such as film or videotape. One cannot access a particular point within a shot or edited sequence without moving through all the intervening material. (Unlike a non-linear editing system that allows direct access to specific points without fast-forwarding or rewinding.) [A retronym coined following the introduction of non-linear electronic editing.]

**linear perspective** *n. See* **perspective.**

**lined script** *n.* A copy of the script prepared by the script supervisor during production that contains the script supervisor's various notes, including lines drawn through those portions of the script that have been filmed.

BLUE Revision - 2-1-08

INT. KITCHEN / LIVING ROOM -- NIGHT

BEGIN TITLES

Under a black screen we hear the snap of BLACK TABLECLOTH being unfurled. As the tablecloth settles from an ECU filling the screen onto the kitchen countertop, we reveal JAMES, late 20's, dressed for a big event. He smooths out the table cloth, picking out lint.

James places VOTIVE CANDLES on the corners of the table cloth and lights them with a JET STYLE LIGHTER.

James scatters ROSE PETALS in a circle on the tablecloth, leaving space for a centerpiece that takes up nearly the whole table. He carefully rearranges some of the fallen petals so that they don't touch each other.

He lights the VOTIVE CANDLES with a JET STYLE LIGHTER

James descends a spiral staircase carrying a CHAMPAGNE BUCKET.

A bottle of CHAMPAGNE goes into the bucket, which is on the countertop next to the tablecloth, along with TWO CHAMPAGNE FLUTES.

ICE goes on top of the CHAMPAGNE.

The DOORBELL rings (O.C.) (Put in as candles lit in POST)

INT. FRONT DOOR -- NIGHT

Emily, mid-20's, wearing an oriental tunic over a flowing sheer black dress, is carrying a SMALL CARDBOARD BOX as if it were a sacred offering. The box is decorated with hearts of all kinds: paper cutouts, drawn with glitter pen, painted with acrylics, traced with melted wax, all interconnecting.

James accepts the box as a sacred offering, and carries it to the living room with great reverence and a measured pace. Emily follows at the same pace, matching him step for step.

INT. KITCHEN / LIVING ROOM -- CONTINUOUS

We see now the whole room for the first time. The tablecloth covers part of a medium height white counter which separates the kitchen area from the living area in a modern open floor plan. There is a fireplace opposite the entrance to the room, with a mantle above. James' AUSTERE sofa sits in front of the BIG SCREEN TV which blocks the fireplace.

On the countertop next to the champagne sit THREE SMALL DISHES OF CANDY neatly arranged and evenly spaced.

James places the box in the center of the circle of rose petals he has prepared. James and Emily stand side-by-side and bow in namaste to the box and then to each other.

(CONTINUED)

**An excerpt from the shooting script of *Moving In* (2008), showing the script supervisor's notes (courtesy Chase Gordon).**

**lining up** *n. See* **framing.**

**Lion, the** *n.* [An eponym, after MGM's mascot, *Leo the Lion*.] *See* **MGM.**

**Lionsgate; Lions Gate Entertainment** *n.* The leading independent North American theatrical motion picture, television, and home entertainment production and distribution company. Lionsgate's releases have included the films *Gods and Monsters* (1998), *Saw* (2004) and its sequels, and *Monster's Ball* (2001), for which Halle Berry won an Academy Award for Best Actress; and television programs such as *The Dead Zone* (2002–2007), *Weeds* (2005–) and *Mad Men* (2007–). In October 2003, Lionsgate purchased its primary competitor, Artisan Entertainment. The Lionsgate Web site is lionsgate.com. [A toponym, after

the *Lion's Gate Bridge* linking Canada's Vancouver Island to the British Columbia mainland. Dedicated by King George VII and Queen Elizabeth in 1939.]

**lip-sync** *v.* **1.** To synchronize lip movements with a pre-recorded sound track. Often used for musical performances. **2.** To synchronize newly recorded dialogue to previously recorded footage, as with dubbing or ADR. ➢ *n.* **3.** Synchronous sound; when the dialogue on the soundtrack matches the actor's lip movements on the screen.

Digital video delivery systems must generally expend more effort (which often translates into more time) processing the video portion of a signal than the audio portion. This often leads to mismatched audio and video, where the video lags behind the audio. Most systems try to compensate for this effect, but sometimes overcompensate leading to audio that lags behind the video. Keeping video and audio in sync is even more difficult when using variable bit-rate encoding, since the decoding system must constantly adjust its audio offset in order to keep all the elements in sync.

In general, viewers can perceive sound that is off by at least +45 ms to -125 ms, that is, sound that is at least 45 ms in advance of the picture or at least 125 ms behind the picture — less than that, and sound is perceived as in sync with picture. Studies have also shown that viewers will accept sound that is as much as +90 ms to -185 ms out of sync, but any father out of sync than that is generally unacceptable. Much closer tolerances are generally called for in production systems. For example, ATSC standards call for sound that is no more than +15 ms to -45 ms out of sync with the picture.

**4.** When an animated character's mouth movements match the spoken dialogue. The dialogue is normally recorded first and the drawings made to match rather than creating the animation first and then recording dialogue to match. *Compare* **A/V alignment.**

**liquid-crystal display** *n. See* **LCD.**

**liquid gate** *n.* A film printer — generally a contact printer, but also used in optical printing — that immerses the film in a liquid with the same refraction index as the film's base (often distilled water) as it passes through the gate. The liquid helps fill in surface scratches and abrasions so that they do not show up on the print.

Liquid gate printing on an optical printer is usually reserved for film restoration or preservation work when a new negative is produced to replace an aging or damaged original negative (requiring the liquid gate and justifying the added cost) and the new negative is a different gauge or has a different amount of anamorphic squeeze (requiring the optical printer and justifying the loss in image fidelity inherent in optical vs. contact printing).

*See* **wet gate.**

**liquid head** *n. See* **fluid head.**

**list cleaning; list management** *n.* The process of removing unnecessary information from an edit decision list (EDL), as when preparing the EDL for use in an on-line edit session.

**listening area** *n.* The area covered by a broadcast signal where the signal can be received at acceptable quality. Most often used in reference to radio, but also applied to television.

**listening shot** *n.* A reaction shot showing a non-speaking character's reaction to an off-screen character's dialogue.

**listing** *n. See* **television listing.**

**listing service provider** *n.* An entity that collects data regarding television schedules (program descriptive information, broadcast channel/date/time, etc.) and makes it available to third parties, usually for inclusion in print publications (such as newspapers) or for presentation in an electronic program guide (EPG). *Compare* **metadata aggregator.**

**Lite Lift** *n. See* **crank-up stand.**

**literal adaptation** *n.* An adaptation of a work where the new work reproduces the original work to the greatest extent possible. *Also* **faithful adaptation.** *See* **adaptation.** *Compare* **loose adaptation.**

**literary property** *n.* The formal name given to screenplays, television series formats, step outlines, and story lines officially registered with the Writers Guild of America.

Each registered work is given a unique WGA registration number. WGA registration documents ownership of the identified literary work, excluding the title (titles are not eligible for copyright or WGA protection, though some titles do enjoy trademark protections).

*Compare* **WGAW Registry.**

**lith film** *n. See* **Kodalith.**

**Little Old Ladies with Umbrellas** *phr.* The limiting factor in the volume of a sound mix, or how loud a film can be before the movie patrons will complain. In effect, the top end of the dynamic range available to sound mixers is not necessarily defined with regard to a theater's ability to reproduce the sound mix. *Compare* **$Leq_m$; popcorn noise.**

**Little Three, The** *n. obs.* The Studio Era (1927–1954) saw a gulf appear between the leading major studios, the Big Five (MGM, Paramount, RKO, Twentieth Century–Fox, and Warner Bros.), and the second tier of mini-majors (Columbia, United Artists, and Universal), collectively known as The Little Three.

**live** *mod.* **1.** Relating to an actual event recorded as it happened or something that is broadcast while it is happening. ➢ *n.* **2.** Acoustically reflective, as opposed to dead. 3. An electrical conductor that is carrying current. *Compare* **canned; dead.**

**live-action** *mod.* Relating to audiovisual material containing real subjects recorded as they actually are, such as people (actors), places (sets, locations), and things (props, practical effects, etc.).

**USAGE:** The term *live-action* is usually used to differentiate between real world material and animated or computer-generated material.

**live area** *n.* The full image frame; that portion of an image beyond both title- and picture-safe areas that is shown in a camera's viewfinder and recorded to film or video. *Compare* **safe area.**

**live captioning** *n.* Dialogue or other subtitles added to a televised work as it is being shot (during production) or as it is being broadcast (live to air). Real-time live captioning is performed by specially trained operators using a stenotype machine while live-display captioning is manually triggered from a previously prepared electronic file. Typically presented as roll-up captions in the lower third of the screen. *Also* **on-line captioning; real-time captioning.** *Compare* **closed-captioning; live-display captioning; off-line captioning.**

**live-display captioning** *n.* Dialogue subtitles prepared in advance (from a written script or recorded copy of a program) and embedded in the video stream live as a program is broadcast. An operator adjusts the speed of the display to match the progress of the work to keep the captions in sync with the dialogue, usually using roll-up style closed-captions. *Compare* **automatic live encoding; closed-captioning; live captioning; off-line captioning.**

**live mic** *n. See* **open mic.**

**live recording** *n. See* **location sound.**

**live side** *n.* The direction from which a microphone is most sensitive to sound.

**live sound** *n. See* **location sound; production sound.**

**live studio audience** *n. See* **studio audience.**

**live tag** *n.* A voice-over at the end of a commercial for a motion picture that gives information regarding its opening date or locations.

**live time** *n.* That portion of a broadcast schedule that is designated for a live broadcast.

**live-to-air** *mod.* A program that is broadcast as it happens. It may also be recorded to tape for later broadcast in other time zones. For example, television news programs are traditionally produced live-to-air while the sketch comedy program *Saturday Night Live* (1975–) is live-to-air in the Eastern and Central time zones, but tape delayed in all others.

**live-to-tape** *mod.* A program that is recorded as it happens for later broadcast. Live events, such as the television sketch comedy program *Saturday Night Live* (1975–), may be broadcast live in neighboring time zones, but may also be recorded for re-broadcast at a later time in different time zones. Other programming, such as the majority of game shows and talk shows, are recorded live-to-tape to capture the energy of a live performance but are rarely broadcast live.

**livestock man; livestock woman** *n. See* **wrangler.**

**lm** ABBR. *n. See* **lumen.**

**LMA** LEGAL *n.* **1.** An agreement between two independently owned broadcast stations where the primary station controls all or part of the secondary or LMA station's schedule and provides the required programs. Under certain syndication contracts, the LMA station can play programming purchased by the primary station without paying an additional fee. **2.** An agreement between two independently owned broadcast stations operating in the same market where the parties exchange programming for the right to sell advertising time on the other station. This arrangement allows the stations to reduce marketing costs by pooling their resources. [An initialism of either *Local Management Agreement* or *Local Market Agreement*.]

**LMA station** BUSINESS *n.* A broadcaster that receives programming through an LMA arrangement with another broadcaster.

**LMDS** ABBR. *n. See* **local multi-point distribution system.**

**LNA** ABBR. *n. See* **low noise amplifier.**

**lo-con; lo con; locon** *n. See* **low con print.**

**lo def; lo-def; LD** *n. See* **low definition.**

**Lo-Ro** ABBR. *n.* A standard left-right stereo signal that has been downmixed from a multichannel mix, such as 5.1. Because the surround information has been incorporated into the stereo signal without matrix encoding, a Lo-Ro mix cannot be subsequently decoded back into the original multichannel format. [An acronym of *Left only-Right only*.] *Compare* **Lt-Rt.**

**load** *v.* **1.** To put unexposed film into something—film into a camera or magazine, a magazine on a camera (threading the film through the camera), etc. **2.** To copy data from disk or other storage medium into memory. **3.** To connect a device to a separate power source. ➢ *n.* **4.** Any component or device that consumes power produced by a separate source. *Compare* **unload.**

**load-in** *n.* The process of loading equipment onto a production truck at an equipment rental house, generally in preparation for physical production. A careful inventory must be made to ensure that every item on the inventory is in working order and makes it onto the truck. *Compare* **load-out.**

**load-out** *n.* The process of unloading equipment from a production truck at an equipment rental house, generally after the end of physical production. The equipment must be matched back to the original rental inventory to ensure that every item is returned and excess damage charges are not incurred. *Compare* **load-in.**

**loader; film ~ ; ~ boy; ~ girl** *n.* The member of the camera crew who is responsible for loading raw film into film magazines, unloading exposed film, and preparing the exposed film for shipment to the lab. The loader may also operate the camera slate, in which case she is called the *clapper/loader*. On small crews, the loader may be the 2nd AC.

**loading** *n.* **1.** Placing a resistive load across a line, and generally one that is of lower impedance than the line or device to which it is connected. This draws additional current from the preceding device, and can cause electrical power capacity problems. **2.** Placing raw film stock in, or removing exposed film stock from, a film magazine or camera.

**loading booth; loading closet** *n.* A darkroom provided for loading or unloading film magazines or cameras. Much more convenient than a changing bag.

**loading spool** *n. See* **daylight spool.**

**loan out** BUSINESS *n. obs.* During the Studio Era (1927–1954), the lending of a contract player from one studio to another studio for a particular project. The loaning studio was generally paid a fee for the loan, beyond the actor's salary expense, as in the case of an accumulated carrying charge for a feature player.

**loan-out agreement** LEGAL *n.* An agreement with a company (usually a loan-out company, created for this purpose) to provide the services of a specified individual (an actor, director, editor, composer, writer, etc.) to a third party (usually a production company). A borrowing agreement from the loan-out company's perspective.

Such arrangements are usually at the request of the individual being hired (who is generally the owner of the loan-out company). By contracting through a loan-out company instead of directly with the talent, the producer avoids payroll taxes and the talent gains certain tax advantages and legal liability protections. Loan-out (or lending) agreements are often accompanied by an inducement letter in which the subject of the loan-out agreement agrees to perform as required by the contract (otherwise the individual is not necessarily bound by the terms of the agreement). During the Studio Era (1927–1954), creative talents under exclusive contract could not work for another company unless the company that held their contract loaned them out. Such long-term exclusive contracts are no longer the norm.

*Also* **lending agreement.** *See* **borrowing agreement; vanity deal.** *Compare* **inducement letter; three-party agreement.**

**loan-out company; loanout company** BUSINESS *n.* **1.** A company formed by a creative talent (a writer, director, actor, etc.) to hire out the talent's services. Such companies may also act as production companies, developing projects to showcase the talents of their owner.

When a producer wants to hire a creative talent who works through a loan-out company, the producer signs a contract with and pays the loan-out company. The loan-out company then commits to providing the services of the creative talent. The talent will generally sign an inducement letter agreeing to perform the services contracted for by their loan-out company. This offers certain tax advantages and legal liability protection to the creative talent and reduces the producer's payroll tax burden, since the producer is not the talent's employer, the producer does not have to pay payroll taxes on the talent's salary.

Loan-out companies do not take the place of agents or managers. Agents may still find work for a represented talent and collect their traditional 10 percent of the talent's fee, but instead of drawing up a contract between the producer and the talent, the contract is drawn up between the producer and the loan-out company.

**2.** A company that acts as the employer of record on behalf of a third-party. For example, rather than deal with the details of payroll; tax withholdings and payments; union dues; health and welfare payments; the legal and tax obligations in different cities, states, and countries; long-term record retention requirements; etc., a production company may contract with a loan-out company to act as the official employer

for the entire cast and crew. The production company can then concentrate on the business of producing an audiovisual work without having to deal with any of the issues associated with being an employer. *See* **production company.** *Compare* **payroll service.**

**lobby card** *n.* A promotional poster printed on card stock typically measuring 14" × 11". Jumbo lobby cards measured 14" × 17". Lobby cards usually appeared in sets of eight or nine different cards — typically one title card and several scene cards with stills from the picture being advertised. Their images were variously oriented vertically or horizontally. As their name implies, lobby cards were displayed inside a theater lobby. Mostly used from the Silent Era (c. 1886–1930) through the 1970s and infrequently since.

**Lobby cards promoting RKO's *Murder, My Sweet* (1944), George Pal Productions' *Destination Moon* (1950) and 20th Century–Fox's *The Seven Year Itch* (1955) (Jen Resnik, Mark Bult and Andrew Dixon collections).**

**lobe** *n.* The expanding curve that represents the maximum value for the direction of highest sensitivity in a microphone's polar pattern. For example, the bi-directional polar diagram of a figure-eight microphone shows two equal-sized lobes 180° apart.

**local advertising** *n.* Advertising paid for by a local business and presented to potential customers in that local market. For example, newspaper ads paid for by a theater or theatrical circuit to promote films being shown in a specific area or television ads purchased by a local appliance store to promote an upcoming sale. *Compare* **national advertising; spot advertising.**

**local broadcast** *n.* A program that originates at an individual station and is broadcast only within that station's coverage area. If a local broadcast is retransmitted to a larger audience, such as by satellite, it remains a local broadcast in its original market.

**local distribution system; LDS** *n.* A wide band microwave system or cable system that is capable of transporting a number of television signals simultaneously. Used to interconnect cable television system headends.

**local distributor** *n.* The distributor who actually contracts with exhibitors in a particular territory; the final link in the distribution chain just above the exhibitor. The same enterprise can act as a local distributor in one territory and as an international distributor in other territories. Generally, however, different (wholly owned) companies are established to carry out these separate roles.

Local distributors who can operate in any territory of the world are also called "domestic distributors." This can lead to confusion when one is talking about a distributor in a foreign territory, since domestic usually refers to the local market, not foreign ones. In these cases, it is safer to refer to them generically as local distributors or to refer to them specifically as a "French domestic distributor" or a "U.S. domestic distributor."

**local drop** *n. See* **access network.**

**local hire** *n.* One who is hired from within the area nearby the shooting location and therefore is not due the same perqs as cast and crew members brought in from outside the area (for whom the location may be defined as a distant location). Local hires may also be paid according to different pay scales or may be covered by different guild or union agreements. Just because someone is a local hire does not mean that she is a local resident — she may have traveled to the location at her own expense to seek employment.

**local loop** *n. See* **access network; last mile.** *Compare* **wireless local loop.**

**local management agreement; local market agreement** LEGAL *n. See* **LMA.**

**local media** *n.* The collective media outlets (newspapers, magazines, radio, television, etc.) that serve the needs of a single community or urban area.

**local multi-point distribution system; LMDS** *n.* A communications system that connects a central point to multiple remote points (a point/multipoint configuration) with two-way voice, data, and video transmission capabilities. LMDS can offer consumer services such as two-way interactive video, advanced teleconferencing, telemedicine, telecommuting, and high-speed data services.

**local music** *n. See* **source music.**

**local programming; local origination** *n.* The television programs that are produced for and distributed to a single community or urban area by a local broadcaster or cable television system operator. As opposed to national or network programming that local broadcasters may also carry. (A local broadcast is generally a mix of local and non-local programming.)

**local signals** *n.* Television signals that are received at locations that are within the station's predicted Grade B Service contour. Under FCC rules, U.S. cable systems must carry all commercial local signals in their areas.

**local spot** *n. See* **local advertising; spot advertising.**

**local station** *n.* A broadcaster that serves a single community or urban area, such as a traditional terrestrial broadcast television station, as opposed to one that serves a regional or national market, such as cable or satellite superstations, and cable television networks. Broadcast network affiliates act as local stations in their own market.

**local title** *n.* The name under which a work is released in a territory other than its home market.

Foreign titles are often translated into the local language (as when *Das Boot* (1981) was re-titled *The Boat* for its dubbed theatrical release in the U.S.), transliterated into the local script or alphabet (as when the Japanese video game ポケモン [1996] was released as Pokémon in the English-speaking world), or simply renamed for local marketing purposes (as when *Harry Potter and the Philosopher's Stone* (2001) was renamed *Harry Potter and the Sorcerer's Stone* for its U.S. release). The use of local titles can add a particular challenge when aggregating market performance data from a variety of sources to obtain an international measure of a work's financial success. *See* **release title.**

**locale** *n.* The location where a scene is actually shot or is supposed to be taking place.

**location** *n.* **1.** The place where something is filmed, either interior or exterior.

Technically, this excludes any shooting on a studio lot (back lot or soundstage). The distinction between location and studio shooting has been relaxed since the end of the Studio Era (c. 1950) to the point that a location could be anything other than a soundstage. Locations offer filming environments impossible or impractical to achieve on a soundstage or by using special or visual effects, but they also offer challenges such as controlling weather and light; obtaining sufficient electric power; transportation to and from the location; availability of parking for cast, crew, and

equipment; interference from those not involved in filming; etc. The location department is responsible for finding, securing, and managing all of the logistics associated with location filming.
*Compare* **distant location; location shooting; set.**

**location accountant** BUSINESS *n.* A production accountant working at or near the filming location, as opposed to one working at a production or studio office.

**location breakdown** *n.* **1.** A detailed list of the scenes to be shot and the equipment, facilities, personnel (cast and crew), and transportation required for each shooting location that will be used in a production. **2.** A location shooting budget or accounting of actual expenses.

**location department** *n.* Those crew members responsible for finding locations, arranging for their use, coordinating transportation and lodging (when necessary), etc.

**location film** *n. See* **location picture.**

**location filming** *n. See* **location shooting.**

**location lighting** *n.* The equipment used to provide illumination when filming on location as opposed to that which is used when filming at a studio.

**location manager** *n.* One who is in charge of pre-production scouting and/or production logistics for a location shoot, including arranging the contracts for the use of the locations. The location manager may also act as the location scout. These same tasks may be performed by a line producer, unit or production manager.

**location picture** *n.* A work shot primarily on location. *Also* **location film.** *Compare* **studio picture.**

**location recording** *n. See* **location sound.**

**location scout** *n.* **1.** One who goes ahead of the production unit to identify potential shooting locations. The location scout may shoot still pictures of possible location sites; check out local contacts, accommodations, and permits; and gather charts, production sheets, names, and statistics relating to upcoming shoots. The location scout reports to the location manager, or the person performing those duties. **2.** A trip taken by key personnel (including the director, DP, and location manager) to review possible filming locations.

**location shooting** *n.* Filming in a natural environment, not on a stage or back lot — unless it is a program about working on a stage or back lot where that becomes the location.

**Preparing a shot on location using overheads, flags and reflectors to shape available light.**

Location shooting was common during the Silent Era (c. 1886–1930). Hollywood's convenient access to a wide variety of outdoor locations ranging from ocean to snow-capped mountains was one of its original attractions. The limitations of early sound recording equipment brought almost all production back to the studio lot and the soundstage. During the Studio Era (1927–1954), location shooting was discouraged for all but exteriors on big budget productions, allowing the studio chiefs to keep close tabs on every project and keep budgets under control. It was an unusual exception that Warner Bros. allowed John Huston to take his production crew on location to Mexico for two months to shoot *The Treasure of the Sierra Madre* (1948). When the Studio Era came to an end c. 1950, the new independent producers did not own studios, so location shooting could actually represent a cost savings. With early television production tied to soundstages, movies differentiated themselves by employing varied and exotic locations and, according to Cole Porter's song lyrics, "glorious Technicolor, breathtaking CinemaScope, and stereophonic sound."
*Also* **location filming; on location.**

**location sound** *n.* Sound recorded on a film set; both the sync sound recorded along with picture and any wild tracks or room tone recorded at the location where filming takes place. *Also* **live recording; live sound; location recording.** *See* **production sound.**

**location sound assistant** *n.* One who handles sound cables on set or at a location. The sound assistant may also place microphones on actors, set up recording equipment, etc. *See* **[2]cable operator; cable puller.** *Compare* **sound mixer.**

**lock** *v. See* **interlock; picture lock.**

**lock down; lock off** *v.* To restrict movement or hold in place.

**locked-down; locked-off** *mod.* Held securely in a fixed position.

**locked-down camera; locked-off camera** *n.* A camera that is held in position and cannot move, generally accomplished by locking off the camera mount so that it cannot pan or tilt. *See* **fixed camera.**

**locked-down shot; locked-off shot** *n.* A shot photographed while the camera is locked down. Such shots simplify special and visual effects work. Most in-camera special effects require a locked down shot unless one uses a camera motion control system to exactly duplicate any camera movement. Post-production visual effects using material that was not shot with a locked down camera require additional processing to compensate for the camera movement.

**locked picture; locked cut** *n.* The final edited version of a work. Certain activities cannot be completed until editing is finished and the picture has been locked, including conforming the negative and mixing the sound.

**locking pliers** *n. See* **vise grip.**

**lockout** *n.* A labor action where an employer prevents its employees from entering its place of business during a labor dispute, often as a preemptive measure against a threatened strike.

**locomotive** *n.* A commercially attractive work within a bundle of works being sold as a package that creates interest in the package and is the primary driving force in its sale. Buyers may purchase the entire package just to obtain the locomotive. *Compare* **packaging.**

**LOD** ABBR. *n.* The relative geometric complexity of a computer graphics image. An object can be produced with different LODs. Low LODs are used for items far from the camera where their relative lack of detail will not be noticed by the viewer. High LODs are used for items close to the camera that require greater detail to be visually acceptable. Usually, one wants to choose the lowest level-of-detail that will be acceptable to optimize the use of computer resources, producing smaller file sizes and shorter render times. [An initialism of *Level-Of-Detail.*]

**Loew's, Inc.** *n. obs.* A U.S. exhibition circuit founded by Marcus Loew in 1905. In an effort to provide an uninterrupted supply of new films for their theaters, Loew's acquired Metro Pictures in 1920 and purchased Louis B. Mayer Productions and Goldwyn Pictures to create MGM in 1924. MGM was the leading studio of the 1930s, but fell to fourth place in the 1940s and struggled through the 1950s. Nicholas Schenck, who succeeded Loew as president in 1927, was fired in 1955. This followed Louis B. Mayer's dismissal from Loew's MGM subsidiary in 1951. In 1959, Loew's had to sell off MGM in keeping with the *Paramount* decree that forbade the vertical integration of production and

exhibition. Loew's continued as an independent exhibitor until it was purchased by Tri-Star Pictures in 1986. In 1997, Loew's merged with the Cineplex Odeon theater circuit, and in 2006, the combined circuit was purchased by AMC.

**log** *n. Also* **mixing log; re-recording log; shooting log; sound log.** *See* **broadcast log; daily continuity log; daily editor's log; log line; log sheet; media log; negative log; program log.**

**log line** *n.* A short summary (generally one sentence) of a work's premise or concept used in script coverage notes, project pitch materials, and as short descriptions in television program guides. Log lines deal mainly with a script's hook and plot, not its theme.

High concept films are much easier to summarize in one sentence than more complex character pieces. Sample log lines from script coverage include "A young boy's birthday wish forces his sleazeball lawyer father to tell the truth for one day." *Liar Liar* (1997) and "A cute talking pig becomes an Australian sheepherder." *Babe* (1995). Log lines are also used in television program guides, where *Dracula Has Risen from the Grave* (1968) was described as "The vampire count bites a tavern waitress and a monsignor's niece, then falls on something sharp." and *The Lost World* (1960) was described as "A British professor, a playboy and a rich woman in pink pants see lava and dinosaurs in the Amazon." Log lines may also be evocative, rather than strictly descriptive, especially when used to pitch a project. For example, the television series *Star Trek* (1966–1969) was described in its pitch materials as "*Wagon Train* to the stars."

*Compare* **tag line.**

**log sheet** *n.* A written record of events. Separate log sheets are prepared by the camera crew, sound crew, script supervisor, and editor. *Also* **report sheets.** *Compare* **camera report; continuity report; sound report.**

**logarithmic zoom** *n. See* **exponential zoom.**

**logic steering** *n.* The ability of a surround sound system to deliver sounds to specific speakers. During the surround sound encoding process, individual portions of the sound track are directed to certain speakers. If the logic steering in the playback equipment reads these instructions properly, then the same sounds will play back out of the identified speakers at the correct volumes. Otherwise, the sounds will tend to play out of several of the speakers at the same relative volumes.

**logo inserter** *n.* A specific type of keyer that inserts static or animated images, often called *bugs*, into a video stream overlaying the original image, generally in one of the lower corners.

**Lok-Box; LokBox** *n.* A device used when conforming a film negative to an edited video master that allows the operator to move forwards or backwards through the material while keeping both film and video in perfect sync.

**lollipop** *n.* [After its physical resemblance to a lollipop sucker on a stick.] *See* **double gag.** *Compare* **gag; Hollywood head.**

**lollipop Mafer** *n.* A small clamp with a hexagonal receiver that can accommodate a variety of devices from ⅝" baby pins to flex arms. Now largely replaced by the double Super Mafer clamp, which allows the use of two attachments on one clamp. *See* **double gag.**

**lollypop** *n. Also* **lollipop.**

**London Films** *n. obs.* A U.K.–based motion picture production company founded by Alexander Korda in 1932. The company released *The Private Life of Henry VIII* (1933) starring Charles Laughton to critical praise and financial success. Korda sold London Films to United Artists in 1944.

**long end** *n.* A nearly-full roll of unexposed film.

If only a small portion of the film loaded into a magazine is exposed, then the balance is returned to the film can for later use as a long end — essentially a long "short end." Often, at the end of a production, the accumulated long and short ends are sold to film discounters who then offer them for sale to low budget and independent productions.

*Compare* **recan; short end.**

**long focal length lens; long-focus lens** *n. See* **long lens.**

**long-form; longform** *n.* A scripted television program with a broadcast running time of more than 60 minutes (including commercial breaks), such as made-for-TV movies and miniseries. News, sports, and TV specials are generally not considered long-form, even though they may qualify based solely on their duration. *Also* **MOW.**

**long form agreement** LEGAL *n.* A fully negotiated contract that contains all of the terms of the agreement. Agreements need not be documented by a long form contract (or even in writing) to be binding, though the opportunity for misunderstanding is significantly reduced if all parties come to a well-documented meeting of the minds concerning all of the terms, conditions, limitations, and other provisions of their agreement. *See* **fully negotiated agreement.** *Compare* **short form agreement.**

**long lens** *n.* **1.** A lens with a field of view significantly less than 40° — where 40°–50° is roughly the same as human vision. Long lenses generally have a field of view of 15° or less. **2.** A lens whose focal length is significantly longer than the diagonal measurement of the full image area on the film (or active video recording area) with which it is used. Such a lens is longer than a normal lens.

Typically, long lenses are 75mm and longer for 35mm film or 50mm and longer for 16mm film. The angle of view with these lens and film combinations is narrower at a given distance than the angle that the human eye would see at the same distance from a subject — a person would have to move closer to have the same field of view. All things being equal, a long lens has less depth of field than a wide-angle lens.

*See* **telephoto lens.** *Compare* **fisheye lens; normal lens; super-telephoto lens; telephoto effect; ultrawide-angle lens; wide-angle lens.**

**long pitch** *n.* The extended distance between sprocket holes on print stock as compared to negative stock.

When negative and print stock are run together through a contact printer, the negative is always loaded closest to the sprocket gears with the print stock on the outside. The slight thickness of the negative increases the distance between the sprockets as they pass through the print stock, necessitating a slight increase in the distance between the sprocket holes in the print film.

*Also* **positive pitch; print pitch; standard pitch.** *Compare* **short pitch.**

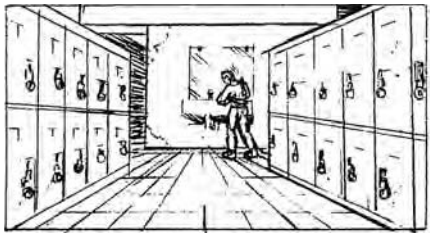
**long-run engagement** *n.* A theatrical run that is significantly longer than the contemporary average.

During the heyday of the nickelodeon (c. 1910), exhibitors changed their program of films twice a week on average. Throughout most of the Studio Era (1927–c. 1945), exhibitors changed their films weekly. Following World War II, as theatrical attendance began to decline sharply, individual engagements began running longer — roadshow releases could run in the same theater for an entire year. For example, *This is Cinerama* (1952) and *American Graffiti* (1973) each ran for two years in their initial release. (The record for the longest theatrical release is held by *The Rocky Horror Picture Show*, which has been in continuous release since its premiere in 1975.) The wide release pattern established in the mid–1970s along with the development of the suburban multiplex theater had the effect of reducing the length of the average run to one or two weeks. The shift from single-screen cinemas to multiplex theaters means that exhibitors can now prematurely end the run of film that is not performing well in order to expand the number of screens dedicated to more popular films at the expense of less popular films.

*Compare* **limited engagement.**

**long shot** *n.* **1.** A shot composed so that the primary subject is some distance away from the camera, and therefore appears in the context of

its surroundings; a shot that shows an actor from head to toe from far enough away that facial features may be hard to see in detail (for example from across a village square). It is relatively easy to substitute doubles for actors in long shots. Establishing shots are often composed as long shots. **2. LS:** A script notation indicating a change to a long shot. *Also* **far shot.**



**A long shot illustrated on a storyboard (illustration by William Mitchell, www.largedarkshape.com).**

**Long Tail theory** *n.* The assumption that as the Internet is increasingly used as a content delivery system, it will eliminate the traditional constraints on product selection (physical shelf space in retail outlets, the overhead cost of a production run, shipping/delivery/storage costs, etc.), creating opportunities to sell products that would not have been financially viable to sell through traditional means.

If one graphs the product demand curve, it is clear that a small number of products account for a significant amount of demand. These are sold through the traditional means of audiovisual content retail delivery—theatrical exhibition, over-the-air television broadcast, home entertainment hard goods, etc. and comprise the head of the curve. The area under the curve represents cumulative demand for these products. As the level of demand for a particular product drops off, there is a point where it no longer makes sense to sell the product (per unit costs exceed revenue). These products lie in the tail of the curve. Using the Internet, where product storage and per unit transaction costs are negligible, one can turn a profit on increasingly small sales volumes. According to the Long Tail theory, the tail of the curve (sales that would not be traditionally profitable) continues indefinitely. The area under the tail (the cumulative demand for these products) will eventually grow larger than the area under the head of the curve (sales through traditional means). The micro-markets in the far right of the tail will likely be served by increasingly small vendors selling to focused niche markets while the head of the curve will likely continue to be dominated by a relatively small number of very large suppliers. This will continue until the curve flattens to the point that the head can no longer support the overhead and production costs of the large suppliers and the traditional content creation and delivery model evolves into something entirely new.

This process can be seen at work in the U.S. broadcast television market, where overall viewership continues to increase, but the market share of the major over-the-air broadcast networks continues to drop as the total number of channels available to the consumer increases (through over-the-air broadcast, cable television, and direct broadcast satellite). These niche channels each serve fewer consumers than the major over-the-air networks, but their cumulative market share is greater. For U.S. television, the tail is now larger than the head. Internet content delivery will likely cause the curve to flatten further.

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**long take** *n.* An uninterrupted shot that runs for an extended duration. The length required for a take to be "long" is a matter of subjective opinion. Even so, truly long takes tend to stand out.

Early silent and sound films featured comparatively long takes as filmmakers became familiar with new equipment and filming techniques. The opening shots of *Touch of Evil* (1958) and *The Player* (1992) are unquestionably long takes by any measure. Direct cinema or cinéma vérité documentaries are more likely to have long takes than mainstream Hollywood fiction films. The vomiting scene in Frederick Wiseman's *Hospital* (1970), for example, is longer than one would expect from a contemporary Hollywood film. Works that attempt a rope trick (originated in 1948 by Alfred Hitchcock in *Rope*), such as Mike Figgis' *Timecode* (2000) or Aleksandr Sokurov's *Russian Ark* (2002) are nothing but long takes.

In dramatic works the term is usually reserved for shots that are unusually long in comparison to the other shots within the work, as well as to the average length of shots in general. Also, what was a long take during principal photography may not be a long take in the final edit. It may be cut short or broken up by insert shots, reaction shots, reverse angles, etc. *Compare* **sequence shot.**

**longitudinal chromatic aberration; longitudinal chromatic distortion** *n.* A chromatic (light wavelength or color) dependent lens defect that causes each wavelength of light to focus at a different distance from the lens. Since each color of light focuses on a different focal plane, but the image area (the film plane or video imaging grid) occupies a single focal plane, if this defect is not corrected, it will result in a blurred and color-fringed image. This defect is more pronounced in zoom (variable focal length) lenses than in prime (fixed focal length) lenses. *Compare* **dispersion; lateral chromatic aberration.**

**longitudinal documentary** *n.* A documentary work filmed over an extended period of time looking at the present as it unfolds into the future, as opposed to a work that looks retrospectively back at the past from some point in the future. Such works can span decades, requiring extraordinary commitment from both filmmakers and subjects. Perhaps the best known example is the "Up" series produced by Granada Television—*Seven Up!* (1964), *7 Plus Seven* (1970), *21* (1977), *28 Up* (1985), *35 Up* (1991), *42: Forty Two Up* (1998), and *49 Up* (2005)—which is treated as both a series of independent works and a single film produced over the span of 42 years.

**longitudinal time code** *n. See* **LTC.** *Compare* **VITC.**

**look in** *v.* To watch television: *What shall we look in tonight?* OR *Did you look in on the Beeb last night?* [A regionalism of the U.K.]

**look-in audience** *n.* Viewers who tune in to watch a program for the first time out of curiosity (generally in response to a special advertising promotion, such as for a series premier, a special guest appearance, an unusual plot twist, etc.).

**lookup table; LUT** *n. Also* **CLUT.** *See* **palette.**

**Looney Tunes** *n.* The trade name for a series of Warner Bros. cartoons created by Leon Schlesinger in 1930. Looney Tunes were so named to capitalize on the popularity of the pre-existing Disney Silly Symphonies cartoon series and as a play on words with "cartoons." Looney Tunes were originally black-and-white, but were later produced in color. In the mid–1930s, Schlesinger hired the highly influential animators and animation directors Tex Avery, Bob Clampett, Friz Freleng, and Chuck Jones to work on the Looney Tunes. Warner Bros. cartoons were somewhat unremarkable until the first Warners cartoon star, Porky Pig, debuted in 1936. Other cartoon stars followed, including Bugs Bunny, Daffy Duck, Pepe Le Pue, Sylvester, Tweety Bird, Speedy Gonzales, Wyle E. Coyote, and the Roadrunner. Warner Bros. never achieved the technical accomplishments of the Disney studio, but they excelled in high-energy, zany, (often irreverent), tongue-in-cheek humor. *Compare* **Merry Melodies.**

**loop** *n.* **1.** The excess film before and after the intermittent movement at the gate in a camera, printer, or projector that dampens the intermittent jerks as the sprockets advance the film forward one frame then hold it still briefly while an image is exposed in the gate.

In a projector the picture loop is before the gate and the sound loop is after the gate. Using loops significantly reduces wear on the film. In addition, the sound loop allows smooth movement over the sound read/record head, without which, sound could not be properly recorded or reproduced.

**2.** An incorrect spelling of *loupe*. **3.** An animation cycle. **4.** A sequence of images, sounds, or animation that repeats a set number of times.

To save space in a digital work (reduce file size, load time, or bandwidth requirements) only the original sequence is loaded, then it is repeated the number of times specified. For example, DVD menu systems often employ visual or audio loops that play indefinitely. Unlike animation loops, that are specifically designed so that the end of one loop cycle blends seamlessly into the beginning of the next cycle, DVD menu loops often exhibit a noticeable jump when they restart.

**5.** A section of film spliced end to end to create a continuous strip of film; a film loop. ➢ *v.* **6.** To record new sound that will be dubbed onto a work; to add new dialogue to a scene during post-production where it did not previously exist, as in ADR.

The process is called *looping* because traditionally the scene being dubbed would be spliced into a loop allowing the actor to read the new line several times without having to stop and rewind the film. With video-based ADR, a physical loop is no longer necessary.

**7.** To connect three or more electronic devices in series (device A connected to device B connected to device C, and so on), rather than in parallel (device A connected to a signal splitter or multi-line distribution amplifier that then separately feeds devices B, C, D, and so on). *Compare* **continuous loop; Latham loop.**

**loop lines** *n.* The dialogue that will be re-recorded or dubbed during an ADR session.

**loop printing** *n.* Splicing the ends of a negative together to form a continuous loop so one can produce multiple copies on a film printer without re-threading the negative each time.

**looping** *n. See* **ADR.**

**looping session** *n.* The period during which actors rehearse and record dubbed (or looped) dialogue. *Also* **dubbing session.**

**looping stage** *n.* A facility specifically built or equipped for post-production dialogue or sound effects recording. *Also* **dub stage; dubbing room; dubbing stage; dubbing studio.** *Compare* **Foley; mixing stage.**

**loose** *mod.* When the low-frequency performance of a loudspeaker has an excess of hangover. Properly damped systems are said to sound *tight*.

**loose adaptation** *n.* An adaptation of a work where the new work is not constrained by the original work and excludes elements from the original work or introduces new or modified elements to the new work as necessary. *See* **adaptation.** *Compare* **literal adaptation.**

**loose close-up** *n. See* **medium close-up.**

**loose gate** *n.* A film gate set so that it does not come into physical contact with the film to reduce wear on the film. *Compare* **tight gate.**

**loose shot** *n.* A shot composed with space on all sides of the subject. *Compare* **tight shot.**

**loosen** *v.* To re-frame a shot so that the subject fills less of the frame and more of the background is visible. *Compare* **tighten.**

**Lorimar Productions** *n. obs.* An independent Hollywood television production company founded in 1968. In 1986 Lorimar merged with television syndicator Telepictures to become Lorimar-Telepictures. In 1988, the company was acquired by Warner Bros. and ceased independent operations in 1993.

**Los Angeles Film Critics Association; LAFCA** *n.* An association of Los Angeles–based, professional film critics working in both print and electronic media, established in 1975. Since 1976, LAFCA has presented its annual awards recognizing outstanding cinematic achievement in a variety of competitive categories. The LAFCA Web site is www.lafca.net.

**lose the light** *phr.* When the sun is setting or about to go behind a cloud: *We're going to lose the light in about 10 minutes, so we need to hurry.*

**loss** *n.* The opposite of *gain*. When a signal passes through a circuit or device, if the output power is less than the input power, the circuit or device is said to have loss, usually expressed in decibels. *Compare* **insertion loss; passive.**

**loss-control representative** *n.* The completion bond or cast insurance company's representative on a production set. The loss-control representative inspects and monitors the premises and business operations (production activity) to ensure no unnecessary risks are taken. For example, during the filming of *Lara Croft Tomb Raider: The Cradle of Life* (2003), the loss-control rep barred director Jan de Bont, who had a pre-existing knee injury, from the Luna Temple set because he might slip and injure himself on the wet floor. (De Bont was insured as an essential element.) De Bont had to watch the action on a video monitor from another location.

**lossless** *mod.* A compression algorithm characteristic that implies the algorithm can reproduce an exact copy of the original item without any loss of data or image quality. Lossless algorithms cannot achieve the same high compression rates as lossy algorithms (generally limited to about 50 percent of the size of the original material), so their use is generally limited to situations where any data loss or image degradation, not matter how small, is unacceptable. *Compare* **lossy.**

**lossless format conversion** *n.* The process of changing a digital file from one format to another without having to decompress and recompress the data. For example, an AVI file can be changed into a QuickTime movie with no loss of image quality. Lossless format conversion is only possible between file formats that support the same codecs. *Compare* **format conversion; transcode.**

**lossy** *mod.* A compression algorithm characteristic that implies the algorithm cannot reproduce a copy of the original item without some loss of data or image quality.

In the interests of saving space and processing time, lossy compression algorithms produce a final product that is of lower quality than the original. Lossy compression is generally used for video and sound, where up to 95 percent of the original data can be eliminated or replaced without a noticeable loss in apparent resolution for most viewers. Repeated rounds of lossy compression, decompression, re-compression, etc. will cause a buildup of image artifacts akin to generational loss normally only found in analog duplication. Cinepak, MPEG, and QuickTime Animation (at any setting other than 100 percent quality) are lossy compression formats for moving images while JPEG is a lossy compression format for still images.

*Compare* **lossless; recompress.**

**lot, the** *n.* **1.** Generally: the studio property, including offices, soundstages on the front lot, and exterior sets on the back lot. **2.** Specifically: the studio's back lot consisting of exterior sets. *See* **front lot; studio lot.**

**loudness** *n.* The subjective measure of a sound's volume as perceived by a listener. The loudness of a sound, especially a complex sound containing many frequencies, has no simple relation to its sound pressure level.

The measure is subjective because volume does not correlate directly to perceived loudness. For example, two sounds of exactly the same sound pressure level but with different frequencies will generally be judged by listeners as having different volumes. Further, different listeners will judge the exact same sound differently; some may feel it is too quiet, others too loud, while still others will find it to be an acceptable volume. If a large group of listeners is asked to adjust the strength of two signals so that one is twice as loud as the other, the average power difference will be about 10dB, and this will be almost independent of the absolute sound pressure levels of the two sounds.

**loudspeaker** *n.* A transducer that converts electrical energy into acoustical energy.

The most common type of contemporary loudspeaker today is the dynamic loudspeaker, which has a resonant frequency — the frequency at which it will vibrate naturally if perturbed. The resonant frequency, also called the natural frequency, will be near the lowest frequency that the speaker will reproduce well, and is that frequency at which it is easiest to move the cone (the output from the speaker will be at its maximum). Damping must be added to a speaker system in order to reduce this peak in response.
*See* **speaker.**

**Louis B. Mayer Productions** *n. obs.* The U.S. production company founded by Mayer in 1917. Loew's Inc. purchased Louis B. Mayer Productions in 1924 and combined it with other acquisitions to form Metro-Goldwyn-Mayer (MGM). Mayer was made vice president and general manager of the new MGM while Irving Thalberg acted as the head of production.

**loupe** *n.* A small magnifying lens used to examine individual film frames; a jeweler's loupe.

**louvers** *n.* Adjustable slats (similar to Venetian blinds) used to control the amount of light coming from a fixture.

**love scene** *n.* A scene depicting a romantic encounter. Unlike a sex scene, a love scene need not depict sexual intercourse or nudity.

**A low angle shot from *Yesterday Was a Lie* (2008) (photograph by Josh Blakeslee, © Helicon Arts Cooperative).**

**low angle** *n.* An angle from below the action, looking up. *Also* **up shot.** *Compare* **camera angle; eye-level; high angle.**

**low-angle prism** *n.* An optical attachment that allows a camera to shoot images from within ½" of the floor. Used for very low angles of view (such as under a closed door or an insect's POV).

**low-angle shot** *n.* A shot taken from below the subject; a shot composed so that the camera is set low and pointing up (tilted above the horizontal) to look at the subject. Actors filmed from a low angle may seem larger or more dignified, formidable, or menacing. Low angles are often used to provide a child's or animal's point-of-view. *Also* **low shot.** *Compare* **eye-level angle; high-angle shot.**

**Low-Band** *n.* The trade name for one of the three primary variants of the ¾" U-matic videotape format developed by Sony in the late 1960s and early 1970s, primarily used in industrial video and commercial advertising. *Compare* **U-matic.**

**low band** *n.* Analog television channels 2 through 6 as defined in the U.S. by the FCC. *Compare* **high band; mid band; superband.**

**low boy; low-boy; lowboy** *n.* **1.** A light stand that is shorter than the average of its type. **2.** A junior stand fitted with a standard 1⅛" (junior) female receiver that can be set to a height shorter than the typical junior stand. Junior stands have a basement (lowest usable height) of about 48" to 76" depending on the configuration and manufacturer, while low boy junior stands have a basement of about 29" to 37". The top floor (highest usable height) for a low boy ranges from 4' to 6' 9". **3.** A ground-level camera mount. *Compare* **beaver board; high boy; hi-hat; T-bone; turtle.**

**low boy junior** *n. See* **low combo stand.**

**low-budget** BUSINESS *mod.* Costing significantly less than the average contemporary production. Generally, but not necessarily, taken to imply low quality, low production values, no-name stars, small casts, etc.
In general, the hierarchy for production budgets includes:
- Big-Budget
- Medium-Budget
- Low-Budget
- Micro-Budget/Ultra-Low Budget
- No-Budget/Low-Low Budget/Zero-Budget

**low combo stand** *n.* A combo stand that is shorter than average, generally a single shaft without a riser. *Also* **low boy junior.**

**low con print; low contrast print; lo-con** *n.* A special type of film print with lower than normal contrast produced specifically for transfer to video rather than for projection. If a regular print is used for the video transfer, there will be too much contrast in the converted image. Starting with a reduced contrast print results in a video image with the proper amount of contrast.

**low-contrast** *n.* A scene, negative, or print with very little difference in brightness between light and dark areas. *Compare* **contrasty.**

**low-contrast filter** *n.* A lens filter that reduces image contrast.

**low-contrast original; low-contrast positive** *n.* Reversal film stock that delivers a low contrast image, may be used as a camera-original negative or an intermediate stock in the film duplicating process.

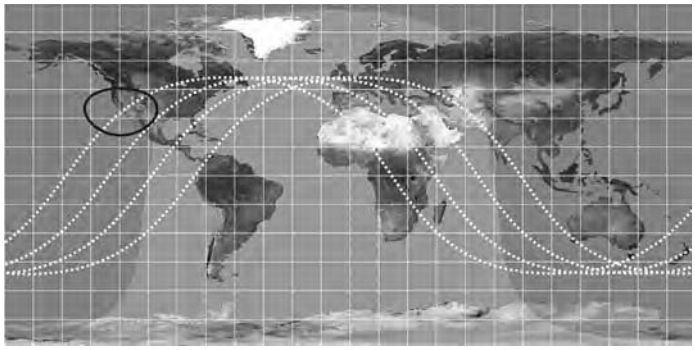
**low-cost sequel** *n.* A film sequel that costs less to produce than did the original. The built-in audience for a sequel is estimated as some fraction of the original film's audience. Therefore, if the sequel costs less than the original, then there is greater assurance that it will be profitable. When produced as part of a formal business plan, low-cost sequels are often called a franchise-on-the-cheap. MGM took this approach when it produced low-cost sequels to *Legally Blonde* (2001) and *Barbershop* (2002), and released them in 2003 and 2004, respectively. *Compare* **sequel.**

**low definition; lo def; LD** *n.* Audiovisual resolution or fidelity that is significantly lower than the present industry standard. Today's standard definition is tomorrow's low definition.
**USAGE:** Written with a hyphen (*low-definition* or *lo-def*) when used as a modifier: *The low-definition mobisode was produced from a high-definition broadcast master.*
[A retronym coined following the first major improvement in television image resolution.] *Also* **low resolution.** *Compare* **standard definition.**

**low earth orbit satellite; LEO** *n.* Satellites that orbit the Earth at a relatively low altitude, typically between 200–500 miles (320–800 km) high. The low altitude necessitates a very short orbital period — on the order of 90 minutes per orbit. Since LEO satellites circle the earth much faster than the earth rotates on its axis, earth stations must constantly move to remain focused on these fleeting targets. Most communications satellites occupy higher orbits in the Clarke Belt where their orbits are geostationary. *Also* **²LEO.** *Compare* **high earth orbit satellite; Molniya Orbit satellite.**

**low-fade positive print; LPP** *n.* Color film stock with an extended useful life compared to other color film stocks before the colors begin to deteriorate to an unacceptable degree. First introduced in 1983.

**low fall** *n.* A stunt involving a fall from a short height. When edited, the fall may appear to be from a great height, but in fact the landing pad may be just out of camera frame. *Compare* **high fall.**



**The dotted white lines show the ground track from four orbits of a typical low earth orbit satellite. The small black oval marks the footprint of the satellite as it passes over Los Angeles. (In reality, the satellite's footprint is circular, but the map distorts that slightly.) (Map courtesy NASA, www.nasa.gov.)**

**low frequency** *n.* Sound frequencies at or below the lower range of human hearing — generally below 200 Hz. *Also* **bottom end; lows.** *Compare* **high frequency.**

**low-frequency driver** *n. See* **woofer.**

**low-frequency effect** *mod. See* **LFE.**

**low hefty baby** *n.* A short, all aluminum light stand manufactured by Norms. Extends from 33" to 67". *Compare* **mini baby; mini preemie; preemie.**

**low-key lighting** *n.* A type of lighting that emphasizes shadows and features an overall low-level of illumination or pools of light and shadow to create a gray, dark, sad, or menacing effect. Pools of light cast by the key light or other practical or artificial lights contrast sharply with the surrounding dark shadows. Used extensively in film noir as well as dramas, mysteries, horror films, and other works with a dark or fearful tone. Not used extensively on television until *The X-Files* (1993–2002). *See* **dark lighting.** *Compare* **high-key lighting.**

**low low baby** *n.* A short, all aluminum light stand manufactured by Norms. Extends from 20" to 39". *Compare* **mini baby; mini preemie; preemie.**

**low-low budget** BUSINESS *mod. See* **no-budget.**

**low noise amplifier; LNA** *n.* A low noise signal booster used to amplify the weak signals received on a satellite antenna. Usually found in receiver front ends.

**low-pass filter; lowpass filter; LPF** *n.* An electronic filter that attenuates (reduces or eliminates) all frequencies above a certain point and passes all frequencies lower than that point unaltered. *Compare* **high-pass filter.**

**low-poly proxy** *n.* A simplified image with a low polygon count used as a digital stand-in when planning computer animation. The low polygon counts of the proxy characters allow faster animation with fewer computing resources than would be possible using full scale, high polygon count images.

Once the basic parameters of the animation have been established, the low-poly proxy characters can be replaced with higher polygon count characters for the final animation. For example, when animating the 3-D bunnies floating about in the BunVac 6000 for *Wallace & Gromit: The Curse of the Were-Rabbit* (2005), low-poly proxy bunnies were animated first to establish their movement within the BunVac and to ensure that the bunnies did not collide or pass through one another. Once their motion was established, the low-poly proxies were replaced with full resolution bunnies. *Compare* **previz.**

**low-power television; LPTV** *n.* A television broadcast standard introduced in the U.S. by the FCC in 1980. Low-power signals have a much shorter range than standard television broadcast signals (typically limited to 10 to 15 miles) and therefore serve very limited coverage areas. Transmitter output is limited to 1,000 watts for a UHF station, 10 watts for a normal VHF station, and 100 watts when VHF operation is on an already allocated channel. LPTV stations are not covered by the FCC's must carry rule, and so rarely appear on cable television systems.

**low resolution; low-resolution; low-res; lo-res** *n. See* **low definition.**

**low shot** *n. See* **low-angle shot.**

**low-speed camera** *n. See* **time-lapse camera.**

**low split** *n.* A cable television system frequency division scheme that allows bi-directional traffic on a single coaxial cable. Upstream reverse channel signals come from the customer to the headend in the lower 54 MHz of the frequency band. *Compare* **extended subsplit; high split; mid split; subsplit.**

**low VHF band** *n.* The portion of the VHF radio spectrum allocated for analog television channels 2 through 6 in the U.S. by the FCC, or 54–108 MHz.

**Lowell kit** *n.* A pre-packaged portable lighting kit intended to provide the essential equipment needed for many situations; one of over 40 pre-configured lighting kits produced by Lowell Lighting. Very basic, but popular with fast-moving or low-budget filmmakers.

**lower third** *n.* A graphic that is superimposed on top of footage in the lower third of the screen, commonly used in television news, reality shows, and documentaries. Often the name of the person who is talking on screen, or the name/location of the event taking place. The 24-hour news channels make extensive use of lower thirds to present short announcements, often unrelated to the current story. *See* **super.** *Compare* **pop-up banner.**

**lows** *n. Also* **bottom end.** *See* **bass; low frequency.** *Compare* **highs.**

**LP** ABBR. *n. obs.* A type of 12" phonograph record, usually played at 33⅓ rpm. [An initialism of *Long Play*.] *Compare* **EP.**

**LPF** ABBR. *n. See* **low-pass filter.**

**LPP** ABBR. *n. See* **low-fade positive print.**

**LPTV** ABBR. *n. See* **low-power television.**

**LR** ABBR. *n. See* **later reflections.**

**LS** ABBR. *n. See* **long shot.** *Compare* **script abbreviation.**

**Lt-Rt** ABBR. *n.* A four channel sound mix presented on a two-track stereo master using matrix encoding. [An initialism of *Left total-Right total*.] *Compare* **Lo-Ro.**

**LTC** ABBR. *n.* A timing and address control signal used when recording audio or video material to tape, defined as SMPTE standard 12M and in wide use since 1975.

LTC is physically recorded on a separate track that runs down the length of the tape, hence the *longitudinal* in longitudinal time code. Since the LTC signal is recorded lengthwise down the tape, the tape must be in motion and passing over the tape player's read heads for the signal to be readable. LTC marks each frame with a unique number consisting of a timestamp in hours:minutes:seconds:frames (HH:MM:SS:FF).

LTC can also be used to sync multiple sources during playback or to provide common time of day information to devices throughout a television facility, including wall clocks and automation systems. In regions of the world using NTSC video, LTC does not maintain accurate time

when it is locked to the video frame rate, since contemporary NTSC runs at 29.97 frames per second rather than an even 30. In such situations, LTC must be corrected regularly (as with drop frame time code) when it is used to convey time of day information.

[An acronym of *Longitudinal Time Code*, pronounced "lit-see."] *Also* **address track time code.** *See* **drop frame.** *Compare* **time code; VITC.**

**luan** *n.* [A corruption of the original spelling of *lauan*.] *See* **lauan.**

**lubrication** *n. See* **waxing.** *Compare* **green print.**

**Lucasfilm Ltd.** *n.* The U.S. production company established by filmmaker George Lucas. Lucasfilm's releases have included *American Graffiti* (1973), the *Star Wars* saga (1977–2005), the Indiana Jones films beginning with *Raiders of the Lost Ark* (1981), and *Willow* (1988). The Lucasfilm Web site is www.lucasfilm.com. *Compare* **Industrial Light and Magic; THX.**

**luma** *n.* The relative lightness and darkness or contrast of a video signal (separate from color, or chroma). A black-and-white signal has only luma. A color signal has both luma and chroma. [Clipped from *luminance*.]

**lumakey; luma key; luminance keying** *n.* A process developed for producing traveling mattes that replaces a portion of an image identified based on its luminance (brightness) level with a new image. Particularly useful when trying to separate a foreground image from a black (low luminance) or white (high luminance) background. Essentially the same process as chromakey, but using brightness instead of color as the defining characteristic. *Compare* **chromakey.**

**lumen; lm** *n.* A measure of luminous (light) flux, or rate of flow. One lumen is equal to $4\pi$ — or about 12.57 — candela. The efficiency of electric lights can be measured in lumens per watt. *Compare* **candela; lambert; luminous flux; lux; [1]nit.**

**luminaire; luminary** *n.* A lighting fixture in the parlance of a live theater electrician, generally consisting of the lamp (or bulb), housing, reflector, lens (optional), and power cable. *Also* **fitting; lantern.** *See* **fixture; head; instrument.**

**luminance; Y** *n.* **1.** Brightness; the amount of light produced by, or reflected off of, a given area of a subject in a specific direction, such as the light from a projected image that is reflected from a movie screen. Generally measured in candelas per square meter, lumens, lux, or foot lamberts (one lumen per square foot) using a reflected-light meter. **2. luma:** The relative lightness and darkness or contrast of a video signal. A black-and-white signal has only luminance. A color signal has both luminance and chrominance (color).

**luminance channel; luminance signal** *n.* The portion of a composite color television signal such as NTSC or PAL that contains the image brightness information. *Compare* **chrominance channel.**

**luminance keying** *n. See* **lumakey.**

**luminance meter** *n. See* **reflected-light meter.**

**luminance noise** *n.* Interference or visible artifacts in the luminance (brightness) portion of a video signal.

**luminance signal** *n. See* **luminance channel.**

**luminous flux** *n.* A measure of the rate of flow of light per unit of time (generally per second). *Compare* **candela; lambert; lumen; lux; [1]nit.**

**luminous intensity** *n.* Light volume as measured in candelas.

**lupe** *n.* A light attached directly to a camera. Often used with portable television news cameras and consumer video cameras.

**Lustre** *n. See* **Autodesk.**

**LUT** ABBR. *n.* [An initialism of *LookUp Table*.] *Also* **CLUT.** *See* **palette.**

**lux; lx** *n.* A metric measure of illumination equal to one lumen per square meter. *Compare* **candela; lambert; lumen; luminous flux; nit[1].**

**[1]lx** ABBR. *n. See* **lux.**

**[2]LX** ABBR. *n. See* **electrics.**

**lyricist** *n.* One who writes the words to songs, but does not write the music that accompanies them.

**M** ABBR. *n.* **1.** *obs.* The trade name for a short-lived professional-grade videotape format developed in 1982 by Matsushita and RCA as an extension of JVC's VHS consumer format to compete with Sony's Betacam format.

M format equipment was sold by a number of licensed companies, including Panasonic (a division of Matsushita), RCA (under the Hawkeye brand), and Ampex (under the Recam brand). M format used VHS tapes, but ran them at a higher speed (a 120-minute VHS cassette would only record 20 minutes of M format video) and recorded component video (as opposed to the VHS composite video format). Both M and VHS used an M-shaped tape path for wrapping the tape around the helical scan read/write heads (as opposed to the U-shaped tape path used in U-matic equipment). The M format was superseded in 1986 by the MII format.

**2.** *obs.* A short-lived MPAA/CARA parental advisory rating, created on November 1, 1968; M for Mature audiences — adults & mature young people. M did not imply an enforced age restriction.

The first film to earn an M rating was *Assignment to Kill* (1968). Due to the misperception that M was a more restrictive category than R, it was changed to GP in January 1970 and then changed to PG in January 1972.

***Top, left and right:*** **Warner Bros.'s *Assignment to Kill* (1968) and Orphée Productions' *Slogan* (1969), the first and last films to earn an M rating (definition 2) in the United States (courtesy Cult Epics, www.cultepics.com).** ***Left:*** **The now obsolete U.S. theatrical M rating (definition 2).** ***Above:*** **An Australian film, video, and computer game rating symbol (definition 3).**

The last film to be given an M rating was the French import *Slogan* (1969), issued on January 26, 1970. While the M rating is no longer assigned, older works may still carry the designation. The CARA Web site is www.filmratings.com.

**3.** An Australian film, video, and computer game rating symbol indicating moderate content. Material classified M is not recommended for persons under 15 years of age. There are no legal restrictions on access. The Australian Office of Film and Literature Classification Web site is www.classification.gov.au. **4.** Medium shot. ➢ *aff.* **5.** Mega-; a metric unit equal to 1,000,000 or 1,048,576, depending on the context.

**M & E** ABBR. *n. See* **media and entertainment; music and effects.**

**M and S** ABBR. *n. Also* **make and sync.**

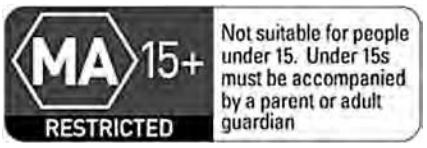
**M-B-C; M-B-L; M-B-R; M-F-C; M-F-C/R; M-F-L; M-F-L/C; M-F-R; M-S-L; M-S-R** *n. See* **22.2.**

**M-G-M** ABBR. *n. See* **MGM.**

**M-JPEG** ABBR. *n. See* **motion JPEG.**

**m/s; ms; MS** ABBR. *n. See* **medium shot; millisecond.** *Compare* **script abbreviation.**

**M&C** ABBR. *n. See* **monitoring and control.**




**An Australian film, video, and computer game rating symbol.**

**MA 15+** ABBR. *n.* An Australian film, video, and computer game rating symbol indicating strong content. Age restrictions apply. People under 15 must be accompanied by a parent or guardian for the duration of the film in the cinema, and when renting or buying these films or computer games. The Australian Office of Film and Literature Classification Web site is www.classification.gov.au. [When presented in color, the MA 15+ marking is red.] *Compare* **14A; R.**

**MacGuffin; Maguffin; McGuffin** *n.* Any situation, goal, or device that sets a story in motion. An element of a story that drives the plot, and about which the characters care a great deal, but that ultimately has little to do with the main action, story, or theme of the work and holds little interest for the audience. Secret plans, formulae, and documents are typical MacGuffins.

The classic illustration of a MacGuffin comes from this now-iconic story told by Alfred Hitchcock and related in François Truffaut's *Hitchcock* (pub. 1983):

[The term] is taken from a story about two men in a train. One man says, "What's that package up there in the baggage rack?"

And the other answers, "Oh, that's a MacGuffin."

The first one asks, "What's a MacGuffin?"

"Well," the other man says, "it's an apparatus for trapping lions in the Scottish Highlands."

The first man says, "But there are no lions in the Scottish Highlands," and the other one answers, "Well then, that's no MacGuffin!" So you see that a MacGuffin is actually nothing at all.

Using an example from Alfred Hitchcock's *Psycho* (1960), Marion Crane (played by Janet Leigh) steals $40,000 from her employer. This MacGuffin motivates her flight from the city, which ends in a shower at the Bates Motel. Ultimately, the $40,000 has very little to do with the movie, but it is necessary to drive the action that follows. Other Hitchcock MacGuffins include champagne bottles full of uranium-ore in *Notorious* (1946) and "government secrets" in *North by Northwest* (1959). Non-Hitchcock examples include: Rosebud, the sled, in *Citizen Kane* (1941); the glowing briefcase in *Pulp Fiction* (1994); the treasure under the giant "W" in *It's a Mad, Mad, Mad, Mad World* (1963), and the rabbit's foot in *Mission: Impossible III* (2006).

[Generally attributed to British director Alfred Hitchcock, but possibly due to his friend, British screenwriter Angus MacPhail.]

**machine leader** *n.* Leader fed through a film processing machine and spliced to the head of the film to be processed. The machine leader draws the unprocessed film through the processing machine.

**machine splicer** *n.* A type of electric, motor-driven, hot cement film splicer, common to negative cutters, operated using hand and foot levers. It is efficient at producing a large number of splices, but is not generally found in editorial situations (where tape splices are more common) or projection booths (where its expense and bulk are difficult to justify). *Compare* **cement splicer; tape splicer.**

**macro lens** *n.* A lens that can focus extremely close to a subject — as close as 1mm. Macro lenses are commonly used in nature photography for close-ups of flowers, insects, etc.

Some standard lenses have a macro setting activated by turning the focusing ring passed the lowest setting and going all the way around again. Naturally, when in such a macro mode, the distances marked on the focusing ring will not apply and the camera operator will have to rely on visual focus alone. On certain lenses, a red ring will be exposed when one turns the focusing ring into the macro range.

**macro-telephoto lens** *n.* A telephoto lens designed for filming very small objects.

**macro-zoom lens** *n.* A varifocal (zoom) lens used for photographing small objects without actually being close to the object (a normal requirement of macrophotography) thanks to the magnification power of the lens. However, this comes at the cost of image quality, and the performance of macro-zoom lenses is generally inferior to that of a true macro lens.

**macrocinematography** *n. See* **cinemacrography.**

**Macrovision Solutions Corporation** *n.* A digital entertainment technology company based in Santa Clara, California, founded in 1983. The Macrovision Web site is www.macrovision.com.

Macrovision's focus is on providing a uniquely simple digital home entertainment experience for consumers to discover, manage, and enjoy digital content by delivering solutions to businesses to help protect, enhance, and distribute their digital goods across multiple channels. Macrovision's technologies are deployed by companies in the entertainment, consumer electronics, cable, satellite, and online distribution markets and include connected middleware, media recognition, interactive program guides, copy protection, and metadata for music, games, movies, and television programming. Macrovision now holds over 4,000 issued patents and pending applications worldwide.

**made-for** *n.* A made-for-television movie: *Alan starred in two made-fors last year.* [Industry trade paper jargon.]

**made for home entertainment; made for home video** *mod.* Relating to a work — particularly a feature length film — produced with the intent to release it initially in the home entertainment market. This also includes series episodes, featurettes, etc., both those released on their own and those bundled with other works as part of a home entertainment package, such as the bonus features on a DVD. *Also* **made-for-video.** *See* **direct-to-video.** *Compare* **work type.**

**made-for-television; made-for-TV** *mod.* Relating to a work — particularly a feature film — produced expressly for broadcast on television.

The first made-for-television motion pictures were commissioned by NBC c. 1965 from MCA (Universal) in a package deal that called for more than 30 films over several years, but made-for-TV movies took off when Barry Diller commissioned the production of lower budget films and launched ABC's "Movie of the Week" on September 23, 1969.

*Compare* **movie-of-the-week.**

**made for TV movie** *n.* A feature-length motion picture produced for the television market. *Also* **movie for television; telefilm; telepic.** *See* **movie-of-the-week.**

**made-for-video** *mod. See* **direct-to-video; made for home entertainment.**

**MADI** ABBR. *n.* A physical interface standard that allows for the interconnection of two devices and the transmission of up to 56 channels of digital audio with a maximum of 24-bits per sample using a single coaxial cable or fiber optic link. The standard interface for digital multitrack audio recorders and mixing consoles. [An initialism of *Multichannel Audio Digital Interface*.] *Also* **AES-10.**

**Madison Avenue** *mod.* The style embodied by mainstream American advertising agencies: *Indie films cannot be sold using a typical Madison Avenue approach*. [A toponym, after New York City's *Madison Avenue* where many advertising agencies have their offices.]

**Madison+Vine** *n.* The convergence of advertising (Madison Avenue) and the production of audiovisual works (Hollywood & Vine) as found in the evolution from traditional advertising to product integration. [An eponym, coined by *Advertising Age* magazine.]

***Madrid Protocol*** LEGAL *n.* The international treaty (established in 1989) that governs the Madrid system for the international registration of marks (established in 1891), which allows trademark holders to register their marks in eighty different countries from Albania to Zambia with a single application. The Madrid Protocol was implemented in the U.S. on November 2, 2003. The process is administered by the World Intellectual Property Organization located in Geneva, Switzerland.

**A pair of Super Mafer clamps (courtesy Matthews Studio Equipment, www.msegrip.com).**

**Mafer clamp** *n.* The trade name for a mechanical device used to attach equipment to pipes and other irregular surfaces.

**mag** *n.* [Clipped from *magazine* or *magnetic*.] *See* **magazine; magnetic sound track; magnetic stock.**

**mag dubber** *n.* An audio recorder or playback machine designed for use with sprocketed magnetic-coated film stock rather than traditional audio tape.

**mag film; mag** *n. See* **magnetic stock.**

**mag hag** *n.* An epithet for a fan of magazines or the magazine publishing business.

**USAGE:** Despite the common female connotation of the term *hag, mag hag* is applied equally to men and women.

[Industry trade paper jargon.]

**mag machine** *n.* A magnetic film recorder and playback device used with sound recorded to magnetic film, either full coat or stripe.

**mag stock; mag** *n. See* **magnetic stock.**

**mag stripe; mag track** *n. See* **magnetic sound track; magnetic stock.** *Compare* **full coat.**

**mag transfer** *n.* Re-recording sound to full coat or stripe magnetic film, generally from a ¼" magnetic tape master. *Also* **magnetic transfer.** *See* **transfer.**

**magazine; mag** *n.* **1. film ~ :** A detachable, light-tight film container that can be connected to a camera; a camera magazine. **2.** A storage location or transportation container for explosives or highly combustible materials. **3.** A periodical that focuses on some aspect of the motion picture industry, generally targeted at the non-professional (including fan magazines) as opposed to trade papers, which cater to industry professionals, and film journals, which cater to academics.

**magazine advertising** *n.* A television commercial sales pattern where one buys an available time slot but does not necessarily sponsor or underwrite the production of the program during which the commercial appears. This is similar to print magazine ad sales, where advertisers buy space in the magazine, but do not sponsor the specific articles.

Magazine advertising on television became the dominant form in the mid–1960s, replacing sponsored programming. It was pioneered in the early 1950s by Pat Weaver, then president of NBC and creator of *The Today Show* (1952–) and *The Tonight Show* (1954–), both of which were supported by magazine advertising rather than program sponsors.

Magazine advertising gives broadcasters greater control over programming since the sponsors are not producing the programs and turns the focus of television ad sales to one of delivering ratings and demographics. It also opened up television to smaller advertisers who could not afford to sponsor an entire program but who could afford a single spot within a program.

*See* **advertising genre.** *Compare* **sponsor.**

**magazine format program** *n. See* **newsmagazine.**

**magenta** *n.* A purplish red color; one of the three subtractive primary colors — the other two being cyan and yellow; the complement of green. *Compare* **additive color.**

**Magic Finger** *n.* The trade name for a type of equipment stand fitting that features a standard ⅝" (baby) pin mounted on a ball head, allowing the device to be mounted to the top of any baby stand. The ball head can be adjusted 360° in the pan direction and 90° in the tilt direction, then locks tight in place. The Extended Magic Finger allows the mounting of a 2½" grip head in addition to a baby fixture.

**A magic finger (courtesy Matthews Studio Equipment, www.msegrip.com).**

**magic hour** *n.* The hour before sunset or after sunrise when shadows are softened and the sun's light is most flattering on human subjects.

**magic lantern** *n. obs.* An early still image projection system first used in the seventeenth century and a forerunner of the motion picture projector.

**Magic Stand** *n.* The trade name for an equipment stand with an integrated Magic Finger locking ball joint, such as the Hollywood Magic Combo Stand or the Magic Stand 40" Riser Column.

**A Magic Stand with Runway Base, configured as a two section light boom or a rolling light stand (courtesy Matthews Studio Equipment, www.msegrip.com).**

**Magic Wheel; ~ of Life** *n. See* **Phenakistiscope; Zoetrope.**

**magical girl** *n.* **1.** A type of character common to anime; a young girl with magical powers such as Junichi Sato's *Sailor Moon* (1995–2000). **2.** A type of anime featuring one or more magical girls. In Japan, magical girl anime most often features a coming of age

story where the girl's magical powers contrast with and help her understand her natural powers as a woman. The Japanese ideal of womanhood has no equivalent in the West, so relatively few of these programs are exported from Japan. *Mahô no stêji fanshî Rara (Fancy Lala,* 1998) and *Princess Tutu* (2002–2003) are notable exceptions. More common in the West is the combination of magical girl with sentai, where one or more young girls use their powers to fight evil, save the universe, etc. *Also* **mahou shoujo.**

**magical realism; magic realism** *n.* An artistic style that blends realistic depictions of everyday life with fantasy, as with the films *La Langosta Azul* (*The Blue Lobster*, 1954), *Die Blechtrommel* (*The Tin Drum*, 1979), *Como Agua para Chocolate* (*Like Water for Chocolate,* 1992), and *Cronos* (1993). The dividing line between magical realism and surrealism is often indistinct. The style was first associated with painting in the 1920s, then applied to literature, and can be found in the works of Jorge Luis Borges, Günter Grass, John Fowles, and Gabriel García Márquez. *Compare* **Aestheticism; Dadaism; expressionism; formalism; impressionism; modernism; naturalism; realism.**

**Magirama** *n. obs.* The trade name for a three-screen/three projector widescreen process with a 3.66:1 aspect ratio, developed in France by Abel Gance and Andre Debrie in 1955. It failed to gain the popularity enjoyed by Cinerama.

**Magliner** *n.* The trade name for a line of hand trucks, dollies, and carts commonly used to transport camera and other equipment on a set. The Magliner Web site is www.magliner.com.

**Magnafilm** *n. obs.* The trade name for a widescreen process developed by Paramount in 1929. The process used spherical lenses and 56mm film to record a film image with a 2:1 aspect ratio.

**Magnascope** *n. obs.* The trade name for a widescreen projection system developed in the mid–1920s and used occasionally through the late–1940s. Magnascope used a standard film print, and so did not require special cameras or editing equipment, as with most widescreen systems. The theater was fit with a special screen that filled the entire space available at the front of the auditorium and two projectors — a standard projector and a second projector with a much brighter lamp and a Magnascope magnifying lens. At the beginning of the film, the screen would be masked off with curtains to normal proportions and the film would be shown with the standard projector. During dramatic moments in a film, such as the elephant stampede in *Chang* (1927) or the aerial combat sequences in *Wings* (1927), the curtains would pull back and the Magnascope-equipped projector would fill the oversized screen with its huge image. The film aspect ratio remained essentially the same whether projected in normal or Magnascope mode. This process was not widely used, and remained limited to screenings of select films seen in large city movie palaces. *Compare* **CinemaScope; Cinerama; Panavision; Super Panavision; Todd-AO; Ultra Panavision; VistaVision.**

**magnetic distortion** *n.* A type of dynamic loudspeaker distortion caused by nonlinearities in the interaction between the magnetic field in the gap and the voice coil.

**magnetic film; mag film; mag** *n. See* **magnetic stock.**

**magnetic film recorder; magnetic film reproducer** *n. See* **mag machine.**

**magnetic master** *n.* A copy of the final sound mix recorded to magnetic tape or film. *Also* **master sound track.**

**magnetic recording** *n.* **1.** Recording sound or video signals as continuous (analog) or discrete (digital) magnetic variations. **2.** Magnetic media (film, tape, or disk) and the electronic signals recorded on it (generally sound or video).

**magnetic recording tape** *n. See* **audiotape.**

**magnetic shedding** *n.* Degradation of magnetic tape binder, resulting in the loss of iron oxide particles from the emulsion (and the data encoded in them) during storage or playback. *Compare* **binder degradation.**

**magnetic sound** *n.* Sound recorded to or played back from magnetic media (film, tape, or disc). Most production sound is recorded and mixed using magnetic media.

The first theatrical magnetic sound system was developed in 1954 by Ampex for the Todd-AO widescreen system. Multi-track stereo sound was usually presented theatrically on 70mm prints (improved sound was one of the principal advantages of the format), but has since been replaced by optical digital sound on 35mm prints or digital cinema video projection as the premiere theatrical sound format.

**magnetic sound stripe** *n. See* **magnetic sound track.**

**magnetic sound track** *n.* A strip of magnetic recording material that is affixed to a motion picture print in place of an optical sound track. Film with a magnetic sound track generally has two stripes, the magnetic one with recorded sound and another on the opposite side of the frame (the balance stripe) to even out the thickness of the film.

At one time magnetic sound was common in Super-8 and 16mm film cameras, particularly when used for home movies, news gathering, or documentary filmmaking. In the U.S., 16mm film is commonly projected with an optical sound track, but in Europe, magnetic sound is more common. Before the introduction of digital theatrical sound, magnetic sound tracks were also used on 35mm and 70mm prints to deliver multi-track stereo sound.

*Also* **mag stripe; magnetic sound stripe; magnetic stripe; magnetic track.**

**magnetic stock; mag stock** *n.* Motion picture film stock coated with magnetic sound recording material rather than a light-sensitive emulsion.

Mag stock is the same size as the picture stock with which it is used (typically 16mm or 35mm) and runs at the same speed as the picture film, but it records sound instead of images. It is standard perforated film stock, with an emulsion of iron oxide magnetic sound recording material coating one side instead of the silver halide photosensitive emulsion found on picture stock.

When editing on film instead of video, production sound is transferred to mag stock of the same gauge as the workprint. Both sound and picture are synchronized and run through the editing machine together. When the picture is cut and spliced, so too is the mag stock. This keeps picture and sound running in sync throughout the editorial process.

Mag stock comes in *full coat*, with the entire surface of one side coated, or *mag stripe*, with only a small strip of magnetic coating running down one side of the film in place of the optical sound track (with a smaller stripe running down the other side to balance the film as it is wound on a reel) or running down the center of the film.

*Also* **mag film; mag stripe; magnetic film; sound recording film.** *See* **sound stock.** *Compare* **film stock.**

**magnetic stripe** *n. See* **magnetic sound track.**

**magnetic tape** *n. See* **audiotape.**

**magnetic tape recorder** *n. See* **tape recorder.**

**magnetic track** *n. See* **magnetic sound track.**

**magnetic transfer** *n. See* **mag transfer.**

**magoptical print; mag-optical; mag-opt; mag-op** *n. obs.* A film with both magnetic and optical sound tracks. The magnetic sound track provides three- or four-channel stereophonic sound. The standard monaural optical sound track is available if the magnetic playback

system fails, or if the theater is not equipped for magnetic sound. Now replaced in theatrical exhibition by digital audio systems.

**Maguffin** *n. See* **MacGuffin.**

**mahou shoujo** *n.* [Transliterated from the Japanese.] *See* **magical girl.**

**Mailable Audimeter** *n. See* **Audimeter.**

**main character** *n.* The most prominent or central character(s) in a work; the main cause of the action or the driving force of the work. Often, the main character is the hero (protagonist), but occasionally the main character is an anti-hero or villain (antagonist). *Also* **central character; pivotal character.** *See* **lead.** *Compare* **primary opposition character.**

**main feature** *n. See* **principal attraction.**

**main plot** *n.* The principal story in a work with more than one story line. *See* **spine.** *Compare* **outside story; subplot.**

**main title** *n.* **1.** The name of an audiovisual work presented on screen in printed text, at or near the beginning of the work. **2. MT; main titles; main-title billing:** The credits shown at the beginning of a work. *See* **front credits.** *Compare* **end credits.**

**main-title billing** *n. See* **front credits; main title.**

**main trunk** *n.* The major link from a cable television system headend to the feeder lines.

**mainstream** *n.* In keeping with the prevailing tastes of the time; a work that takes no creative risks in its attempt at broad commercial appeal.

**major award categories** *n. See* **award major categories.**

**major channel** *n.* The ATSC digital multiplex equivalent to the traditional broadcast channel. A major channel only differs from a standard channel to the extent that it is divided into two or more minor channels.

**major distributors** *n. See* **majors.**

**major independent** *n.* One of the larger independent production or distribution companies, but not one of the "majors," the large integrated multinational media conglomerates. *See* **mini-major.**

**major key** *n.* A large distribution market within a larger territory, usually a large metropolitan area. *Compare* **key; key city; ordinary key; sub-key.**

**major markets** BUSINESS *n.* The 50 largest television markets in the U.S. according to the number of television households reached by the broadcast signals.

**major media** *n.* The largest and best established media outlets, including newspapers, magazines, radio, television, motion pictures, and outdoor advertising.

**major-owned screen** *n.* A theater owned by a major motion picture studio.

**major studios; Hollywood ~** *n. See* **majors.**

**major trading area; MTA** *n.* A geographic boundary that segments the U.S. for telecommunication licensing purposes. MTAs are based on Rand McNally's *Commercial Atlas & Marketing Guide*. Each MTA is named after one or more cities which are Major Trading Centers. MTAs are larger than BTAs. In the U.S., the FCC has used BTAs to license a number of services including broadband and narrow band Personal Communication Services. *Compare* **basic trading area.**

**majors; major studios; Hollywood ~** *n.* The major Hollywood motion picture studios; typically the Motion Picture Association of America and Motion Picture Association member companies. The members change over time, but presently include 20th Century–Fox, Disney, Paramount Pictures, Sony Pictures, Universal, and Warner Bros.

During the Studio Era (1927–1954), the Hollywood majors were 20th Century–Fox, Columbia, MGM, Paramount, RKO, Universal, and Warner Bros., each a vertically-integrated production, distribution, and exhibition company. The contemporary majors are principally distribution arms of media conglomerates with theatrical production and exhibition relegated to much smaller roles.

*Also* **major distributors.** *Compare* **major independent; micro-major; mini-major.**

**make and sync; m and s** *n. See* **Foley; sync FX.**

**make-good; make good** *n.* An offer to re-run an advertisement or commercial at no extra charge as compensation for lower than anticipated ratings or failure to deliver the promised demographic mix during the original run of the advertisement or when technical difficulties or scheduling errors prevent the clear reception of the advertisement at the promised time. *See* **bonus spot.** *Compare* **ad liability; audience deficiency; audience deficiency unit.**

**make it live** *phr.* Put it where it belongs in the shot: *Take that chair and make it live.* OR *Make that chair live.*

**make up** *v.* To apply makeup on a performer.

**make-up** *n. See* **makeup**.

**make-up reel** *n.* **1.** The assembled materials prepared for theatrical projection, including trailers, bumpers, individual feature film reels, etc. **2.** An edited scene or sequence assembled during production.

**make-up table** *n.* A work space used by projectionists when assembling the individual reels that comprise a feature film and the miscellaneous front matter (trailers, etc.) into a single platter for projection or when breaking a platter down into its constituent reels.

**make-ups** *n.* The various elements that specify the product to be produced by a laboratory, including aspect ratio, gauge, language, etc.

**makeup; make-up** *n.* **1.** The cosmetics applied on a performer's skin to achieve a desired look. Different makeup is used for film, video, and live appearances. **2.** The makeup department: *Report to makeup at 7:00 AM.* [Coined by Max Factor, founder of the Max Factor Cosmetics Company.]

**makeup appliance** *n. See* **appliance; prosthesis.**

**makeup artist** *n.* One who applies cosmetics to performers.

On a union production, a makeup artist must be licensed, may not style hair, and may only apply makeup to the head and neck (no lower than the top of the collarbone) and to the hands and forearms (no higher than the elbows). A body makeup artist must apply all other makeup. Special makeup effects, including aging and scars, may be prepared by the makeup artist or a special effects technician, depending on how involved they are.

*Also* **cosmetician; makeup man; makeup person.** *Compare* **hairstylist; special-effects makeup artist.**

**makeup call** *n.* The date and time at which a performer is scheduled to report to the hair and makeup department for makeup tests or to prepare for that day's shooting. *See* **call time.**

**makeup chair** *n.* Quite literally, the chair one sits in while makeup is applied (including hairdressing and prosthetics): *Alan had to spend two hours in the makeup chair each morning—even longer if he was working on a film.*

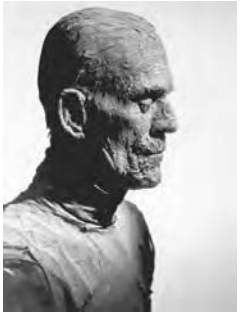
**makeup department** *n.* The portion of a production crew responsible for applying makeup to performers, often including the hairstylists as well.

**makeup effects** *n.* Extensive physical transformations using hair, makeup, or prosthetics that go beyond simply making a performer appear better on camera. *Also* **effects makeup.**

**makeup man** *n. See* **makeup artist.**

**makeup person** *n. See* **makeup artist.**

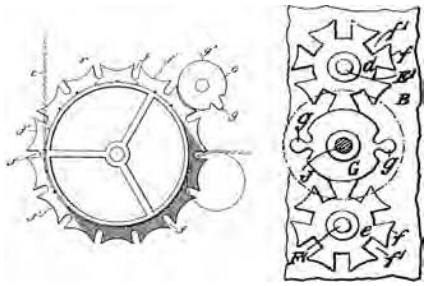
**makeup test** *n.* A screen test used to judge how an actor looks on film with a particular makeup combination or effect. *Also* **test.** *Compare* **costume test; production test.**



***Left:*** **Now iconic makeup effects create the unique look of the Bride and the Monster for Universal's *Bride of Frankenstein* (1935) (courtesy Heritage Auctions, www.ha.com). *Right:* Boris Karloff in a makeup test from Universal's *The Mummy* (1932) (courtesy Heritage Auctions, www.ha.com).**

**making-of** *mod.* Relating to a behind-the-scenes look at a work's production process: *The making-of documentary was more interesting than the film itself. Compare* **featurette.**

**male matte** *n. See* **background matte.** *Compare* **female matte.**



**The Maltese cross mechanism as it appeared in the Jenkins/Armat Phantoscope, left, and the Robert W. Paul Theatrograph. In both cases, the drive gear (G) spins at a constant rate. The cross gear (f) is engaged by a pin (g) protruding from the drive gear. The cross gear rotates only when engaged by the pin — otherwise, it remains at rest — thus translating the constant motion of the drive gear into the intermittent motion used to drive the film through the gate. Drawings from U.S. Patent No. 586,953, issued July 20, 1897, and British Patent No. 4,686, issued January 23, 1897 (courtesy U.S. Patent and Trademark Office and U.K. Intellectual Property Office).**

**male quick-on** *n.* A quick-on adapter that can add a male plug to 18-gauge household lamp cord. *See* **quick-on plug.** *Compare* **female quick-on.**

**male stud** *n. See* **stud.**

**Maltese cross; Maltese gear; ~ mechanism; ~ movement** *n.* An intermittent film movement patented in England in Robert W. Paul in 1897 as part of his Theatrograph projector system. The Maltese cross is essentially similar in function to the Geneva cross, though slightly different in design. These "star-wheel" mechanisms provided a vastly improved intermittent projector movement where the film sits at rest during an extended exposure, smoothly accelerates to advance to the next frame while the shutter is closed, then smoothly decelerates back to rest before the shutter opens again. This significantly reduced perceptible flicker and reduced wear on both the film and the film movement. This was the industry standard by 1897, though contemporary film transports are of the Geneva-type design. *Also* **star and cam; star-wheel.** *See* **Geneva cross.** *Compare* **Latham loop.**

**MAM** ABBR. *n. See* **media asset management.**

**MAMS** *n. See* **media asset management system.**

**man-maker** *n.* [After the apple box's use as a stand to make a short person appear taller.] *See* **apple box.**

**man-on-the-street; MOS** *n.* One who is presented in a television program, documentary, or commercial advertisement as a typical person, selected at random, expressing opinions that are representative of the general population. *Compare* **vox pop.**

**manager; business ~ ; personal ~** *n.* One who manages the professional or personal affairs of another in exchange for a fee, often 10 percent to 20 percent of the client's total income. Managers often act as producers on their client's projects.

**USAGE:** The principal differences between a *manager* and an *agent* is that the business practices (and commissions) of managers are not regulated and managers are not supposed to solicit work for their clients, while agents are and do.

*See* **agent.**

**mandatory carriage** LEGAL *n.* The government-mandated inclusion of broadcast television stations on a cable television system. *See* **must-carry rule.** *Compare* **carriage.**

**manga** *n.* **1.** Japanese printed comics regardless of genre or drawing style, generally book-length works. **2.** A particular style of drawing common to the printed manga and anime generally available in the West. *Compare* **anime.**

**manipulated reality** *n. See* **subjective reality.**

**manufactured reality** *n. See* **reality television.**

**manufacturer's cooperative advertising** *n. See* **cooperative advertising.**

**mapping** *n.* The use in computer animation of two-dimensional data files (maps) to add complex visual elements to three-dimensional objects and images without the computational complexity and human effort of developing a three-dimensional model with the same level of detail.

The various types of maps that may be used include:

- Bump
- Clip
- Displacement
- Environment (reflection)
- Image
- Normal
- Projection
- Shadow
- Specularity
- Texture
- Transparency
- UV
- Weight

*Compare* **mipmap.**

**maquette** *n.* A small preliminary model, produced either as a proof of concept for review and approval before the construction of the full scale object or as the basis of a digital model. When used as the basis of a digital model, the physical maquette is digitized in three dimensions to produce electronic coordinates that are used to generate a 3-D digital model. [French for *model.* From the Italian *macchietta*, meaning sketch; from the Latin *macula*, meaning spot.] *Compare* **character design.**

**MAR** ABBR. *n. See* **modified aspect ratio.**

**MARC** ABBR. *n.* A standardized method of representing and exchanging bibliographic information, formalized as ISO 2709. Used extensively by libraries and archives to catalog their works. The most recent version, MARC 21, was issued in 2000. The MARC Web site is www.loc.gov/marc.

**USAGE:** May be prefixed with a country designation to identify a national variant of the generic MARC system, such as USMARC used within the U.S.

[An acronym of *MAchine-Readable Cataloging*. Developed by systems analyst Henriette Avram in the late 1960s while working for the Library of Congress.]

**margin** BUSINESS *n.* The difference between the cost and the selling price of an item or income and expense; profit margin. Each project has its own margin. Together, these individual margins combing into an organization's margin. Contemporary theatrical margins are negative, on average, but are offset by the occasional hit and revenue from ancillary markets — hopefully leading to an overall positive margin for the entities involved.

**marginal picture** BUSINESS *n.* **1.** A work that is neither a major financial success nor a failure. **2.** A work of indifferent quality. *Compare* **[1]flop; hit.**

**mark** *n.* **1.** The crack of the clapsticks that creates a sync mark used to synchronize image and sound in double-system recording. **2.** A place where an actor is supposed to sit or stand, pass over while moving, or end up at when a move is finished. Such marks are established during blocking and ensure proper lighting, focus, and framing. **3.** Something placed on the floor such as a piece of tape, a small sandbag, etc. to indicate where an actor should stand. *Compare* **hardmark.**

**mark-in/mark-out points** *n.* The beginning and end frames of the material being added to a video program during editing, generally identified by the time code addresses of the first and last frames of the clip and recorded as part of an edit decision list. *Compare* **in/out points; record-in/record-out points.**

**mark it** *phr.* An instruction to the camera assistant to mark the beginning of the take with the clapsticks and slate. Called out by the director, AD, or camera operator (depending on the etiquette of the production) once both sound and camera have come up to speed. When shooting single-system sound (generally sound recorded to videotape) or MOS, only the camera need come up to speed before the shot is marked. Once the camera assistant marks the shot, the set is ready for the call to "action." *Also* **slate it; stick it; sticks in.** *See* **marker.** *Compare* **second clap; second sticks.**

**marker** *n.* **1.** The camera slate and clapsticks. ➢ *phr.* **2.** A request that the shot be slated and marked for later sound synchronization. *See* **mark it.** *Compare* **second clap; second sticks.**

**marker light** *n.* A small light mounted inside a camera and situated so it can shine through a hole or notch in the aperture plate and expose a portion of a film frame. The marker light flashes at the same instant a sync beep is recorded by the sound equipment, allowing re-synching of double-system sound in post-production without having to rely on clapsticks.

**market** *n.* **1.** A discrete segment of a territory. Markets are often major cities and their surrounding areas, as opposed to a country/territory which may contain many markets. For example, in the U.S., television markets consist of non-overlapping sets of contiguous counties grouped according to the population density. **2.** A particular distribution channel. For instance, home entertainment is a different market from theatrical exhibition. Within the home entertainment market, sales for rental and direct sales to the consumer (sell through) may be different markets. VHS, VCD, and DVD also may be considered different markets. The major markets generally include: theatrical, home entertainment, television, Internet, and non-theatrical. **3.** The collection of all potential or actual consumers for a particular good or service. **4.** A media sales convention. *See* **film market; television market.** *Compare* **DMA; festival; window.**

**market-by-market buy** *n.* Purchasing commercial air time one station or market at a time, rather than making a national purchase through a network. *Compare* **local advertising; network buy.**

**market cleavage** *n. See* **market segmentation.**

**market identity; market role** ACADEMIC *n.* The public perception of how a particular distributor, exhibitor, television network, etc. compares with its peers.

The most obvious stratification in motion picture market identity is between a major film distributor and an independent or art house film distributor (when, in fact, they may both be owned by the same corporate entity). The market identity of the firm distributing a film (or the theater in which it plays) can impact the public's pre-conceived impression of the film being distributed, and therefore influence its actual box office performance.

*Compare* **house hook.**

**market research** BUSINESS *n.* The process of gathering, analyzing, and interpreting information about a market; about a product or service to be offered for sale in that market; and about the past, present, and potential customers for the product or service.

**market saturation** BUSINESS *n.* When additional amounts of a product cannot be sold unless market conditions change (population increases, income levels increase, prior purchases become obsolete, a competitor loses market share or leaves the market, etc). *Compare* **intensive distribution.**

**market segmentation** BUSINESS *n.* The division of a market into separate categories, generally according to location and population demographics or psychographics. Each market segment may be approached with different products or different strategies for promoting the same product according to the segment's unique needs or interests. To justify individual marketing attention, a market segment should possess four general characteristics: accessibility, measurability, substantiality, and uniqueness.

Common forms of market segmentation include:

- Age and life-cycle segmentation based on consumer age or stage of life;
- Behavioral segmentation based on consumer attitude toward, knowledge of, response to, or use of a product;
- Benefit segmentation based on the benefits that a consumer expects from a product;
- Demographic segmentation based on consumer demographic values, such as age, sex, race, religion, nationality, family situation, education, occupation, income, etc.;
- Gender segmentation based on sex;
- Geographic segmentation based on existing geographical boundaries such as nations, states, regions, counties, cities, or neighborhoods;
- Income segmentation based on personal or family income;
- Intermarket segmentation combining like consumers from different countries;
- Occasion segmentation based on when consumers think of buying, actually buy, or actually use a product; and
- Psychographic segmentation based on lifestyle, personality characteristics, or social class.

*Also* **age and life-cycle segmentation; market cleavage.** *Compare* **segment marketing.**

**market share** BUSINESS *n.* The ratio of sales to the total market. For example, the box office sales earned by films from one distributor, divided by the total box office sales for the entire market during the same period. *Also* **share of market.**

**marketable title** LEGAL *n. See* **clear title.** *Compare* **bad title; clear title; just title.**

**marketing** BUSINESS *n.* Advertising, promotional, and sales techniques and activities used to attract and persuade consumers.

**USAGE:** There are those who draw a distinction between *marketing* and *advertising*, where marketing involves research, analysis, and the development of a strategic vision while advertising involves the creative expression of that vision and its delivery to the consuming public.

*See* **marketing department.**

**marketing campaign** BUSINESS *n.* A series of related promotional activities designed to raise public awareness and carried out according to a plan; the materials prepared as part of the campaign; the plan for the campaign. For example, the promotional campaign for a motion picture may include an advertising campaign (itself made up of teaser ads, movie trailers, television ads, posters, and newspaper ads) along with other promotional activities such as press junkets, publicity tours, word-of-mouth screenings, cross-promotions, marketing tie-ins, etc. *Also* **publicity campaign.** *See* **ad campaign; promotional activities.**

**marketing communications mix** BUSINESS *n.* The relative amounts of advertising, personal selling, sales promotion, publicity, and public relations employed to achieve one's advertising and marketing goals. *Also* **promotion mix.**

**marketing department** BUSINESS *n.* The people who prepare or oversee the production of the marketing materials that promote the audiovisual works produced or distributed by a studio or production company. *See* **marketing.**

**marketing mix** BUSINESS *n.* The combination of controllable factors of product, price, place (location), and promotion (advertising and marketing) that is employed to meet an organization's sales goals for a particular market.

**marketing strategy; marketing plan** BUSINESS *n.* The overall approach taken to achieve marketing goals. *Also* **action plan; marketing plan.** *Compare* **release strategy.**

**marketing tie-in** BUSINESS *n. Also* **advertising tie-in.**

**marks** *phr.* An instruction (from the director, AD, camera operator, etc.) to place a visible object (a piece of tape, a small sandbag, etc.) on the floor to provide a physical reference point for an actor during a shot. When this is called out, a member of the camera crew will generally step forward to provide the requested mark.

**maroon; ground ~** *n.* A large pyrotechnic device used to simulate the effect of a high-powered explosive shell.

**marquee** *n.* The sign in front of a theater announcing the names of the attractions (generally feature films) and occasionally their stars, often projecting out over the entrance. [From the French *marquise*, from the Old French *marchis*, from *marche*, meaning border or border country.]

**The marquee of the Times Theatre in Danville, Illinois, c. 1998 (photograph by Don Gardner).**

**marquee value** *n. Also* **drawing power.** *See* **box office appeal.** *Compare* **E-Score; TVQ.**

**married print** *n.* [So called because the edited picture and optical sound are "wed" together on the same piece of film stock.] *See* **composite print.** *Compare* **answer print.**

**marry** *v.* To print sync sound and picture on the same strip of film or tape.

**marry-up** *v.* To join together various elements to create a composite image.

**Martin de Porres** *n.* The patron saint of Peruvian television in recognition of his many miraculous appearance during his life to people as far afield as China, Africa, Algeria, and Japan as if by divine projection or broadcast, despite the fact that he never left the vicinity of his birthplace, Lima, Peru. Martin de Porres was the illegitimate son of a Spanish nobleman and a freed Black slave. He became the first Black person to be admitted to the Dominican order and the first Black American saint. *Compare* **Archangel Gabriel; St. Clare of Assisi.**

**martini is up** *phr.* Called out by the AD to indicate that the next shot will be the martini (last) shot.

**martini shot** *n.* The last shot of the day. [A play on words implying after this shot, the crew can go out for drinks (the next shot will be in a glass).] *Also* **window shot; wrap shot.** *Compare* **Abby Singer.**

**Marxism; Marxist theory** ACADEMIC *n.* A theory of filmmaking typified by Sergei Eisenstein's theory of montage collision. Each successive shot, and building from there, each successive scene and sequence, is structured like a Marxist dialectical thesis and antithesis — one in opposition to the other, creating a synthesis of the whole that is greater than the sum of its parts. The effect must be synchronic and immediate, not diachronic and sequential, affecting the viewer both emotionally and intellectually.

**Marxist criticism** ACADEMIC *n.* An approach to filmic criticism that focuses on the class issues embodied in the work's narrative and the economic conditions of its production. As with political Marxism, Marxist criticism may also decry the fact that control of the means of production is in the hands of the power elite. *Compare* **dialectic.**

**Marxist theory** ACADEMIC *n. See* **Marxism.**

**mashup** *n.* A new work created by combining elements from two or more independent (and usually contrasting) works.

Mashups are often created by someone other than the originators of the source material and began in the music world where individuals used digital mixing tools to combine the instrumentals from one song with the vocals from another. With audiovisual works, one usually combines clips from different works, edited together to make them seem to be part of the same work. Amateur video mashups are popular fodder for video sharing sites such as YouTube. *Dead Men Don't Wear Plaid* (1982) was a cinematic mashup combining clips from films of the 1940s and 1950s with new footage to create a spoof of the hard-boiled detective genre involving a secret cheese recipe. The recurring "Fun with Real Audio" segments on *Saturday Night Live* (1975–) are mashups that juxtapose audio from various sources with contrasting animation while *What's Up, Tiger Lily?* (1966) is a mashup of the Japanese film *Kokusai himitsu keisatsu: Kagi no kagi* (*International Secret Police: Key of Keys*, 1965) with an English dialogue track that changes the plot to revolve around a secret egg salad recipe.

[Jamaican Creole. Clipped from *mash it up*, meaning to destroy.]

**mask** *n.* **1.** The black border surrounding a theatrical motion picture screen. The border can be adjusted within certain limits (sides in/out, top and bottom up/down) to accommodate movies with different aspect ratios, making the screen fit the image. **2.** A matte that creates an image with a specific shape (such as simulating the view through binoculars) or aspect ratio (such as the image mask in a camera, printer, or projector aperture plate). **3.** A matte used in the creation of a composite image. ➢ *v.* **4.** To crop an image. **5.** To obscure something, such as bleeping out profanity or pixelating nudity in a television broadcast. **6.** To obscure another actor unintentionally. *Compare* **aperture plate; matte.**

**masking** *n.* **1.** A subjective phenomenon where the presence of one sound will inhibit the ability to hear another sound. This can be used to hide an unwanted sound that cannot be removed from a recording by distracting the listener with an additional sound. **2.** Applying a mask to an image, often to limit the area affected by an image manipulation (color correction, contrast adjustment, etc.) or to cut out or obscure a portion of an image as part of the compositing process. **3. integral ~ :** Color tint added directly to the dye layers of intermediate film stocks to compensate for the natural color-bias of the dyes used in color film. **4. projection ~ :** Surrounding a theatrical motion picture screen with a black border to frame the target area for the projected image.

**mason line** *n.* Lightweight (#4) white nylon rope. Mason line will not stretch under normal use. [After its common use by masons.] *Compare* **baling wire; sash cord; trick line.**

**mass advertising campaign** *n.* An ad campaign delivered through the mass media, intended to deliver the same advertising message to a large audience at the same time.

**mass appeal** *n.* The characteristics of a work that make it attractive to vast audiences, crossing nearly all demographic and psychographic boundaries.

**mass audience** *n.* A large audience to which a work is marketed or to which it appeals.

**mass communication** *n.* The distribution of the same message to many people simultaneously, regardless of the media employed or the message delivered.

**mass marketing** *n.* The methods employed to sell high volumes to large audiences. Only products with mass appeal are suitable for mass marketing.

**mass media** *n.* Channels of communication through which messages flow primarily in one direction, produced by a few for consumption by many people, including motion pictures, television, newspapers, and magazines. *Compare* **face-to-face communication.**

**master** *n.* **1.** A master shot. **2.** An edited work; an edit master or video master. **3.** A completely synched, edited, and mixed soundtrack, ready for transfer to the final release format; a print master. **4.** A positive film print produced as an intermediate step in the film duplicating process; a print master. **5.** The original material shot by a video camera. **6.** The media containing the original material to be duplicated is a mass reproduction process, such as the creation of release film prints, VHS videotapes, DVD discs, etc. **7.** One device that controls another (called the slave) either by mechanically linking their motors or by using a common reference signal such as when a camera controls a sound recorder's speed using cable sync. In a computer system with a redundant backup drive, the primary drive is the master. All data written to the master are also written to the secondary drive, which acts as a slave to the master drive.

**USAGE:** Some consider the terms *master/slave* to be socially insensitive, but so far no generally accepted alternative has been developed.

*Compare* **glass master; slave; submaster.**

**master agreement** LEGAL *n.* A license agreement covering the exhibition of a single work at multiple theaters, such as an entire theater circuit. The major U.S. studios may tend to sign individual contracts for each theater in a circuit rather than use a master agreement as a holdover from the *Paramount Decree*. *Also* **blanket agreement.**

**master antenna television; MATV** *n.* A local cable television system that uses a central antenna to receive television broadcasts that are then distributed via wire throughout a multiple dwelling complex such as an apartment complex, hotel, etc. *Compare* **communal system; satellite master antenna television.**

**master clock** *n.* A clock signal sent from a central master device to all connected slave devices. *Also* **clock reference.** *Compare* **house sync; reference source; self-clocking; sync reference.**

**master deck** *n.* The machine that records the edited footage output by the editing controller. *Compare* **source deck.**

**master dupe; ~ negative; master duplicate negative** *n. See* **fine-grain dupe.**

**master fine-grain** *n. See* **fine-grain master positive.**

**master headend** *n.* A cable television system headend that collects television program material from various sources by satellite, microwave, fiber, and other means, and distributes this material to distribution hubs in the same metropolitan or regional area. A master headend may also perform the functions of a distribution hub for customers in its own immediate area. *Compare* **distribution hub; headend.**

**master key** *n.* Bolt cutters, after their ability to open most any padlock.

**master log** *n.* The written record of all of the audiovisual materials produced for or associated with a particular project, including negatives, workprints, videotapes, audio materials, etc.

**master-matching; matching** *n. See* **conforming.**

**master monitor** *n.* The monitor in a television studio control room that shows the final signal as it will be broadcast. *Also* **actual monitor; line monitor.**

**master negative** *n.* **1.** A fine-grain duplicate negative. **2.** *obs.* The copper negative mold (matrix) produced from a wax disc audio recording.

During the early Sound Era (c. 1930), production sound was recorded onto wax discs. Even after the introduction of optical recording, wax discs continued to be used as backups and to provide on-set playback (since one could not play back the optical film until it had be processed at a lab). Once the original wax disc had been cut, one side was coated in graphite powder and electroplated in copper, producing the master negative disc from which all other copies of the recording would ultimately be produced.

*Compare* **mother; stamper.**

**master positive** *n. See* **fine-grain master positive; interpositive.**

**master print** *n. See* **fine-grain master positive.**

**Master Program Guide** *n. See* **MPG.**

**master scene** *n. See* **master shot.**

**master-scene script** *n.* The version of a screenplay developed by the author, before it is modified by the director, producer, et al to turn it into a shooting script. The master-scene script generally does not include camera angles and other production-related notes. *Also* **master script.** *Compare* **shooting script.**

**master-scene technique** *n.* The traditional Hollywood filming technique that begins with a master shot of an entire scene in one take and then proceeds to individual medium or closer shots of selected segments of the action included in the master shot. The additional shots beyond the master are called *coverage*. In a multi-camera production, the master shot and coverage may be photographed simultaneously. *Also* **master-shot technique.** *Compare* **single-shot technique.**

**master script** *n. See* **master-scene script; shooting script.**

**master shot; master** *n.* An entire scene filmed start to finish in a continuous, often static, shot. Alternatively, one may film the bulk of the scene (rather than the entire scene) in the master, relying on coverage shots to fill in any gaps.

Masters are generally framed as a wide shot to reduce the need for camera movement. The master is usually filmed first, and subsequent shots (coverage) are staged to match the master. In the final film, the master is generally intercut with close-ups, reaction shots, point-of-view shots, cutaways, etc.

Non-static masters limit later editing flexibility, and therefore require more careful planning. It is possible to shoot a scene without a master shot, but this requires additional up-front planning to ensure that sufficient material is available during editing.

**USAGE:** *Master shot* may be used synonymously with *establishing shot*, though they are technically not the same thing.

*Also* **master scene; master take.** *Compare* **establishing shot.**

**master-shot technique** *n. See* **master-scene technique.**

**master sound track** *n. See* **final mix; magnetic master.**

**master take** *n. See* **master shot.**

**master use license** LEGAL *n.* The permission obtained to use previously recorded music in an audiovisual work. *Also* **performance license.** *Compare* **mechanical license; music clearance; synchronization license.**

**mastering** *n. See* **feature mastering; HD mastering.** *Compare* **premastering.**

**mastering code** *n.* A four-character SID code visibly embedded in an optical digital disc (CD or DVD) to identify all discs mastered or replicated by a particular optical disc production facility. Mastering codes are introduced by the letters "IFPI" and appear in the outer ring on the data side of the disc. They were developed by the International Federation of the Phonographic Industry (IFPI) and Philips Electronics in 1994. Missing or obliterated SID codes are a common sign of a pirate disc. *See* **SID.** *Compare* **mould code.**

**mat.** ABBR. *n. See* **matinée.**

**match-action cut** *n.* Two similarly composed shots that are edited together so that the action in the first shot is continued in the next.

If the two shots are from the same scene, a match-action cut may be accomplished by filming the shots separately but repeating the action at the end of the first shot during the beginning of the second shot or by filming simultaneously with two or more cameras. The shots used in a match-action cut must have sufficiently different composition or a jump cut will result. The scene from *North by Northwest* (1959) where Eva Marie Saint is hanging off Mount Rushmore when she is pulled to safety and into the upper birth of a Pullman car by Cary Grant is a match-action cut that links shots from two different scenes.

*See* **match cut.** *Compare* **match-image cut.**

**match cut** *n.* **1.** Two similarly composed shots that are edited together.

Generally, match cuts must be planned in advance to ensure that their composition or action match sufficiently. The transition from the Paramount studio mountain logo to the jungle mountain in the opening scene of *Raiders of the Lost Ark* (1981) matches image composition. The scene from *North by Northwest* (1959) where Eva Marie Saint is hanging off Mount Rushmore when she is pulled to safety and into the upper birth of a Pullman car by Cary Grant matches action.

**2.** A cut that shows continuity of action by showing the start of the action in one shot and the follow-through in the next. *Also* **form cut.** *See* **match-action cut; match-image cut.** *Compare* **cutting on action.**

**match dissolve** *n.* A match cut bridged by a dissolve.

Match dissolves may be used to mask a change in time or location. In older horror films, a series of match dissolves were often used to create the transformation from Dr. Jekyll to Mr. Hyde or to and from the wolf man.

Another type of match dissolve begins with the outgoing shot focusing on a significant image, perhaps by zooming in on it, and finishes with the incoming shot focusing on the same image, but at a different time, or a very similar image, but at a different place. The dissolve blends the incoming and outgoing image, hiding the cut between the two. The incoming shot may then zoom back out to reveal that the scene has changed.

**match frame** *n.* The process in a digital non-linear editing system of opening the original video or audio clip from which the currently selected video or audio element on the editing timeline was taken. The original, or master clip is automatically loaded into the viewer, or source window and positioned at the selected frame.

**match-image cut** *n.* Two similarly composed shots that are edited together, generally linking two different scenes. Match cuts must be planned in advance to ensure that their composition match sufficiently. For example, the transition from the Paramount studio mountain logo to the jungle mountain in the opening scene of *Raiders of the Lost Ark* (1981) is a match-image cut. *See* **match cut.** *Compare* **match-action cut.**

**match line** *n. See* **registration line.**

**matched 30** *n. obs.* Two sets of piggyback commercials (two 30-second spots from each of two different advertisers aired with the purchase of a single 60-second commercial time slot by each advertiser) where the two advertisers agree to have their 30-second spots share the same time slots. For example, one commercial from each advertiser could air during a single 60-second slot at the beginning of a program while one commercial from each advertiser then airs during a second 60-second slot at the end of the program. *Compare* **split 30.**

**matchination** *n.* A digital visual effects process that allows animators to create an actor with both live-action and CG body parts that are combined so that the composite creation looks natural.

The process begins with live action footage of an actor. Electronic motion capture is used to convert the actor's movements into 3-dimensional coordinates that can be used to animate a computer-generated "digital double" of the actor. The animators use a rotoscoping rig to fine-tune the CG animation until there is a perfect blend of CG and live-action. The digital double can then be modified to create a look or movement that is impossible to achieve with the live actor.

[A blend of *matching* and *animation*. Coined by ILM animators during their postproduction work on *Terminator 3: Rise of the Machines* (2003).]

**matching** *n. See* **conforming.**

**matching action** *n.* The process of editing shots so that the action in one shot blends into the action of the next. This can be accomplished by using overlapping action between the shots or by using a match-action cut. *Compare* **cutting on action; invisible editing.**

**matching direction** *n. See* **180° rule.**

**matchmove** *v.* To analyze footage (film or video) shot by traditional means to determine the movements of the camera and image subjects so that the live footage can be combined with computer-generated animation.

**Material Exchange Format** *n. See* **MXF.**

**matinée; matinee** *n.* A movie showtime during the day, usually the afternoon. [French. From *matin*, meaning morning.] *Also* **mat.**

**matrix** *n.* **1.** A master negative used in the production of phonographic discs. **2.** A gelatin relief used in imbibition printing to produce full color film prints. **3.** One of the three color-sensitive emulsion layers in modern color film. **4.** A switch that interconnects multiple input and output channels so that any input can be sent to any combination of outputs.

**matrix number** *n.* An optical disc manufacturer's private identification logos or numbers etched into the outer ring of the glass master from

which subsequent copies are made. The matrix number is visible without magnification on the data side of a CD or DVD. *Also* **ID band number.**

**matrix sound** *n.* A recording format with fewer tracks than speaker channels.

The original speaker channels are mixed at specific amplitudes and phases to form a reduced number of recoding tracks. A reverse process can be used to extract the original speaker channels or the combined tracks can be played out directly. For example, separate left, center, right, and surround speaker channels can be combined to produce two stereo channels. This matrix sound can be played back directly as a two channel stereo mix or decoded and played back as a four channel surround mix.

*Compare* **[2]direct sound.**

**matrix surround sound** *n.* An encoding process that allows surround sound (typically 5.1 surround) to be delivered over a 2-channel transmission system. The matrix is designed so that a 5.1 surround receiver with the proper matrix decoding equipment can play back the surround sound program while a standard 2-channel receiver can play back the same sound signal in 2-channel stereo. *Compare* **discrete sound channels.**

**matrix switch** *n.* An electronic device with multiple input and output channels and the ability to route any input to any combination of output channels without re-cabling. *Also* **routing switcher.** *Compare* **router.**

**matrix time code** *n. See* **AatonCode.**

**matte; hold-out ~** *n.* **1.** An object that obstructs a portion of a photographic image.

The most common type of matte is one that changes the shape of an image — generally cropping it horizontally or vertically to achieve a certain aspect ratio. Mattes may also be used to frame an image in a shape to simulate an obstructed view, such as through a keyhole or binoculars.

Composite image mattes are generally used in complementary pairs. The first matte is used when exposing image *Y* and blocks out the area that will be occupied by image *X*. The second matte is used when exposing image *X* on the same film that already contains image *Y*. It blocks out everything *except* the area occupied by *X*, so image *X* and *Y* do not overlap each other. (If the mattes are not precisely registered, there could be bleeding: a slight border around the matte line — a black border if the opening in the second matte was too small, a double exposed border if the opening in the second matte was too large.)

Mattes may be used during photography for in-camera effects, during optical printing, or during digital compositing (where they are simulated electronically). Mattes also block out the unused portion of a letterbox or pillar-box video image. Traveling mattes are perhaps the most complex type of matte shot since the shape of the matte changes from one frame to the next.

Composite image mattes are generally named according to the portion of the image that the matte does not block.

- **Foreground matte:** The background area is opaque (or blocked off in some other way), while the foreground area is clear (or allowed to carry through to the final image). Foreground mattes are also known as the action matte, burn-in matte, cover matte, female matte, matte master, or printing matte.
- **Background matte:** The background area is clear (or allowed to carry through to the final image), while the foreground area is opaque (or blocked off in some other way). Background mattes are also known as the hold-out matte or male matte.

**2.** The background painting or other image that is introduced into a composite. *Compare* **key.**

**matte artist** *n.* One who creates the artwork that is incorporated into an audiovisual work with a matte shot or image composite. Traditionally, matte artists painted their images on sheets of glass. Contemporary matte artists typically use computers to produce their matte "paintings." *Also* **matte painter.**

**matte bleed** *n.* An undesired image defect found around the edges of a poorly registered matte that makes the matting obvious to the viewer. Caused when material from the foreground or background plate that should have been cut off by the matte appears as a halo or line along the edge of the matte image. Alternatively, if the foreground image does not align with the background matte, then a black line may appear along part of the matte edge where the background was cut off but no foreground image was added back in. Often the foreground and background will overlap along the edge opposite such a black band, resulting in a complementary band of double exposure. *Also* **bleeding.** *Compare* **fringing.**

**matte box** *n.* An open metal framework with integrated filter holders and an attachment point for a lens sunshade. It is attached in front of the camera lens, generally by sliding it onto two vertical rods mounted on arms that extend from the front of the camera on either side of the lens. The matte box can hold square glass filters for color correction or in-camera effects, or opaque masks for matte shots such as binoculars and split screens. *Also* **effects box; flop-over box.**

**A typical 35mm camera matte box (courtesy ARRI Group, www.arri.com).**

**matte department** *n.* The people responsible for the creation of mattes for special and visual effects.

**matte line** *n.* **1.** The boundary between separate images joined together in a composite shot. If image and mask registration is not perfect, the matte line may be visible, ruining the effect. Blurring or blending the matte line may help hide imperfections. **2.** The demarcation line separating the portion of an image that will be kept in a composite shot from the portion of the image that will be removed. *Also* **blend line.**

**matte master** *n. See* **foreground matte.**

**matte painter** *n. See* **matte artist.**

**matte painting** *n.* An image that is combined with other visual elements as part of a matte shot. Originally, matte paintings were made on sheets of glass. This allowed the painting to act as its own matte, obscuring the areas covered in paint and allowing another image to show through the clear areas. The current trend is to produce matte paintings using a computer, and to composite the painting with additional visual elements electronically.

**matte pass** *n.* In multi-pass motion control photography, the sequence that records the traveling matte using high-contrast film and appropriate lighting. The camera follows the exact same path as in the beauty pass. If a miniature includes integrated lighting, there is often a separate light pass. If the matte is to be extracted electronically rather than optically, then a separate matte pass may not be necessary. Instead, it may be possible to extract an acceptable matte from the beauty pass. Of course, if there is any question, it is safer to perform the matte pass in case it might be needed during compositing. *Compare* **beauty pass; light pass.**

**matte photography** *n.* The process of producing a matte shot.

**matte shot** *n.* A double exposure where only part of the frame is exposed in each pass. Special masks block off a portion of the frame during each exposure. If one mask is the exact inverse of the other, then two (or more) shots can be joined into one. This split-screen technique was used in *The Parent Trap* (1961), allowing Hayley Mills to play twin sisters appearing on screen at the same time. In motion control model

photography, as used in *Star Wars* (1977), the matte is photographed on a separate piece of film in a chromakey process and later used as a mask in an optical matte shot. Matte shots may also be produced as digital composites.

**Matthellini clamp** *n.* The trade name for Matthews Studio Equipment's variation on the Cardellini clamp. *See* **Cardellini clamp.**

**Matthpole** *n.* The trade name for a locking extension bar that is held in place by the tension between two opposite surfaces. Designed to be set vertically between floor and ceiling to hold lightweight backdrops attached with pipe clamps, they may also be set horizontally between two walls to hold small lights.

***Left:*** **Matthellini clamps.** ***Right:*** **A selection of Matthpoles (courtesy Matthews Studio Equipment, www.msegrip.com).**

**matting** *n. See* **compositing.**

**Mature** *n. See* **M.**

**MATV** ABBR. *n. See* **master antenna television.** *Compare* **SMATV.**

**maxi-brute** *n.* A light fixture that contains nine 1K (1,000-watt) PAR 64 lights arranged in a grid of three rows of three each. *See* **nine-light.** *Compare* **mini-brute.**

**maximum aperture** *n.* The largest opening possible for a lens diaphragm; the lens setting that admits the most light and defines the lowest possible *f*-stop setting for the lens.

**maximum density** *n. See* **D-max.**

**maximum output level; MOL** *n.* In general, the output signal level that delivers approximately 3 percent harmonic distortion at low frequencies and 3 percent intermodulation distortion at high frequencies. As the output level increases from the MOL, distortion increases rapidly.

MOL also applies to a specification for analog magnetic tape. The MOL for a tape is frequency-dependent (all magnetic tape saturates faster at higher frequencies) and speed-sensitive (as the recording speed is slowed, the distortion point is lowered).

**maybe** *n. See* **consider.**

**mazel tov** *n.* Congratulations, best wishes: *Mazel tov on your ratings.* OR *Mazel tov! I hear your film just broke $100 million at the box office.* [Yiddish. From the Hebrew *mazal tob*, meaning good luck.]

**MBC** ABBR. *n. See* **Museum of Broadcast Communications.**

**Mbps; Mb/s; megabits per second** *n. See* **bits per second.**

**MCA** ABBR. *n. obs.* The talent agency founded by Jules C. Stein in 1924 that purchased Universal Studios in 1959 under the leadership of Lew Wasserman, creating MCA/Universal. [An initialism of *Music Corporation of America, Inc.*]

**MCA-I** ABBR. *n.* A professional association serving individuals working in, and companies supplying products and services to, the nonbroadcast video communications industry. Originally established as the International Industrial Television Association in 1973 with the merger of the Industrial Television Society (ITS) and the National industrial Television Association (NITA). In 1978, the organization changed its name to the International Television Association (ITVA). When the Association reorganized as the MCA-I, several of the local chapters split off, becoming independent organizations operating under their ITVA chapter names. Thus, ITVA chapters still exist even though the ITVA does not. The MCA-I Web site is www.mca-i.org. [An initialism of *Media Communications Association-International.*] *Also* **ITVA.**

**MCA/Universal** *n. obs.* A media conglomerate formed from the December, 1958 acquisition of the Universal City Studio lot by the Music Corporation of America (MCA) under the leadership of Lew Wasserman. Universal Pictures leased the Universal City lot from MCA/Universal until the two companies merged in 1962. In 1964, the Universal Studios Tour was established, later expanded into a full theme park. In 1991, Matsushita Electrical Industrial Co., Ltd. purchased MCA/Universal and then sold it to The Seagram Company Ltd. in June of 1995. On December 10, 1996, MCA/Universal was renamed Universal Studios. In 2003, Universal Studios was acquired by GE and merged with GE's NBC division to create NBC/Universal.

**McGuffin** *n. See* **MacGuffin.**

**MCPC** ABBR. *n.* Multiple Channels Per Carrier.

**MCPS-PRS Alliance** ABBR. *n.* An operational alliance of the Mechanical Copyright Protection Society and the Performing Rights Society established in 1997 to administer music royalty collections in the U.K. The MCPS collects license fees from music recordings on CDs, DVDs, television, broadcast, and online while the PRS collects license fees for public performances that take place outside the home. The MCPS-PRS Web site is www.mcps-prs-alliance.co.uk. [An initialism of *Mechanical Copyright Protection Society-Performing Rights Society Alliance.*] *Compare* **collection society; performing rights organization.**

**MCS** ABBR. *n. See* **medium close-up.**

**MCU** ABBR. *n. See* **medium close-up.** *Compare* **script abbreviation.**

**MDD** ABBR. *n. See* **metadata dictionary.**

**MDF** ABBR. *n.* A low cost type of plywood commonly used in set construction. [An initialism of *Medium Density Fiberboard.*]

**[1]MDS** ABBR. *n.* A one-way broadcast service that uses microwave frequencies (2.15–2.16 GHz) from a fixed station to transmit to multiple receiving facilities located at fixed points. Unlike conventional broadcast stations whose transmissions are received universally, MDS programming is designed to reach only those who have opted to subscribe to the service. An MDS broadcaster may act as a common carrier, providing access to non-affiliated programmers, or as a non-common carrier, carrying its own schedule of programming. [An initialism of *Multipoint Distribution Service.*] *See* **wireless cable.** *Compare* **MMDS.**

**[2]MDS** ABBR. *n.* The component of the MPEG-7 standard that defines XML-syntax structures that can be used to describe and annotate visual, audio, or generic multimedia content. MDS structures are defined using the MPEG-7 Description Definition Language (DDL) and are used to facilitate indexing, searching, and filtering multimedia content. [An initialism of *Multimedia Description Scheme.*] *Compare* **DDL; DMS.**

**MDU** ABBR. *n. See* **multiple dwelling unit.**

**ME; M&E** ABBR. *n. See* **media and entertainment; music and effects.**

**ME-SECAM** ABBR. *n.* A variant of the SECAM broadcast video standard used in countries with 60 Hz AC current (similar to that found in North America) rather than the 50 Hz AC current upon which SECAM was originally based. This results in 29.97 frames (59.94 fields) per second for ME-SECAM as opposed to the 25 frames (50 fields) per second common to standard SECAM. To compensate for the higher frame rate without significantly increasing the video bandwidth, the number of scan lines is reduced to 525 from SECAM's 625. [An acronym of *Middle East-SECAM*.] *Compare* **SECAM.**

**me-tooism** *n.* The tendency for the industry to follow a success with a string of imitations hoping to capitalize on the earlier success.

**meal penalty** *n.* A scheduling situation where a member of a production team is required to work for an extended period of time without a meal break and is therefore due bonus pay as both compensation for working without a break and as a financial incentive for producers to provide regular meal breaks. The specific number of hours between meal breaks and the bonus pay due for not providing them is a negotiated point included in most guild and union contracts. *Compare* **extension; forced call; grace; night premium; premium overtime.**

**mean time to repair; MTTR** *n.* The average elapsed time from the moment a loss of service is detected up to the moment the service is fully restored.

**measles** *n. See* **microspots.**

**measurability** *n. See* **market segmentation.**

**measure** *n.* The space between two bar lines in music notation, suggesting a unit of time. Measured music has sections with a well-defined meter, and which can be easily notated within bar lines. Typical of almost all western music of the past five hundred years. *Also* **bar.**

**measurement; ~ period** *n.* A period of time, or window, during which broadcast ratings information is gathered for a particular program, ranging from a day to the complete run of an episodic program encompassing many seasons and spanning several years. [Used principally by Nielsen Media Research in their television ratings reports.]

**meat axe** *n.* **1.** A grip equipment arm with a 2½" grip head on one end and a C clamp on the other, allowing the meat axe to attach to the hand rail of a studio catwalk or lighting grid. Once in place, the meat axe has a central pivot point to adjust the position of the attached equipment. **2.** A flag attached to the end of a long pole. **3.** A flag rotated 90° from the standard orientation so the long edge runs horizontally. *Compare* **bazooka.**

***Left:*** **A meat axe (definition 1) attached to a pipe and holding a flag.** ***Right:*** **A 24-inch × 48-inch meat axe (definition 3) (courtesy Matthews Studio Equipment, www.msegrip.com).**

**meat puppet** SLANG *n.* An epithet for an on-air newscaster (male or female) who is not particularly bright or creative.

**USAGE:** Since this is both demeaning in its own right and a euphemism for either a penis or a prostitute, this term should be used with extreme caution.

[After the fact that many newscasters only read what someone else has written, acting much like a living puppet speaking with someone else's voice.]

**mecha** *n.* A type of science fiction anime that features highly advanced autonomous machines (fighting robots) or battle suits that are well beyond the limits of contemporary technology. For example, the Autobots and Decepticons (collectively, the Transformers) or the Zoids (based on a line of popular toys from Tomy).

**mechanical decay** *n.* An unwanted change in the physical structure of archival materials caused by environmental changes (especially variation in and improper levels of temperature and relative humidity) or physical damage (such as chipping, cracking, abrasion, etc.). *Compare* **biological decay; chemical decay.**

**mechanical effects; mechanical special effects** *n.* Special effects achieved through practical or mechanical means. These may be full scale and used on set with the live actors or miniatures used with scale models. Atmospheric effects (rain, fog, snow, wind, etc.) and pyrotechnics (fire, explosions, gun shots and bullet hits, etc.) are the most common types of mechanical effects. *See* **physical effects; practical effects.** *Compare* **digital effects; visual effects.**

**mechanical laugh track** *n. See* **laugh track.**

**mechanical license** LEGAL *n.* A contract granting one the right to reproduce and distribute copyrighted music. *Compare* **master use license; music clearance; synchronization license.**

**mechanical makeup effects** *n. See* **makeup effects.**

**mechanical reproduction** LEGAL *n.* **1.** A copy of a work made by physical means. **2.** The process of producing such copies. *Compare* **electrical reproduction.**

**mechanical rights** LEGAL *n.* The legal privilege to reproduce and distribute copyrighted material, most often applied to music. Required for theatrical and home entertainment distribution, but not applicable to broadcast. *Compare* **music clearance; performance rights; synchronization rights.**

**mechanical royalties** BUSINESS *n.* The monies paid for the mechanical rights, usually paid on a per-copy basis.

**mechanical special effects** *n. See* **mechanical effects.**

**mechanical television** *n. obs.* A television system that used a mechanical device to break a video image into individual picture elements. Mechanical television image resolution is quite limited, generally no more than 240 lines, though 90 lines was more common. Mechanical television was much less expensive than electronic television, and encouraged a great deal of experimentation. Early mechanical television pioneers included Charles Francis Jenkins and John Logie Baird, both early motion picture pioneers as well. Due to its technical limitations and lack of available programming, development of mechanical television did not extend beyond the early 1930s. *Compare* **electronic television; solid-state television.**

**media** *n.* **1.** Communication vehicles that carry messages; the plural form of medium. Common media channels include film, television, radio, telephone, newspapers, and magazines. Less common media are building materials, paintings, sculpture, dance and other means of communicating ideas.

Mar.-Apr., 1932 TELEVISION NEWS 45

Jenkins Television Camera

TELEVISION broadcasting enters the era of genuine entertainment with the introduction of the Jenkins Television Camera. This direct pick-up method replaces the familiar flying spot with its many inherent limitations. It makes possible:

1. Full flood lighting of studio or outdoors, insuring fully illuminated subjects.
2. Side lighting, giving depth and relief to images.
3. A larger stage and greater freedom of action.
4. Monitoring of pickup by operator.
5. Pictorial detail far in advance of flying spot technique.
6. Technical means for programs of real entertainment value.

Jenkins Television Cameras are available to television broadcasters.

Jenkins Home Television Equipment

Meanwhile, Jenkins engineers have refined the home end of television to take advantage of better signals now played on the air. The Jenkins JD-30 receiver is a refined television tuner and power amplifier for television or sound broadcast reception. The Jenkins R-408 Radiovisor, a companion unit, converts television signals into large, clear, sparkling animated pictures for entertaining the home group.

*Write* for data on the Jenkins Television Camera on your firm letterhead, if you are interested in television broadcasting. Literature on Jenkins home television equipment cheerfully sent to everyone.

JENKINS TELEVISION CORPORATION
PASSAIC :: :: :: NEW JERSEY

The Romance of Theatrical Television

**An advertisement for a Jenkins mechanical television camera from the March/April 1932 issue of *Television News* (courtesy Early Television Museum, www.earlytelevision.org).**

**USAGE:** The plural of *media* is not *medias* because *media* is already a plural (the singular form is *medium*). As with other collective nouns, *media* may take a plural or singular verb depending on the context.

**2.** The news media; a collective noun that encompasses the people and institutions that make up the press. **3.** Paid advertising space or time: *We'll make a major media buy to promote your new film. Compare* **analog media; digital media.**

**media agencies** *n.* Producers of media. Also media institutions and industries that buy and sell media products.

**media and entertainment; M&E** *n.* The span of the modern media conglomerate, encompassing film, television, home entertainment, video games, radio, music, publishing, theme parks, merchandizing, etc.

**media asset management; MAM; digital ~** *n.* **1,** The process of effective, efficient, and secure categorization, organization, storage, and retrieval of multimedia assets (video, audio, still images, text, etc.). **2. ~ system; MAMS:** A computer system that facilitates digital media asset management. *Also* **digital asset management.** *Compare* **digital rights management; SMEF.**

**media buy** *n.* **1.** The purchase of commercial advertising space, such as print ad space in a newspaper or commercial air time on a television station. **2.** The advertising space so purchased.

**media circus; media feeding frenzy** *n.* Excited, often disproportionate, news media activity focused on a single point. For example, at one point in early 2005, there were more international reporters covering the Michael Jackson trial in Santa Maria, California than were embedded with the U.S.–led coalition forces fighting in Iraq.

**media clip** *n.* A short segment of audiovisual material (audio, video, or both).

**Media Communications Association-International** *n. See* **MCA-I.**

**Media Composer** *n. See* **Avid Media Composer.**

**media content** *n.* Messages that are produced by the few for the many and delivered to large audiences simultaneously through the mass media. *Also* **media message.**

**Media Financial Management Association; MFM** *n.* A professional society serving U.S. financial, MIS, and human resource executives, station general managers and other broadcasting and cable management personnel. The MFM Web site is www.bcfm.com.

MFM was established in February 1961 as the Broadcast Financial Management Association, later known as the Broadcast Cable Financial Management Association. In 2008, the Association changed its name to Media Financial Management Association. At its first meeting in November 1961, the Association had 97 members. Membership now totals some 1,200 members representing approximately 400 different companies in the U.S., Canada, Puerto Rico, and Europe.

The goals of the Association are stated as follows:

- To develop and maintain progressive concepts of financial management for radio, television and cable;
- To further the recognition of elements essential to the proper business management of broadcast and cable properties;
- To provide financial executives with a medium through which they can increase their effectiveness by the exchange of information and ideas;
- To formulate a body of broadcast and cable source material relating to the positions of controller, treasurer and other functions;
- To provide educational conferences and seminars that allow for personal and professional growth; and
- To pursue the betterment of the entire broadcast and cable industry through the sound application of and adherence to the above purposes.

**media languages** *n.* Media conventions, formats, symbols, and narrative structures that cue the audience to meaning. The symbolic language of visual media works much the same way as traditional grammar works in print media.

**media literacy** *n.* The ability to read, analyze, evaluate, and produce communication in a variety of media forms (television, film, print, radio, computers, etc.). *Compare* **visual literacy.**

**media log** *n.* A record of media use, often used to assess and control personal media use.

**media message** *n. See* **media content.**

**media mix** *n.* The combination (selection of type and relative amounts of each type) of media employed in a promotional program or ad campaign.

**media server** *n.* A computer-based audiovisual content storage device that supports multiple simultaneous users.

**media target** *n.* An audience. Audiences are targeted, sold, and delivered to advertisers by media agencies. Groups are targeted on the basis of demographics, media-use patterns, geographic location, and opinion polling by those who wish to sell or persuade.

**media use** *n.* The way people interact with media. Media use varies from person to person, group to group, and at various times during an individual's life.

**media whore** TABOO *n.* An epithet for one who avidly seeks out publicity or attention.

**USAGE:** Offensive.

*See* **hot-dogger.**

**MediaFlow** *n. See* **mobile television.**

**mediate** *v.* In semiotics, to act as the medium that communicates a message.

**mediawatch-uk** *n.* A special interest group for those concerned with "taste and decency" in the media. Mediawatch-uk provides independent comment and opinion on media issues, conducts principled and informed protest, and publishes newsletters, reports, and briefings on content and media regulation. Originally established in 1965 as the National Viewers' and Listeners' Association by Mary Whitehouse, CBE, following up on the success of the 1964 Clean Up TV Campaign. The mediawatch-uk Web site is www.mediawatchuk.org.

**medium** *n.* Any singular, physical object used to communicate a message, such as television, a newspaper, a billboard, etc.; the singular form of *media*.

**medium-budget** BUSINESS *mod.* Costing about the same as the average contemporary production. Generally, but not necessarily, taken to imply a mix of A- and B-list stars, limited locations, etc.

In general, the hierarchy for production budgets includes:

- Big-Budget
- Medium-Budget
- Low-Budget
- Micro-Budget/Ultra-Low Budget
- No-Budget/Low-Low Budget/Zero-Budget

**medium close-up; medium close shot** *n.* **1.** A shot whose composition is between a close-up and a medium shot. **2.** A shot composed to include only part of the primary subject and a portion of the background. **3.** A shot that shows a performer from approximately the midtorso or chest to the top of the head. **4. MCU; MCS:** A script notation indicating a change to a medium close-up. *Also* **loose close-up; two T shot.**

***Above:*** **A medium full shot, left, compared to a medium close-up (definition 1) (photograph by Shahla Omar, www.shahlaomarphoto.com).** ***Right:*** **A script supervisor's notation indicating the use of a medium close-up (definition 2) (courtesy Chase Gordon).**

**medium flood** *mod. See* **MF.**

**medium full shot** *n.* **1.** A shot composed to show an actor from the knees up. **2. MFS:** A script notation indicating a change to a medium full shot. *See* **knee shot.**

**medium gray** *n.* **1.** The mid point between black and white on a grayscale. **2.** The average level of exposure required for a satisfactory image — shadows are darker and highlights are brighter, but the overall image averages out to medium gray. *Also* **50% gray.**

**medium high-boy** *n.* An overhead stand (a large grip stand with a standard 1⅛" (junior) female receiver and a three-wheeled tripod base) that can be extended to reach 12' to 14' high.

**medium lens** *n. See* **normal lens.**

**medium long shot** *n.* **1.** A shot whose composition is between a medium shot and a long shot; a shot that shows a performer from the knees to the top of the head. **2. MLS:** A script notation indicating a change to a medium long shot. *Also* **plan Américain; three-quarter shot.** *See* **American shot; cowboy.**

**medium roller** *n. See* **roller stand.**

**medium shot** *n.* **1.** A shot whose composition is approximately half way between a long shot and a close-up; a shot composed to show the primary subject in its immediate surroundings; a shot that shows a standing performer from the waist to the top of the head or the full figure of a seated performer. Unlike a close or close-up shot, several performers can appear simultaneously with equal prominence in a medium shot. **2. MS; M; m/s:** A script notation indicating a change to a medium shot. *Also* **mid shot.**

***Left:*** **A medium two shot (a medium shot showing two actors with equal prominence, definition 1) (illustration by William Mitchell, www.largedarkshape.com).** ***Right:*** **A script supervisor's notation indicating the use of a medium shot (definition 2) (courtesy Chase Gordon).**

**meet cute** *n. See* **cute meet.**

**mega-; m; M** *aff.* Ten raised to the 6th power ($10^6$) or 2 raised to the 20th power ($2^{20}$).

**USAGE:** Marketing literature will often make use of M = 1,000,000 to overstate the capacity of an electronic device when the true capacity should be measured in M = 1,048,576. This practice is similar to measuring electronic capacities using K = 1,000 when it should actually equal 1,024.

[From the Greek *megas*, meaning great.] *Compare* **²bit; byte.**

**megabuck** *mod.* Something that costs or is worth a great deal of money. [Used as industry trade paper jargon.]

**megadoc** *n.* A long, multi-part documentary. The mini-series of the documentary world. This includes Ken Burns documentaries such as *The Civil War* (WETA, 1990) and *Jazz* (WETA, 2001) as well as the "Up" series — *Seven Up!* (1964), *7 Plus Seven* (1970), *21* (1977), *28 Up* (1985), *35 Up* (1991), *42: Forty Two Up* (1998), and *49 Up* (2005) — when taken as a whole.

**megahertz; MHz** *n.* A unit of frequency equal to one million hertz, or one million cycles per second. *Compare* **gigahertz; kilohertz.**

**megahit** *n.* Even bigger than a hit. *See* **blockbuster.**

**meganeko** *n.* A type of character common to anime; a cute, quiet, and unassuming female character who wears glasses. [Transliterated from the Japanese. A blend of *megane* (meaning eyeglasses) and *ko* (meaning girl).] *Compare* **moe; sakura.**

**megapixel; MP** *n.* One million pixels. A measure of image resolution commonly used in reference to digital still image cameras and less often in reference to display devices, digital scanners, and digital video cameras. For example, a device with an image resolution of 1920 × 1080 pixels would be described as having 2 megapixels, 3648 × 2736 is 10 MP, and 7680 × 4320 is 33 MP.

Digital cameras with a single image sensor grid sub-sample the color information. Generally, every third pixel registers shades of red, every third pixel registers shades of green, and every third pixel registers shades of blue. This means that while the gray scale (luminance) of the image is at the stated resolution in megapixels, the color information (chrominance) is recorded at ⅓ that resolution. (Many cameras actually sample green at twice the rate of the other colors, so the effective resolution for red and blue is actually less than ⅓.) This may result in color blurring or bleeding (resulting in slightly imprecise edges when producing chromakey mattes — the higher green sample rates tend to favor green screen over blue when using digital images recorded with a single image sensor). Higher end digital cameras use three image sensors — one for each primary color — so the color information can be recorded at the full image resolution, rather than at ⅓ the image resolution.

**megaplex** *n.* A large multiplex, generally with more than 16 screens. There is no fixed division between megaplex and the next size up,

gigaplex. One of the first multiple theater complexes worthy of the name *megaplex* was the 18-theater complex that opened in Toronto, Canada in 1979. At the time it was the world's largest.

**megger** *n. obs.* A director. [After the megaphone used by the stereotypical Silent Era film director.]

**megillah** *n.* A long, tedious story: *Alan would not stop until he'd told us the whole megillah.* [Yiddish. From the Hebrew *megilla*, meaning the scroll containing the Book of Esther, traditionally read to celebrate the festival of Purim.]

**meido** *n.* A type of character common to anime; a domestic servant. [Transliterated from the Japanese. From the English *maid*.]

**Meisner technique** *n.* An acting technique that focuses one's attention on the other person in a scene. While Method acting is focused on the actor looking within for inspiration, the Meisner technique requires one to recognize that the subject of a scene is the other character.

During a television interview, critic Gene Siskel asked Meryl Streep for acting advice. He delivered the line, "I love you, Meryl." and she responded, "All wrong. When you said 'I love you' to me, you were thinking about how you were saying 'I love you.' You were presenting it to me. In a real acting situation, and in real life, if you're saying 'I love you' to someone, you're not thinking about how you're saying 'I love you.' In that moment you're thinking about one thing: do *they* love *you*? That's where the center of your energy should be. It should have been on me, and searching me to see if *I* love *you*, and not thinking about, as you were, how you were saying 'I love you.'"

The acting technique was developed by Sanford "Sandy" Meisner, a colleague of Lee Strasberg and Stella Adler at New York City's Group Theater in the 1930s where Method acting also originated. Meisner taught his acting technique at New York City's Neighborhood Playhouse School of the Theatre from 1935–1995. In 1982, Richard Pinter became the head of acting at the Neighborhood Playhouse and continues teaching the Meisner technique. The leading school for the Meisner technique on the U.S. west coast is the Joanne Baron/D.W. Brown Studio in Santa Monica, California.

*Compare* **actor's process; Method.**

**meller** *n.* A melodrama: *The meller was light on character but heavy on sentiment.* [Industry trade paper jargon.]

**melodrama** *n.* **1.** Commonly: A poorly crafted, overly sensational, and shamelessly sentimental work; one that is unnatural in situation or action. This has led to the popular use of the term *melodramatic* as an adjective to describe one who is being needlessly dramatic and emotional. **2.** Originally: a kind of drama having a musical accompaniment to intensify the effect of certain scenes or interspersed songs representing a character's inner thoughts. Later, a drama abounding in romantic sentiment and agonizing situations, with a musical accompaniment only in parts which are especially thrilling or pathetic. Now, any story (with or without songs) that features clearly drawn "good" and "bad" characters in conflict with each other in sensational and suspenseful situations.

**USAGE:** The original definition of melodrama would include the vast majority of contemporary audiovisual works, since most are accompanied by a musical score. By the early 1800s, melodramatic plays had developed a formulaic structure and the term began to take on its present meaning. In the early 1900s, melodrama meant nearly what it does today, but it was still presumed to include some music. The contemporary definition no longer requires the presence of music as a defining characteristic of melodrama.

[A blend of the Greek *melos* (meaning song) and *drama*.]

**melody** *n.* A rhythmic succession of tones, ranging for the most part within a given key, and so related that they form a musical whole, having the unity of what is technically called a musical thought, at once pleasing to the ear and characteristic in expression. *Compare* **harmony.**

**Melpomene** *n. See* **muse.**

**meme** ACADEMIC *n.* The most basic unit of culture that can be transmitted from one person to another or from one generation to the next, often through imitation. Memes include melodies, catchphrases, fashion, craft techniques, etc. [First appeared in print in 1976 in *The Selfish Gene* by Richard Dawkins. Clipped from the Greek *mimema*, meaning something imitated. After the pattern of *gene*.]

**memetics** ACADEMIC *n.* The study of memes.

**memorandum agreement** LEGAL *n. See* **deal memo.**

**mensch; mench** *n.* A good person: honorable, decent, to be admired. [Yiddish. From the Middle High German *mensch*, from the Old High German *mennisco*. Akin to the Old English term meaning human being or man.]

**mental ray** *n.* The trade name for the sophisticated computer-generated image rendering system originally developed by *mental images* of Berlin, Germany, but now owned by Autodesk. The mental ray rendering system can be integrated directly into the line of Autodesk computer graphics systems or used as a standalone system with non–Autodesk computer graphics packages, such as Maya, for final image rendering. Mental ray-produced images have appeared in a number of feature films, including *Star Wars: Episode II—Attack of the Clones* (2002), *Hulk* (2003), *The Day After Tomorrow* (2004), and *Poseidon* (2006). The Autodesk Web site is usa.autodesk.com. *Compare* **Autodesk.**

**mentor film** *n.* A work that features an older, more experienced character helping a younger, less experienced character through a process of learning or personal growth. Examples range from *The Karate Kid* (1984) to *Akeelah and the Bee* (2006).

**merchandising** *n.* The development, production, promotion, and sale of tangible goods to the general public based on, or benefiting from an association with, the identifiable characteristics, events, and other physical elements of an audiovisual work (title, characters, props, situations, etc.), such as toys, games, t-shirts, potato chips, sport utility vehicles, etc., but excluding the audiovisual work itself.

Merchandising is often a consideration during a work's development stage. For example, when developing props for *Star Trek* (1966–1969), potential merchandising was often taken into account:

To: Matt Jefferies
From: Gene Roddenberry
Date: April 26, 1966
Subject: PHASER WEAPONS

Reference the mating of various components of the phaser weapons, the point I was trying to make in my original sketch (if you can call my scribbling "sketching") is that when the hand phaser is mated to the pistol, they should appear as *one weapon*. Same with the pistol mating into the future rifle. This not only has good dramatic logic behind it but would have much greater toy advantages that way, too.

Toy and game makers often produce children's programs that are strongly tied to their merchandising efforts. These include *My Little Pony* (1986), *Pokémon* (1998–), and *Transformers* (1984–1987).

**merchandising license** LEGAL *n.* Permission granted to a third party to produce commercial products based on motion picture or television personalities, characters, or productions. For example, the merchandising rights to the *Star Wars* saga have earned its creator, George Lucas, more than revenues generated at the theatrical box office.

**merchandising rights** LEGAL *n.* The legal privilege to create merchandise (toys, clothing, artwork, etc.) based upon or inspired by an audiovisual work. *See* **allied rights.**

**merchandising tie-in** BUSINESS *n. Also* **advertising tie-in.**

**mercury arc lamp; mercury vapor arc** *n. See* **arc lamp; HMI.**

**mercury vapor lamp** *n. obs.* A tubular lamp that created light by exciting mercury vapor with an electric current. The resulting light had a blue-green color cast (it contained relatively little red), which made it ideal for providing general (unfocused) illumination when filming with orthochromatic black-and-white film stock (sensitive to blue-green light, but not to red-yellow light.), common during the early Silent Era (c. 1886–1930).

**merdre** *n.* A traditional good luck wish of dancers and chorus members in live theater, where actually saying "good luck" is considered bad luck. [A cledonism. First appearing in the play *Ubu Roi* (1896) by Alfred Jarry. Coined as a misspelling of the French expletive *merde*.] *Compare* **break a leg; Scottish Play, the.**

**mere exposure effect** *n. See* **exposure effect.**

**merger doctrine** LEGAL *n.* The principal of copyright law that holds that if there is only one way to express something, then that expression cannot be protected by copyright. A second expression could be almost identical to the first and still not be infringing. Of course, if the second author copied the work of the first author, rather than coincidentally recreating it, then there could still be an academic claim of plagiarism.

In the case of *Ets-Hokins vs. Skyy Spirits, Inc.* (225 F3d 1068; 2003), the U.S. 9th Circuit Court of Appeals said, "Under the merger doctrine, courts will not protect a copyrighted work from infringement if the idea underlying the work can be expressed only in one way, lest there be a monopoly on the underlying idea. In such an instance, it is said that the work's idea and expression 'merge.'"

*Compare* **scènes à faire.**

**Merry Melodies** *n.* The trade name for a series of Warner Bros. full-color cartoons created by Leon Schlesinger in 1934. Merrie Melodies were so named to capitalize on the popularity of the pre-existing Disney Silly Symphonies and Warner Bros. own Looney Tunes cartoon series. At about this time, Schlesinger hired the highly influential animators and animation directors Tex Avery, Bob Clampett, Friz Freleng, and Chuck Jones. *Compare* **Looney Tunes.**

**meshuga; meshugah; meshugga** *mod.* Foolish, crazy, or impractical. [Yiddish. From *meshuge*; from the Hebrew *mesugga*, meaning to be insane.] *See* **mishigas.**

**meshuggener** *n.* A crazy fool. [Yiddish. From *meshuga*.]

**message digest** *n. See* **hash.**

**message movie; messagery** *n.* A work that is more a moral, political, or social statement than a form of entertainment. *See* **thesis film.**

**metadata** *n.* Data about data.

In its traditional sense, metadata describes other data elements — their names; types; sizes; relationships to one another, usage rules, etc. For example, an XML schema contains metadata related to an XML document while a data dictionary contains metadata about an associated database. More recently, metadata has been extended to mean data that describes other data. For example, if one has a video program, the metadata would indicate the video format, sound format, running time, title of the work, actors appearing in the work, etc. Extending the XML example, while the schema contains metadata about the XML file, the XML file could contain metadata about a video program.

**USAGE:** Purists dismiss this second interpretation of metadata and insist that metadata only be used in its original context.

**metadata aggregator** *n.* An entity that gathers data from multiple sources and provides the compiled data to third parties. The metadata may include work descriptive information (titles, cast, crew, synopsis, etc.), schedule information (theatrical exhibition showtimes, television broadcast schedules, etc.), financial performance data, etc. Television listing service providers are a typical example.

**metadata dictionary; MDD** *n.* A structured description of the types of metadata that may be associated with a particular set of data that facilitates the exchange of metadata between different systems. For example, a database contains a collection of data elements. The database metadata describes the data element types, sizes, locations, associations, ownership, etc. The database metadata dictionary describes the characteristics of each of these metadata elements.

**metal-halide lamp; metal-halogen lamp** *n. See* **HMI; quartz bulb.**

**metashow** *n.* A type of clip show (a new work composed mostly of segments from prior works) that combines elements from unrelated programs. For example, the most common form of clip show presents a retrospective look back at prior episodes of a television series with just enough new material to link it all together. A metashow draws material from multiple series or other diverse sources. For example, *The Soup* (2004–) features clips taken from the prior week's television talk shows, reality programs, game shows, etc. introduced by a live host, while *That's Entertainment!* (1974) is made up of highlights from MGM musicals with filmed linking segments featuring the stars who appear in the highlights. *Compare* **compilation film.**

**metatext** ACADEMIC *n.* The collective creative choices made in the production of a work; the abstract system of signs that comprises mise-en-scène. *See* **text.** *Compare* **performance text; semiotic criticism.**

**meteoric** *mod.* Flashing; brilliant; transient; like a meteor: *Alan's meteoric rise to fame seemed to take but an instant.*

**meter** *n.* **1.** A measuring device, such as a light meter, decibel meter, People Meter, etc. **2.** The time signature of a piece of music; the number of beats per musical measure.

**The meter (definition 2) of a piece of music as indicated by its time signature — five beats per measure with the quarter note receiving one beat.**

**metered market** *n.* A television market where metering devices are installed in select households by ratings measurement organizations to monitor actual viewing habits and generate television ratings statistics.

**Method; ~ acting; Stanislavski ~ ; the ~** *n.* The acting technique based on the teachings of Russian actor/director Konstantin Stanislavski that emphasizes a psychological approach to acting where the actor draws on personal experience and real emotions during a performance.

The Stanislavski method of acting was brought to the West by Richard Boleslawsky, a former student of Stanislavski's who operated an acting school in New York City. Through the 1930s, Stanislavski's method had a strong leftist political connection. This was due in large part to its use by the Group Theatre, co-founded by Lee Strasberg. The Group Theatre was well respected, but politically radical. For example, one of its best-known stage productions was *Waiting for Lefty* (1935).

Following World War II and the start of the Cold War, Communism was not an accepted philosophy in the U.S. Lee Strasberg, now the artistic director of the Actors Studio (established in 1947), reshaped Stanislavski's methods, stripped them of their political associations, and turned them into the "Method" (a term that neither Stanislavski nor Strasberg approved of, but that has become associated with their technique nonetheless). Other prominent Method instructors included Robert Lewis and Stella Adler (both alumni of the Group Theatre). Prominent actors who have trained in the Method at the Actors Studio include Marlon Brando, Jill Clayburgh, Montgomery Clift, James Dean, Robert DeNiro, Jane Fonda, Steve McQueen, Paul Newman, Jack Nicholson, Al Pacino, Rod Steiger, and Eli Wallach.

Method acting requires actors to analyze their own experiences, memories,

and emotions and use this to create an inner life for the characters they are playing. During a performance, Method actors draw upon *emotional memory* and *sense memory* to give life to their characters. These real experiences and emotions add nuances to a performance, giving a character an emotional depth and complexity that would otherwise be lacking. Method performances are theoretically truer to the imagined life of a character than the mere appearance of emotions that non–Method actors may imagine their characters to have.

The preparation and concentration that the Method requires may seem excessive to those who use other techniques. For example, while working together on *Marathon Man* (1976), classically trained actor Sir Laurence Olivier asked Method actor Dustin Hoffman, "Why don't you try *acting*? It's much easier."

[Konstantin Stanislavski, the originator of Method acting, rejected the idea of a formal *method* of acting, preferring to call it a *system* instead.] *Compare* **actor's process; Meisner technique.**

**metric** *n. See* **SI units.**

**metric montage** *n.* Editing that focuses on the visual conflict created by juxtaposing shots of different lengths. [Coined in 1929 by Russian film pioneer Sergei Eisenstein.] *Compare* **intellectual montage; overtonal montage; rhythmic montage; tonal montage.**

**Metro-Goldwyn-Mayer Studios Inc.** *n. See* **MGM.**

***Metro-Goldwyn-Mayer Studios Inc. et al. vs. Grokster, Ltd., et al.*** EGAL *n. See* **inducement doctrine.**

**Metro Picture Corporation** *n. obs.* A Hollywood motion picture company founded in 1915. Metro gave Louis B. Mayer his start in film distribution before he left to form Louis B. Mayer Productions in 1917. Metro was purchased by Loew's, Inc. in 1920 and became the first "M" in MGM when Loew's acquired Goldwyn Pictures and Louis B. Mayer Productions in 1924.

**metro rating** *n.* Television ratings within a metromarket. *Compare* **national rating; network rating.**

**metromarket; metroarea** *n.* The urban and surrounding suburban areas from which a business draws the majority of its customers. For example, a local advertiser will be most interested in a medium's reach within the advertiser's metromarket since customers outside the metromarket are unlikely to patronize the advertiser.

**metronome** *n.* **1.** An instrument consisting of a short pendulum with a sliding weight that makes an audible click with each swing. It is set in motion by clockwork, and serves to measure time in music. **2.** Any device that produces a steady series of clicks, tones, or beeps for use in timing a musical performance.

**metropolitan statistical area** *n. See* **MSA.**

**metteur-en-scène** *n.* A film director who works mechanically rather than artistically. Before the introduction of the auteur theory, this was the standard French term for director (the person most responsible for establishing the work's mise-en-scène). It is now more often used in a pejorative fashion by adherents of the auteur theory to describe directors who do not express a personal vision in their work. The term still appears in the credits of older works. [French for *director*, or more literally, *the one who sets things in the scene*.] *Compare* **réalisateur.**

**Mexican speed wrench** SLANG *n.* [Pejorative.] *See* **[1]hammer.**

**MF** *mod.* Medium Flood. For example, an MF PAR light is a PAR light with a fixed medium flood focus. *Compare* **NSP; VNSP; WF.**

**MFM** ABBR. *n. See* **Media Financial Management Association.**

**MFS** ABBR. *n. See* **medium full shot.** *Compare* **script abbreviation.**

**MGM** ABBR. *n.* A Hollywood motion picture distributor and media conglomerate, originally founded in 1924. The MGM Web site is www.mgm.com.

**MGM's *Ben-Hur: A Tale of the Christ* (1925) (courtesy Heritage Auctions, www.ha.com).**

MGM was created by the U.S.–based theater circuit Loew's Inc. in 1924 when Loew's purchased Louis B. Mayer Productions (established in 1918) and Goldwyn Pictures (established in 1917) and combined them with Metro Pictures (established in 1915), which Loew's had purchased four years earlier. Louis B. Mayer was made vice president and general manager of the new company with Irving G. Thalberg as his head of production. Throughout his career, Mayer saw himself as father to the MGM family, with all the employees his children, and ran the studio accordingly. Loew's created MGM to establish itself as a vertically-integrated studio that could provide low cost product for its own theaters. MGM's first production was *He Who Gets Slapped* (1924) based on Leonid Andreyev's play and starring Lon Chaney.

The 1930s and 1940s were MGM's golden age; it was the most prestigious studio in Hollywood through to the end of the Studio Era c. 1950. Loew's/MGM owned the fewest theaters of the Big Five, so it had to make more of its money by selling its films to independents and competing studios' theaters. MGM differentiated itself by building up its stable of contract players, proclaiming that it had "more stars than there are in the heavens." Under Thalberg, MGM also drew attention by producing epic films including *Ben-Hur* (1925) and *Grand Hotel* (1932). After Thalberg's death in 1936, Mayer turned the company in the direction of mainstream family entertainment, such as the Andy Hardy and Dr. Kildare films. Mayer struck the best deal of his career when he traded the use of Clark Gable to David O. Selznick for the distribution rights to, and half the profits from, *Gone with the Wind* (1939). Later, MGM purchased the film outright, providing itself with a steady revenue stream from re-releases, television sales, and merchandising.

MGM's relative lack of theaters helped it weather the Depression and invest more money in its films, earning it a reputation for the highest production values in Hollywood. As business cycles turned, MGM was not able to capitalize on the exhibition boom of the 1940s and it slipped from 1st to 4th place just ahead of RKO and the Little Three. MGM's house hook of the time was the big production number musical. Contract stars included Fred Astaire, Judy Garland, Gene Kelley, and Frank Sinatra. Productions included *Easter Parade* (1948), *On the Town* (1949), *An American in Paris* (1951), and *Singin' in the Rain* (1952).

**Greta Garbo checks in to MGM's *Grand Hotel* (1932) (courtesy Heritage Auctions, www.ha.com).**

MGM went through a power struggle in 1951 and Mayer was replaced by his former assistant, Dore Schary, who was himself fired in 1956. Mayer died in 1957, a year after a failed 1956 proxy battle to regain control of MGM. Having lost its corporate direction, in 1957 MGM also lost money for the first time in its history.

Finally, in 1959, Loew's divested itself of MGM in keeping with the *Paramount* decree forbidding joint ownership of production and exhibition. MGM floundered in the 1960s and was purchased by financier Kirk Kerkorian in 1970. Kerkorian began selling off MGM's assets, including the studio's real estate holdings. In 1973, MGM turned over its film distribution business to United Artists. Then in 1981, MGM purchased UA. In 1983, the company renamed itself MGM/UA.

In 1986, Ted Turner purchased MGM to provide programming for his cable TV empire. Unable to resolve his financing issues, Turner sold UA's film library and the MGM name and logo to an investment group led by Kirk Kerkorian, retaining the MGM studio lot, the existing MGM film library, the pre–1948 Warner Bros. film library, and the RKO films that had been part of the UA library. At the time, industry pundits assumed Turner received the short end of the deal. Since then, the value of the MGM film library has proven itself well worth the expense. (Warner Bros.' subsequent purchase of Turner Broadcasting means that Warner Bros. now owns *Gone with the Wind*.) The reorganized company emerged from the Turner purchase/sale as MGM/UA Communications.

In 1990, MGM was purchased and merged with Pathé Communications to form MGM–Pathé Communications. In 1992, the company came under the control of Crédit Lyonnaise Bank until 1996 when it was repurchased by a group led by Kirk Kerkorian. In 1997, MGM acquired Orion Pictures, which had previously acquired Goldwyn Entertainment, gaining an extensive film library. In 1999, MGM acquired PolyGram's film library, giving MGM the world's largest film library (with over 4,100 feature films and 8,900 television episodes), including more than half of all Hollywood studio-produced films after 1948 — this despite the lack of the pre–1986 MGM-produced titles now owned by Warner Bros. In 2004, MGM was purchased by an investor consortium consisting of Providence Equity Partners, Texas Pacific Group, Sony Corporation of America, Comcast Corporation, DLJ Merchant Banking Partners, and Quadrangle Group.

[An initialism of *Metro-Goldwyn-Mayer*.] *Also* **[1]Leo; Lion, the.**

**MGM/UA** *n. obs.* The U.S. motion picture studio created by the 1983 merger of MGM and United Artists (UA). The company was renamed MGM/UA Communications following its 1986 purchase and subsequent sale by Ted Turner. It is now known as Metro-Goldwyn-Mayer Studios Inc. *Compare* **United Artists Entertainment LLC.**

**MHP** ABBR. *n. See* **multimedia home platform.**

**MHP connected resource** *n.* A device or application that, on its own, does not conform to the MHP specification, but that is connected to an MHP terminal in such a way that the whole is part of the MHP.

**MHP solution** *n.* The set of technologies necessary to implement the MHP, including protocols and APIs.

**MHP terminal** *n.* A physical device that conforms to the MHP specification and is capable of running MHP-compliant applications.

**MHz** ABBR. *n. See* **megahertz.**

**mic** *n. See* **microphone.**

**mic level** *n.* The nominal low-level power output of a microphone, usually -50 dBv to -40 dBv, which generally corresponds to a few millivolts of power. *Compare* **line level; nominal level; signal level.**

**mic man** *n. See* **boom operator.**

**mic sock** *n. See* **wind gag.**

**mic stew** *n.* The unwanted background sounds picked up by a microphone during a television news field report.

**Michael Jackson** *phr.* Called out to alert others to clear a path to allow someone else to pass by. [An eponym, after the American pop singer Michael Jackson in reference to the title of his song *Beat It* (1982).] *Compare* **heads up; knee caps; [2]points; watch your back.**

**Michigan J. Frog** *n. obs.* The Warner Bros. television network mascot; the cartoon frog which first appeared in *One Froggy Evening* (1955), directed by Chuck Jones.

**mickey; ~ mole** *n.* An open-face 1K (1,000-watt) variable-focus light. [An eponym, clipped from *Mickey Mole* in reference to the lighting equipment manufacturer *Mole Richardson* and a play on words with *Mickey Mouse*.] *Also* **redhead.** *Compare* **blond; mighty.**

**A 1,000-watt Molequartz Mickey-Mole (courtesy Mole-Richardson Co., www.mole.com).**

**Mickey Mouse ears** *n.* The stereotypical profile of a motion picture camera, with a top-mounted film magazine consisting of two independent circles and reminiscent of Mickey Mouse's ears. This style of film magazine was first introduced in 1909 by the Bell+Howell Company for their 2709 camera model. *Also* **mouse ears.**

**mickey mousing** *n.* Background music that exactly parallels the on screen action or emotion, much as it does in cartoons. This technique can be used effectively, as in the film *Ben-Hur* (1959) where composer Miklos Rozsa matched the speed of the music to the pace of the galley slaves' rowing, including stopping when they stopped. When overused, it tends to feel simplistic and imparts a cartoonish tone to a work.

**Mickey Rooney** SLANG *n.* A small, slow dolly movement; a short creep.
**USAGE:** May be offensive to Mickey Rooney.
[An eponym. Coined as a play on words after *Mickey Rooney*'s short stature and abrasive behavior.] *Compare* **Gary Coleman.**

**micro-budget** BUSINESS *mod.* Costing significantly less than even a low-budget production. Generally, but not necessarily, taken to imply shot on video, poor quality sound, a mix of unknown and amateur actors, self-financed (often using credit cards), etc.

In general, the hierarchy for production budgets includes:

- Big-Budget
- Medium-Budget
- Low-Budget
- Micro-Budget/Ultra-Low Budget
- No-Budget/Low-Low Budget/Zero-Budget

*Also* **ultra-low budget.**

**micro-major; micro major** *n.* A small production company that funds its own productions or has a line of credit independent of the major studios. *Compare* **majors; mini-major.**

**micro reciprocal degree; ~ value** *n. See* **mired.**

**micro-reflections** *n.* Echoes in a signal transmission path due to impedance mismatches between the physical components in a circuit or network. Micro-reflections cause departures from ideal amplitude and phase characteristics for the transmission channel. These problems can be corrected by proper equalization. Micro-reflections differ from discrete echoes by having a time difference between the main signal and the echo of approximately one microsecond.

**micro transaction** *n.* A financial transaction where a very small amount of money (from a few cents to a fraction of a cent) changes hands. In traditional forms of commerce, micro transactions are not possible because the cost of the transaction exceeds its value. However, in electronic commerce facilitated by the Internet, it is possible to create a viable business model based on a very large number of very small transactions.

**microcinema** *n.* **1.** Ultra low-budget films, generally shot on digital video and edited on a computer. Often self-distributed on video or over the Internet. **2.** A modern day nickelodeon; small venues used to show underground or alternative films, mostly via video projection.

**microcinematography** *n. See* **cinemicrography.**

**micrometer fine adjustment tool** *n.* The largest sledgehammer available. *Compare* **persuader.**

**microphone; mic; mike** *n.* An electroacoustic device that converts sound waves into electrical impulses, either analog or digital. A microphone consists of an acoustic system that supplies mechanical (acoustic) energy to a transducer, which then converts the mechanical energy into comparable electrical energy. The resulting electronic signal can then be amplified or recorded for later playback. Microphones are typically classed as *dynamic* (moving coil or ribbon) or *condenser*, depending on the type of transducer employed for the conversion of sound to electricity.

There are a wide variety of microphone designs and types, including:

- boundary
- capsule
- cardioid
- condenser
- directional
- dynamic
- hyper-cardioid
- lavaliere
- moving coil
- omni-directional
- ribbon
- shotgun
- SoundField
- super-cardioid

| | *Microphone Construction* | | |
|---|---|---|---|
| *Microphone Attribute* | *Moving Coil* | *Ribbon* | *Condenser* |
| Normal Polar Response Pattern | cardioid | figure-8 | cardioid/switchable |
| Robustness | high | low-average | average |
| Cost | low | average | high |
| Transient/HF Response | good | very good | excellent |
| Diaphragm Weight | high | low | average |
| Output | average | low | high |
| Sensitivity/Efficiency | average | low | high |
| Application when Recording Music | general purpose vocal, brass combos, kick drums | strings, vocal overheads | acoustic instruments, piano, vocals, snare, hi-hats |
| Side Effects | average sound | handling and rumble; slightly fragile | crackles when wet; needs phantom power |
| Sound Characteristic | solid | smooth | crisp |

**A J.L. Fisher Model 7 telescoping microphone boom attached to a Model 6 mobile base (courtesy J.L Fisher, www.jlfisher.com).**

**microphone boom** *n.* A long pole (boom or crane) with a microphone attached to one end. *Also* **boom microphone; sound boom.**

**microphone pickup pattern** *n.* The shape described by a microphone's relative sensitivity to sounds from different angles. The most common are *uni-directional*, *bi-directional*, and *omni-directional*.

**microphone preamplifier; microphone preamp; mic pre** *n.* A signal amplifier used to boost the relatively weak electrical signal produced by a microphone to a level suitable for use by other equipment, including sound recorders or more traditional amplifiers.

**microphone presence** *n. See* **sound perspective.**

**microphone shadow** *n.* The undesired shadow cast by a microphone, its boom pole, or its cables onto a portion of the set within the camera's frame. Common remedies include repositioning the microphone, adjusting the lights, or adding a flag to cast a larger shadow that obscures the microphone shadow. As a last resort, any remaining shadows can be rotoscoped out in post-production. *Also* **boom shadow.**

**microphonic noise** *n.* Electronic noise generated within an audio cable, caused by changes in capacitance between the inner conductors in the cable and its shield. Microphonic noise can result from unstable dielectric (insulating) material that allows the conductors or shield to move in relation to one another.

**microphonics** *n.* Slight vibrations caused by the mechanical components of a video camera that distort the recorded signal.

**microphotography** *n. See* **cinemicrography.**

**microspots** *n.* Small colored spots (usually red or orange) in a black-and-white image caused by localized oxidation of the emulsion.

While film remains the most certain long-term archival medium for audiovisual works, it is susceptible to various forms of physical defect or damage. The most common include:

- Abrasions
- Buckling (Cockling)
- Channeling
- Cinch Marks (Rain)
- Curling
- Embossing
- Fluting (Edge-waving)
- Frilling
- Microspots (Redox Blemishes)
- Reticulation
- Roping (Run-Off)
- Scratches
- Shrinkage
- Sparkle
- Spoking
- Spotting
- Twisting
- Water Spots

*Also* **measles; red spots; redox blemishes.**

**microwave band** *n.* The relatively short frequencies (when compared to radio waves) of the electromagnetic spectrum from about 890 MHz to 300 GHz used by communications satellites, cable TV operators, television broadcasters, etc. Microwaves are also used to heat your dinner.

The microwave range is typically divided into a series of bands, designated L, S, C, X, Ku, K, Ka, Q, U, V, E, W, F, and D. Communications satellites commonly use the L, C, Ku, and Ka microwave bands. Microwave frequencies require direct line-of-sight to operate. Trees and buildings distort or block the signal, so they are best used for point-to-point transmissions rather than general area broadcasts. Many cable television systems receive television signals at antennas located some distance from the system headend and relay these signals to the headend using a microwave transmitter.

*Compare* **electromagnetic spectrum.**

**microwave oscillator** *n.* A device that produces a microwave signal consisting of a resonator that controls the frequency of the microwave signal and an active device that generates the power for the signal.

**mid band** *n.* The radio frequencies between television channels 6 and 7, or 88 to 174 MHz, as defined in the U.S. by the FCC. The mid band is allocated to air, maritime, and land mobile units; FM radio; and aeronautical and maritime navigation uses. Cable television systems often use the mid-band frequencies to carry additional television channels, generally preserving the FM radio band (88 to 108 MHz) for FM cable service. *Compare* **high band; low band; superband.**

**mid-season** *n.* The second half of the traditional U.S. broadcast season, starting in late December or early January. Television schedules and lineups are often adjusted mid-season. Low performing programs are dropped from the schedule and mid-season replacement programs premiere (not necessarily in the same timeslot as the program they replace). *Also* **second season.**

**mid-season pick-up** *n.* **1.** A television series that is extended mid-season. Networks may hedge their bets by only ordering a partial season

of a series. If the series performs well, then it will be picked-up for the remainder of the season (an order will be placed for enough episodes to finish out the season). **2.** A mid-season replacement.

**mid-season replacement** *n.* A television series that debuts in the middle of the traditional broadcast season (usually in January), rather than at the beginning (usually in September or October). Generally, the new program replaces a previous program pulled from the lineup due to poor performance. Since program schedules are often changed mid-season, the mid-season replacement does not always occupy the same time slot as the show it replaced. *See* **mid-season pick-up.**

**mid shot** *n. See* **medium shot.**

**mid-side microphone** *n.* A coincident pair microphone arrangement that uses two microphones to produce a stereo recording. The mid microphone (an omni-directional, cardioid, or figure-eight microphone) is aimed directly at the sound source while the side microphone (a figure-eight microphone) is oriented at a right angle to the sound source. The differences in sound levels recorded by the two microphones can then be used to create the left and right channels of a stereo sound recording.

**mid split** *n.* A cable television system frequency division scheme that allows bi-directional traffic on a single coaxial cable. Upstream reverse channel signals come from the customer to the headend in the 5 to 108 MHz band. Downstream signals go from the headend to the customer in the band from 162 MHz up to the upper frequency limit of the cable system. The duplex crossover band is located from 108 to 162 MHz. *Compare* **extended subsplit; high split; low split; subsplit.**

**mid two** *n.* A medium shot giving equal prominence to two actors shown from approximately the waist up. *Compare* **medium shot; two-shot.**

**mid-week** *n.* That portion of the theatrical exhibition week that does not include the weekend. In the U.S., this is Monday through Thursday (since the weekend is Friday through Sunday). In France, this is Monday and Tuesday (since the weekend is Wednesday through Sunday).

**mid-week box office** BUSINESS *n.* On average, mid-week box office is significantly lower than the weekend.

Since the definition of weekend varies by territory, so too does the definition of mid-week. For example, the U.S. weekend runs from Friday (the day new films are traditionally released) through Sunday, so mid-week runs from Monday through Thursday. In France, the weekend runs from Wednesday through Sunday, so mid-week contains only Monday and Tuesday. As a result, it is difficult to directly compare mid-week or weekend performance from territory to territory without making some sort of adjustment.

**middle gray** *n.* A shade of gray mid way between pure black and pure white. Also called 18% gray because it reflects 18 percent of incoming light. Middle gray is the benchmark tone used for setting film exposure. If one takes a reading of middle gray using an incident light meter, the exposure reading can be used to achieve a properly exposed image. *Also* **18% gray.**

**middle ground; mid-ground** *n.* The area between the foreground and the background of a shot; where the action in a scene usually takes place.

In traditional cel animation, the middle ground is actually a background drawing upon which the action takes place, but it is drawn to make it look like the characters occupy the same physical space. The true background lies behind the middle ground, and may either move at a slower rate than the middle ground when the camera moves (to simulate the natural phenomenon of distance perspective) or be placed out of focus to enhance the illusion of depth.

*Compare* **planes.**

**midget** *n.* A 200-watt spotlight in a 4" diameter housing. *Compare* **inky dink; [1]mini.**

**MIDI** ABBR. *n.* A standard architecture that specifies how electronic musical instruments connect to one another and provides a command structure that can be used to instruct electronic instruments how to play a piece of music. A MIDI file created on one device can be played back on another device, subject to the limitations of the device. QuickTime supports a data type called QuickTime Music that is very similar to MIDI, but the two are not interchangeable. [An acronym of *Musical Instrument Digital Interface*.]

**midrange** *n.* The middle frequencies within the audible spectrum — higher than bass but lower than treble, generally between about 200 Hz–2 kHz. *See* **mids.** *Compare* **bass; treble.**

**midrange smear** *n.* A type of sonic degradation in sound reproduction systems that is the result of nonlinear frequency response in the playback chain that produces a veil of distortion products throughout the midrange frequencies, difficult to define and test. *Also* **grunge.**

**mids** *n.* The middle frequencies within the audible spectrum — higher than bass but lower than treble, generally between about 1–4 kHz. *See* **midrange.** *Compare* **highs; lows.**

**mighty; ~ mole** *n.* An open-face 2K (2,000-watt) light. [An eponym, clipped from *Mighty Mole* in reference to the lighting equipment manufacturer *Mole Richardson* and a play on words with *Mighty Mouse*.] *See* **blond.** *Compare* **deuce; mickey.**

**A 2,000-watt Molequartz Mighty-Mole (courtesy Mole-Richardson Co., www.mole.com).**

**Mighty Wurlitzer, The** *n. See* **Wurlitzer.**

**MII** *n. obs.* The trade name for a professional-grade videotape format developed in 1986 by Panasonic (a division of Matsushita) as an improved version of Matsushita's M format to compete with Sony's Betacam SP (itself an improved version of the Betacam format). The MII format used metal-formulated ½" cassette tapes (compared to the oxide VHS tapes used by the M format).

**USAGE:** *MII* is always spelled with Roman numerals (II) rather than the Arabic numeral 2. *M2* is the trade name for a Panasonic videogame console that was marketed c. 1997, but never released to the public.

**mike** *n. See* **microphone.**

**miko** *n.* A type of character common to anime; a girl or young woman who assists the caretakers of a Shinto shrine. [Transliterated from the Japanese.]

**mild violence** *n. See* **MV.**

**miles of plant** *n.* The amount of cable that makes up a cable television system, measured in cumulative miles.

**milieu** *n.* The setting or environment of a story.

**milk crate** *n.* A lightweight, plastic mesh crate open at the top used for a variety of purposes on the set, mainly storing and carrying small equipment, stingers, etc. *Compare* **legal milk crate.**

**mill** *n. See* **carpenter shop.**

**Miller test** LEGAL *n.* The test to identify legally obscene material (which is therefore not protected by the 1st Amendment right to free speech and may, therefore, be prohibited by state law) devised by the U.S. Supreme Court in the 1973 case of *Miller v. California* (413 U.S. 14).

The Miller test requires that state laws regulating sexually explicit material deemed obscene must consider all three of the following conditions (the test does not apply to other types of potentially obscene material):

- Whether "the average person, applying contemporary community standards" would find that the work, taken as a whole, appeals to the prurient interest
- Whether the work depicts or describes, in a patently offensive way, sexual conduct specifically defined by the applicable state law; and
- Whether the work, taken as a whole, lacks serious literary, artistic, political, or scientific value.

Key points of the Miller test include that the test be applied by the average person using (local) community standards and that it be applied to the work as a whole, not just to the offensive parts.

**millimeter** *n.* A monthly periodical serving the professional film and video production and post-production markets. *Millimeter* debuted in November of 1973 as "the magazine for and about film and videotape people." The *millimeter* Web site is digitalcontentproducer.com.

**millions of colors** *n.* [A Macintosh computer naming convention.] *See* **24-bit color.**

**mime** *v.* **1.** To act without the use of speech, using gestures only. Mime may be used in dramatic or comedic contexts. Background performers may also be asked to mime their parts when dialogue is being recorded between the principal actors. ➢ *n.* **2.** One who performs in pantomime. The stereotypical mime is a special type of clown, wearing white face, black-and-white horizontally striped shirt, and black pants or unitard. The most famous mime was the French actor Marcel Marceau, though most silent film actors — and especially comedians — were accomplished mimes. [Clipped from *pantomime*.]

**mimesis** ACADEMIC *n.* The imitation or recreation of reality in art. [From the Greek *mimeisthai*, meaning to imitate.] *Compare* **diegesis.**

**A 200-watt Mini-Mole Solarspot (courtesy Mole-Richardson Co., www.mole.com).**

**[1]mini; ~ mole** *n.* A 200-watt spotlight in a 3" diameter housing. [An eponym, clipped from *Mini Mole* in reference to the lighting equipment manufacturer *Mole Richardson* and a play on words with *Miney Mouse*.] *Compare* **midget.**

**[2]mini** *n.* A miniseries: *The mini aired over four consecutive nights.* [Industry trade paper jargon.]

**mini baby** *n.* A short baby stand with adjustable (Rocky Mountain) steel legs and aluminum risers manufactured by American Grip, Inc. Extends from 22" to 50". *Compare* **low hefty baby; low low baby; preemie.**

**mini-brute** *n.* A light fixture that contains nine 650-watt FAY (daylight) or FCX (tungsten) lights arranged in a grid of three rows of three each. *See* **nine-light.** *Compare* **maxi-brute.**

**mini–DV** ABBR. *n.* The trade name for a consumer-grade digital video system that uses reduced size DV videotape cassettes. Introduced with standard-sized DV in 1995. *Compare* **DVCAM.**

**mini-major; mini major** *n.* A large independent production or distribution company that is not a member of the MPAA or a quasi-independent unit of a major studio. During the Studio Era (1927–1954), the mini-majors included Columbia, United Artists, and Universal. Over time, mini-majors tend to grow into major studios in their own right (as with Universal), or are acquired by other studios as quasi-independent operating units (as with the contemporary DreamWorks, Miramax, and New Line Cinema, once independent and later divisions of Paramount, Disney, and Warner Bros., respectively). *See* **major independent.** *Compare* **majors; micro-major.**

**mini-multiple** *n.* A distribution pattern between a limited release and a wide release, often consisting of a limited release in multiple markets. *Also* **modified wide release.**

**mini one sheet; ~ poster** *n.* A smaller version of a one sheet, measuring 11" wide by 17" tall.

**mini preemie** *n.* A shorter, all steel version of the preemie baby stand manufactured by Matthews Studio Equipment. Extends from 20" to 39". *Compare* **low hefty baby; low low baby.**

**mini-series** *n. See* **miniseries.**

**mini-theater** *n. See* **video theater.**

**miniature** *n.* A scale replica considerably smaller than the full-scale object it represents. Miniatures may be made to represent actual objects, such as automobiles, or fanciful objects, such as undersea cities. When properly lit and photographed, miniatures can appear to be full sized. Shots of miniatures may be composited with live action footage of life-sized objects to further enhance the effect.

Miniatures are generally filmed in slow motion (with the camera overcranked) so that when viewed, they give the impression of a larger scale. Roughly speaking, the camera speed is the inverse of the square root of the miniature's scale, so a ¼ scale model would be filmed at 2× the normal speed. For objects that one is familiar with in the natural world, ⅙ scale is the smallest practical size. Smaller than that and it is difficult to maintain the illusion of natural size. Fanciful objects, such as spaceships, can be almost any scale because the viewer is not intimately familiar with how such an object should look and move in real life.

Natural phenomenon such as water, smoke, and fire do not miniaturize well. Viewers know what they look like and can easily tell the difference between a bonfire and a candle flame. Therefore, special care must be taken whenever miniatures involve such elements. Increasingly, these natural phenomena are added or augmented using digital special effects rather than being filmed as practical miniatures.

*See* **model.** *Compare* **full-scale model; hanging miniature; mockup; [1]motion control.**

**miniature rear projection** *n.* A process shot where previously recorded material is projected onto a screen within a miniature set. As with a traditional process shot, camera and projector are synchronized, though in a miniature process shot, both are usually operated one frame at a time for stop- or go-motion photography. *Compare* **Dynamation.**

**miniature shot** *n.* A shot of a scale model composed so the model appears full sized or can be integrated into live action footage. *Also* **model shot.**

**minimal cinema; minimalist film** *n.* A style of filmmaking that attempts to capture absolute realism by involving the least possible interference from the filmmaker — often limited to simply turning the camera on and later presenting whatever was recorded. Examples of minimal cinema include Robert Bresson's *Journal d'un Curé de Campagne* (*Diary of a Country Priest*, 1951) and Andy Warhol's *Sleep* (1963) and *Empire* (1964). *Compare* **actuality; Dogme95.**

**minimum** BUSINESS *n. See* **[2]floor; [1]scale.**

**minimum density** *n. See* **D-min.** *Compare* **characteristic curve.**

**minimum film rental** BUSINESS *n. See* **90/10 split.**

**minimum guarantee** BUSINESS *n.* A contractual obligation to pay at least a certain amount. Typically found in distribution agreements where the licensee agrees to pay the licensor a certain amount up front (perhaps as advances tied to different milestones) with additional pay-

ments due from the licensee if the level of income due the licensor from the commercial exploitation of the work exceeds the amount of the minimum guarantee.

**minimum perceptible color difference** *n. See* **MPCD.**

**minimum rating** *n.* A clause common to negative pickup and pre-sales distribution contracts that specifies that the work delivered shall not receive greater than a certain content classification rating — for example, not stronger than an R rating from the MPAA's Classification and Rating Administration.

**USAGE:** Technically, the term should be *maximum rating* since the highest, not the lowest, age-based rating is usually specified.

**minimum requirements** LEGAL *n.* A clause common to negative pickup and pre-sales distribution contracts that lists a set of characteristics that the final work must possess if the distributor is to accept delivery of the work (and pay the producer as agreed). These often cover cast, content rating, budget, running time, script/subject matter, etc. *Compare* **approved elements.**

**minimum scale; minimum wage scale** *n. See* **[1]scale.**

**minimums** BUSINESS *n. See* **[2]floor; [1]scale.**

**miniplex** *n.* A small multiplex; a motion picture theater with three to six separate auditoriums in the same physical structure, all sharing the same ticket booths and main entrance. Concession stands may be shared or separate. [A retronym coined following the popularity of the megaplex to identify the smaller multiplexes.]

**miniseries; mini-series** *n.* A long-form program produced for television and shown in two or more installments over a limited run. Often shown on successive nights during the same week. Less often shown on the same night for several consecutive weeks, as is the pattern for a traditional episodic series. The miniseries is structured to run for a preset number of installments during which it tells a complete story, or, more likely, several interwoven stories. The first widely successful miniseries — and the first miniseries broadcast on successive nights — was *Roots* (1977), running 573 minutes and originally aired over eight nights. The longest miniseries ever produced was *War and Remembrance* (1988), running 1,620 minutes and originally aired in 12 parts.

**minor** LEGAL *n.* One who is under the age of legal competence; a child.

Special labor laws and union regulations often apply to minors working on audiovisual productions, including reduced work hours, required educational breaks, etc. Generally, a minor cannot enter into a binding contract (California's *Coogan Act* (*Family Code § 6751*) provides an exception to this), but a minor can receive a copyright for an original creative work. The exact age that defines a minor varies from country to country, and often within a country. For example, at one time 21 was the common age of majority in the U.S. Now it is 18 for most purposes, but local labor laws may not follow the national trend.

**minor channel** *n.* The individual sub-divisions of an ATSC digital multiplex major channel.

The standard minor channel numbers are divided as follows:

- **0:** Analog television;
- **1–99:** Individual digital television channels (may also contain data); and
- **100–1,000:** Digital data-only channels.

**minor character** *n.* A character in a work that is featured less than a supporting character. *Compare* **bit part; cameo; leading character.**

**minor role** *n.* A character in a work that is featured less than a supporting role, but more than a bit part.

**minus lens** *n.* A lens element that can be attached to another lens (generally via an extension tube or a bellows) to increase the overall focal length.

**mipmap** *n.* A hierarchical collection of texture maps (or some other type of raster maps used in computer generated imagery such as bump, transparency, weight, etc.) with decreasing levels of detail arranged conceptually in an inverted pyramid with the most detailed texture map on top and the least detailed on the bottom. Depending on the distance between the observer and the object, one or more layers of the mipmap pyramid will be selected for use in rendering the display. As the distance changes, the selected mipmap layer also changes. This speeds up image rendering by using texture maps of sufficient but not excessive detail given the current view.

**Miramax Films** *n.* A U.S. distributor founded by Bob and Harvey Weinstein in 1979. Miramax began as an art house exhibitor that later moved into distribution. Its first major distribution success was *The Secret Policeman's Other Ball* (1982). Miramax was purchased by the Walt Disney Company in 1993, but operates as a largely autonomous motion picture distributor and sometimes producer. Miramax's releases have included *Pulp Fiction* (1994), *Shakespeare in Love* (1998), and *Chocolat* (2000). In 2005, the Weinsteins left Miramax to form The Weinstein Company. The Miramax Web site is www.miramax.com. [An eponymous blend of the first names of the Weinstein's parents, *Miriam* and *Max*.]

**mired; micro reciprocal degree; ~ value** *n.* A measurement of color temperature calculated by dividing one million by the color temperature in degrees Kelvin.

Scaling degrees Kelvin to mireds gives a more comparable measure of the color temperature of light and the affect of different gels or filters by evening out the slightly skewed Kelvin scale. (A 1°K change at the low end of the scale has a smaller impact on the color composition of light than does a 1°K change at the high end of the scale. A one mireds change is more consistent throughout the scale.)

*Compare* **color rendering index.**

**mired shift value** *n.* A measure of the effect a filter or gel has on the color temperature of light expressed in mireds.

**Mirotar** *n.* The trade name for a line of fast (relatively wide aperture) telephoto catadioptric lenses developed by Carl Zeiss International. The Mirotar lenses use folded optics to obtain the effective magnification power of a much longer lens in a shorter and lighter package. (A 500mm Mirotar lens is less than five inches long.) *See* **catadioptric lens.**

**mirror board** *n.* A bounce card with a mirrored surface. *Compare* **shiny board.**

**mirror reflector** *n.* A reflector with a glass mirrored reflective surface rather than a more traditional white or metallic (silver or gold) surface. Mirror reflectors may be optimized for use with a particular type of light based on the color composition of the light or the heat generated by the light beam. *Compare* **reflector.**

**A 42-inch × 42-inch Xeno mirror reflector. Xeno mirrors are designed for use with xenon light sources and will not reflect sunlight smoothly (courtesy Matthews Studio Equipment, www.msegrip.com).**

**mirror reflex shutter** *n. See* **reflex shutter.**

**mirror ring** *n.* The inner reflective ring around the plastic center hole of an optical disc. Legitimate optical disc mirror rings contain identifying infor-

mation, such as an IFPI code stamped into the disc at the time of manufacture.

**mirror shot** *n.* A camera shot of a subject's reflection in a mirror.

Some mirror shots are used to create in-camera composites by introducing off-camera elements into the recorded image. Others simply add a reflection of the on-camera subject. Mirror shots may use a front-silvered mirror to avoid double reflections off of the mirror's glass surface and its reflective coating or a half-silvered mirror to superimpose images to the side of the camera with those in front of the camera.

**A mirror shot from *In/Significant Others* (2008) composed to show both sides of a conversation without having to use multiple angles and camera setups (photography by Lee Roberts, © Fourth Ward Productions).**

**mirror shutter** *n. See* **reflex shutter.**

**miscast** *v.* To be placed in a role one is not suited for. *Compare* **casting against type.**

**mise-en-cadre** *n.* The framing of a shot; the combination of the placement of the actors in relation to the camera, the subjective point of view of the camera, and the elements of the scene enclosed within the camera's frame; the mise-en-scène of a single shot rather than the entire work. [French for *placing within the frame* (literally, *put in* [the] *frame*).] *Also* **mise-en-shot.**

**mise-en-scène** *n.* The staging of a work and the composition of its images; the scenery, props, and costumes as well as the positioning and movement of the camera and actors — everything that impacts the artistic look of a scene excluding the editing (montage) that links the individual shots together. Common elements of mise-en-scène are often used to link the works of a director within the auteur theory. [French for *placing on stage*. Literally, *put in* [the] *scene*.] *Compare* **stimmung.**

**mise-en-shot** *n.* [A blend of *mise-en-scène* (French for *placing within the scene*) and *shot*.] *See* **mise-en-cadre.**

**mishigas** *n.* Craziness: *Stop the mishigas and pull the plug on the project.* [Yiddish.] *See* **meshuga.**

**mismatch** *n.* A continuity error resulting from either inconsistent action between consecutive shots or inaccurately matched objects that belong in the same sequence.

On set, the script supervisor is responsible for preventing mismatches. In post-production, the editor must correct any obvious mismatches that were accidentally shot and avoid introducing any new mismatches into the finished work.

*Compare* **180° rule; continuity.**

**misnomer** *n.* A mistaken, misleading, or otherwise incorrect name or use of a name. Film titles are often intentional misnomers. For example, in *Abbott and Costello Go to Mars* (1953), they actually go to Venus. [From the Middle English *misnoumer*, from the Old French *mesnomer*, meaning to misname; a combination of *mes-*, meaning wrongly and *nommer*, meaning to name (from the Latin *nominare*, meaning name).]

**Mitchell Camera Company** *n. obs.* A U.S. motion picture camera manufacturer established in 1919. Among other innovations, Mitchell introduced the first through-the-lens viewing system in 1921. The profile of the Mitchell film magazine is responsible for the stereotypical "Mickey Mouse ears" camera of the Studio Era (1927–1954). Contemporary Panavision cameras benefit from the technology originally developed for the Mitchell cameras. Mitchell cameras are no longer common, but are still used for non-sync sound filming, often running at high speeds (over cranked) to create slow motion effects and when precise registration is required. *Compare* **Aaton; Akeley; ARRI Group; Bell+Howell; Éclair; Eyemo; Moviecam; Panavision.**

**mitt and shit** *phr.* Working a Hollywood party — shaking hands with someone, making idle chit-chat peppered with insincere compliments, and then moving on to the next target.

**USAGE:** Potentially offensive.

**mitting** *n.* Applause: *The closing credits music was drowned out by heavy mitting from the audience.* [Industry trade paper jargon coined by *Variety*.] *Compare* **ruffing.**

**mitzvah** *n.* A good deed, generally unasked for and offered without expectation of reward: *Alan's kind words of support to the studio head were a mitzvah.* [Yiddish. From the Hebrew *miswa*, meaning to command.]

**mix** *v.* **1.** To combine several elements to create a new product. ➢ *n.* **2.** The process of combining several sound tracks (possibly multiple dialogue, music, and sound effects tracks) into a single soundtrack, where each sound is blended in at an appropriate volume along with any necessary equalization, filtering, or audio processing. The final track could be mono (all speakers playing back the same sounds at equal volume) or multi-track stereo (such as 5.1 surround sound). **3.** The composite soundtrack that results from a mixing session. **4.** A notation indicating that a particular sound channel contains a full mix of sound elements (dialogue, music, and effects), rather than discrete sound elements (such as an effects track). **5.** An image dissolve or multiple exposure. *See* **dub; re-record.** *Compare* **scratch mix.**

**mix cue sheet** *n. See* **mixing cue sheet.**

**mix down; mixdown** *v.* **1.** To combine multiple sound tracks into a single composite sound track. ➢ *n.* **2.** The resulting composite sound track.

**mix/effects bus** *n.* One of three types of buses (electronic pathways that connect multiple devices) common to production video switchers (the other two are the preview bus and the program bus). The mix/effects bus allows one to select one or more video sources and add visual effects such as fades, wipes, and superimpositions. The output of the mix/effects bus can be routed to the preview bus (to view the result) or the program bus (to record/broadcast the result).

**mix group** *n. See* **submix.**

**mix mag** *n. See* **mixed mag.**

**mix master** *n.* The final sound mix on mag stock, DAT, or disc.

For a work with a film finish, the final mix will also be recorded to film as an optical sound track that will be used in the production of composite prints. The magnetic mix master will produce a better video transfer than the optical master, and it is easier to use if further work must be done on the sound mix.

**mix-minus audio system** *n. See* **audio bridge.**

**mix stage** *n. See* **mixing stage.**

**mixed mag** *n.* A recording of a work's final sound mix on magnetic film stock (16mm or 35mm) rather than tape or disc. *Also* **mix mag.**

**mixed media** *n.* A single public performance using two or more forms of media, often mixing live performance with previously recorded elements. *Compare* **multimedia.**

**mixer** *n.* **1.** One who is in charge of on-set production sound recording and operates the on-set sound mixing console; the recording mixer.

**2.** One who operates the sound mixing console during the post-production sound re-recording mix. The mixer will often create a preliminary mix, subject to review and modification by the director and producer. The Academy Award for Achievement in Sound Mixing is awarded to the on-set mixer and post-production re-recording mixers. **3.** One who records the music used in an audiovisual work; the music mixer. **4.** A device that can combine sounds from multiple sources, each with independent volume control; a sound mixing console. **5.** A device that can combine video (generally along with synchronized audio) from two or more sources in various ways, using wipes, dissolves, superimpositions, etc.; an audio/video mixing console. *See* **mixing board.** *Compare* **field mixer; studio mixing console.**

**The front and back panels of a Grass Valley Indigo A/V mixer (definition 5) (courtesy Thomson, www.thomsongrassvalley.com).**

**mixing** *n. See* **audio dub; mix.**

**A typical sound mixing board (photograph by Andrew Deutsch, © Helicon Arts Cooperative).**

**mixing board; mixing console; sound ~** *n.* A console with multiple sound inputs, volume and other sound controls, and sound outputs used to combine multiple sound tracks (inputs) into a single composite sound track (output). The mixing board is often connected to a multi-track sound recorder. *Also* **audio board; dubbing panel; mixing console; mixing desk; mixing panel; sound console.** *See* **console; mixer.**

**mixing console; console** *n. See* **mixing board.**

**mixing cue sheet; mix cue sheet** *n.* A log used during a sound mix to note track contents, in and out points, volume levels, fades, equalization, etc. for the various sound tracks. As with a standard cue sheet, each column represents a different sound track. *Also* **dubbing cue sheet; dubbing log; dubbing sheet; mixing log; mixing sheet; re-recording log.** *See* **cue sheet.**

**mixing desk; desk** *n. See* **mixing board.**

**mixing facility** *n. See* **mixing house.**

**mixing house** *n.* A company that provides a mixing stage and sound mix services. *Also* **mixing facility.** *See* **sound house.**

**mixing log** *n. See* **mixing cue sheet.**

**mixing panel** *n. See* **mixing board.**

**mixing sheet** *n. Also* **mixing log.** *See* **mixing cue sheet.**

**mixing stage; mix stage; mixing studio** *n.* The room where the final audio mix is produced. The stage combines a sound mixing console with a film or video playback system. The traditional feature film mixing stage is actually a small movie theater, with a large screen, a full theater surround sound system, and a large mixing console installed in the middle of the seating area. *Also* **dub stage; dubbing room; dubbing stage; dubbing studio; dubbing theater; re-recording stage.** *Compare* **looping stage.**

**MLS** ABBR. *n. See* **medium long shot.** *Compare* **script abbreviation.**

**MMDS** ABBR. *n.* **1. Multi-channel Multi-point Distribution Service:** A system that uses omni-directional microwave signals to deliver video programs to subscribers. First introduced in the U.S. in 1983 following an FCC frequency reallocation in the 2 GHz range. MMDS systems typically contain from 8–33 6 MHz channels. Since MMDS is carried over the air, it is not subject to the same local regulations as franchised cable television systems. **2. Multipoint Microwave Distribution System:** A wireless technology that uses microwave transmissions to deliver broadband Internet access to local customers. *See* **wireless cable.** *Compare* **[1]MDS.**

**mo-cap; mocap** *n. See* **motion capture.**

**mobile channel** *n. obs.* A sound channel leading to a mobile optical film or wax disc sound recorder, generally housed in its own truck. Used for location shooting during the early Sound Era (c. 1930). *Compare* **fixed channel; mixer; recorder; stage helper.**

**mobile media** *n.* Audiovisual material designed for presentation on a hand-held device such as a cell phone, PDA (personal digital assistant), or dedicated media player (such as an iPod or Zune).

There are five different methods commonly employed to deliver audiovisual content to mobile media devices:

- **Unicast:** A one-to-one live transmission using a cellular telephone network where a unique signal is sent to each receiver — essentially the same process used for delivering phone calls to a cell phone. Used for low-resolution video-on-demand applications.
- **Multicast:** A one-to-many live transmission using a cellular telephone network where a single signal is sent to multiple receivers. This uses less network bandwidth than a unicast, but is still not optimized for high-quality video.
- **Broadcast:** A one-to-many live transmission using a dedicated broadcast network. Broadcast bandwidth is not constrained by the limitations of the voice (telephone) network and so supports high-quality video.
- **Background Download:** A variation on the unicast approach where the content is not transmitted live (in real time), but is instead transmitted at much lower data rates over longer periods of time (transmission speeds can be adapted to compensate for network congestion). Once the file has been downloaded, it can be played back at the user's convenience.
- **Wired Connection:** A variation on the background download approach where the mobile device is physically connected to a computer so the content can be transferred at high speed (generally faster than real time).

**A handheld mobile media device (courtesy Thomson, www.thomsongrassvalley.com).**

**Mobile Pedestrian, Handheld; MPH** *n. See* **mobile television.**

**mobile satellite service; MSS** *n.* Satellite-based communications to or from mobile ground receivers. Most satellites deliver service to stationary receivers. MSS targets mobile users with products such as satellite telephone service. *Compare* **fixed satellite service.**

**mobile television** *n.* Television programming viewed on a mobile device.

Traditional mobile television concentrated on mobile receivers for standard terrestrial or satellite television bwroadcasts, delivering service to limousines, busses, recreational vehicles, boats, and ships. Newer technologies provide an end-to-end solution with dedicated content delivery systems targeted at handheld media devices such as cell phones using both point-to-point video streaming and point-to-multipoint digital data broadcasting. These systems include A-VSB (Advanced-VSB), DMB

(Digital Multimedia Broadcasting), DVB-H (Digital Video Broadcasting-Handheld), MediaFlow, and MPH (Mobile Pedestrian, Handheld).

**mobisode; mobilesode** *n.* A short video segment designed for playback on a mobile telephone or other wireless personal digital device. Mobisodes may be up to ten minutes in length, but are generally one minute or less and are often based on an episode of a popular television series. [First appeared in print in 2004. Clipped from *mobile episode*. Attributed to Vodofone, the European cell phone service provider.] *See* **video snack.**

**mocap; mo-cap** *n. See* **motion capture.**

**mock-documentary** *n. See* **mocumentary.**

**mockup; mock-up** *n.* A full-sized scale model. A mockup generally represents only that portion of the original object that will be shot in a live-action sequence — such as the interior of an airplane or the exterior shell of something that will be destroyed in a fire or explosion. Longer shots of the same object (taken from what appears to be a greater distance and showing the modeled object smaller in the frame) may utilize a small scale miniature in place of the full sized mockup. *See* **full-scale model.** *Compare* **miniature.**

**mocumentary; mockumentary** *n.* A mock documentary; a genre of fiction purporting to be a documentary. Often a parody or social commentary, such as *This Is Spinal Tap* (1984) and *Bob Roberts* (1992), but also as a dramatic device, such as *The Blair Witch Project* (1999). The mocumentary form has also been used for individual episodes of a television series ranging from *M*A*S*H* (1972–1983) to *The West Wing* (1999–2006).

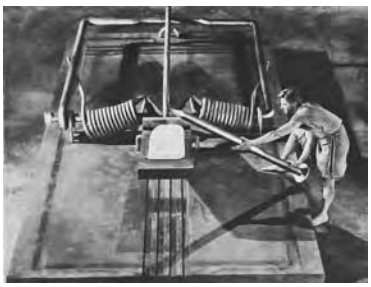
The creation of the mocumentary is generally attributed to Federico Fellini, who wrote and directed the made-for-TV *Fellini: A Director's Notebook* (1969) where he presented both documentary and fictional material as fact. Fellini followed up with the made-for-TV feature-length mocumentary *The Clowns* (1971). Both works were made well before the term itself was coined.

**Radiotelevisione Italiana's *I Clowns* (*The Clowns*, 1971), the first feature-length mocumentary (courtesy Heritage Auctions, www.ha.com).**

**MoD** ABBR. *n. See* **movies-on-demand.**

**mode** *n.* The path a photon takes when going from one end of an optical fiber to the other.

**model** *n.* **1.** A dimensionally correct recreation of all or part of an object. Models range from small-scale miniatures to full-scale mock-ups to oversized props, such as those used in *The Incredible Shrinking Man* (1957) to make a full-sized human actor appear the size of a doll by comparison. **2.** A simulation or representation of a complex object created using computer software, often combined and manipulated as part of computer animation; a computer model. **3.** An archetype upon which future incarnations are based. ➢ *v.* **4.** To base something upon an archetype.



**Actor Grant Williams wields an oversized prop nail (model, definition 1) in Universal's *The Incredible Shrinking Man* (1957) (courtesy Heritage Auctions, www.ha.com).**

**model animation** *n.* An animation technique that uses posable models (puppets, clay figures, miniatures, etc.) and either stop- or go-motion photography. *See* **puppet animation; stop-frame animation.**

**model maker; model builder** *n.* **1.** One who builds scale models for special effects photography or for digitization and computer animation. **2.** One who prepares architectural scale models of objects or structures that must be built for a production. These models can be used to plan lighting designs and camera angles.

**model sheet** *n.* A visual reference guide for character animators that defines a character's appearance and shows the character in a series of poses, expressions, and angles of view. Used to maintain visual and color consistency throughout a work. *See* **character model.** *Compare* **character turnaround sheet.**

**model shot** *n. See* **miniature shot.**

**modeling clay** *n. See* **Plasticine.**

**modem** *n.* A data communications device with an integrated digital-to-analog/analog-to-digital converter so that it can be used to connect a digital device to an analog communications circuit. The modem modulates digital data into an analog signal for transmission and demodulates analog receptions into digital data. A modem's speed and dependability are adversely affected by electromagnetic interference on the communications path. [A blend of *modulator* and *demodulator*.]

**moderato** *n.* A moderately fast musical tempo. Traditionally, 95–115 beats per minute. [Italian.] *Compare* **adagio; allegro; andante; andantino; largo.**

**modern film noir** *n.* A work with a noir sensibility but that was produced in color or after 1958. Films such as Roman Polanski's *Chinatown* (1974), Lawrence Kasdan's *Body Heat* (1981), and Carl Franklin's *Devil in a Blue Dress* (1995) have many elements of film noir. However, purists would argue that they are not actually film noir because they were not produced during the true noir era (1941–1958). Most viewers are not critical purists and would not draw a distinction between modern film noir and traditional film noir. *Also* **neo-noir.**

**Two examples of modern film noir: TriStar Pictures' *Devil in a Blue Dress* (1995) and Paramount's *Chinatown* (1974) (courtesy Heritage Auctions, www.ha.com).**

**modernism** *n.* **1.** Modern practice; a thing of recent date, especially a modern usage or mode of expression. **2.** A type of artistic movement, dating from the early twentieth century, characterized by a deliberate departure from traditional forms and a questioning of contemporary moral

and social values. Dadaism and surrealism were among the first modernist movements. *Compare* **Aestheticism; expressionism; formalism; impressionism; magical realism; naturalism; realism.**

**modified aspect ratio; MAR** *n.* A presentation aspect ratio other than the aspect ratio for which the work was originally composed. Generally applied to a theatrical work (originally in a 1.85:1 or wider aspect ratio) when presented on television cropped to a 1.33 (standard television) or 1.67 (widescreen television) aspect ratio. *Compare* **original aspect ratio.**

**modified gross** BUSINESS *n. See* **adjusted gross.**

**modified gross participation** BUSINESS *n. See* **adjusted gross participation.**

**modified wide release** *n. See* **mini-multiple.**

**modulation** *n.* **1.** The process of deliberately changing some characteristic of an electromagnetic wave for the purpose of transmitting information, including modifying the amplitude of a wave (AM) or the frequency of a wave (FM). The nature of the unmodified wave is known to the receiver. This is compared to the modulated wave as received from the transmitter. The difference between the two represents the encoded data. **2.** A technique used to eliminate low frequency noise and enforce encoding rules in a digital recording. For example, DVDs are recorded using 8/16 modulation where each 8-bit block is mapped to a 16-bit block. The 16-bit patterns used in the mapping are designed to enforce the DVD's bit run length rules that prohibit a string of more than 10 consecutive zeros in the data stream. **3.** A change of musical key, whether transient, or until the music becomes established in the new key; a shifting of the tonality of a musical piece, so that the harmonies all center upon a new keynote. **4.** Adjustments to an audio signal's pitch or volume. *Compare* **quadrature amplitude modulation.**

**modulator** *n.* An electronic device that modifies an electromagnetic wave to encode data for transmission or recording. This includes converting an electrical signal into a variable light beam for transmission via fiber optics or when recording optical sound tracks, combining video and audio signals and converting them into radio frequencies for broadcast over the air or distribution on a cable television system, converting digital data into an analog wave for transmission over a standard telephone line, etc.

**moe** *n.* A type of character common to anime; one who is cute, young, naive, and innocent. *Compare* **meganeko; sakura.**

**moiré pattern** *n.* A wavy or rippled pattern that appears in images affected by harmonic distortion or when lines are so close together that the imaging system has difficulty differentiating them.

Since standard definition video generally has lower resolution than high definition video or film, images that look fine during original filming may show a moiré pattern when down-converted or transferred to video. Striped clothing and Venetian blinds are common sources of moiré patterns. In video, lines that are only slightly off the horizontal (and to a lesser extent, vertical) are more likely to show moiré patterns than those with greater angles.

**MOL** ABBR. *n. See* **maximum output level.**

**[1]mold** *n.* A hollow cavity or concave form that is the mirror- or reverse-image of a three-dimensional object.

Molds may be rigid (often made of plaster or plastic resin) or flexible (often made of synthetic rubber). Replicas of the original object can be produced by pouring a suitable casting material (such as plaster, resin, rubber, liquid metal, etc.) into the mold and allowing it to harden. Some molds may be re-used to produce multiple, identical replicas of the original. Other molds are destroyed when the hardened casting is removed and can only be used once.

**[2]mold** *n. See* **biological decay.**

**mold maker** *n.* One who produces molds from which new parts may be cast, such as custom props, miniatures, or set decorations.

**mold risk factor; MRF** *n.* A numeric index that indicates the likelihood and severity of mold growth on susceptible archival materials based on the ambient temperature and relative humidity over a period of time.

**Mole-Richardson** *n.* A Hollywood-based lighting and power distribution equipment manufacturer established by Peter Mole in 1927. Mole-Richardson pioneered the use of incandescent lighting for motion pictures (replacing the relatively noisy carbon arc lights as the industry converted to sound production). Over the years, Mole-Richardson has won four Academy Awards for scientific and technical achievement, beginning in 1935 for the development of the solar spot (the first spotlight to incorporate a Fresnel lens). The Mole-Richardson Web site is www.mole.com.

**Mole VCD** *n. See* **MVCD.**

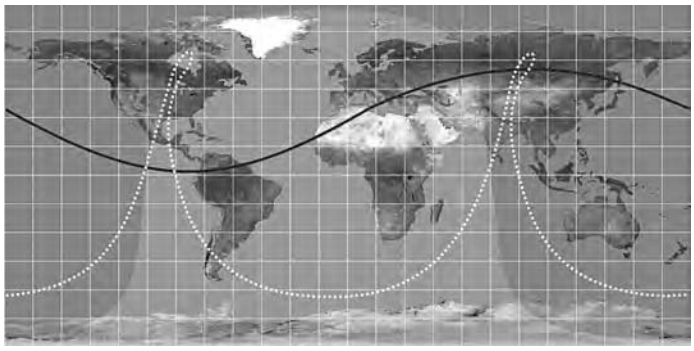
**Molevator** *n. See* **motorized stand.**

**Molniya Orbit satellite** *n.* A satellite with a highly eccentric elliptical polar orbit designed for maximum exposure to the northern latitudes. Such satellites traverse a path 63.4° offset from the equator, rather than orbiting parallel to the equator, as do most communications satellites.

The Molniya Orbit was developed c. 1965 by scientists in the former Soviet Union as an alternative to geostationary satellites orbiting in the Clarke Belt. Geostationary communication satellites are of little use to the far northern latitudes where much of the Soviet Union lay. Conversely, Molniya Orbit satellites spend much of their time overhead in the north. However, since they are not always overhead, it takes several Molniya satellites to provide the same service of one Clarke Belt satellite.

The Molniya Orbit has a 12 hour period, so the satellites pass overhead twice each day and are in the same position at the same hour every day. This makes their path very predictable, if highly eccentric. Also, since they move slower when they are farthest from the earth, they tend to hover when at the extreme northern end of their ground track, race through the southern end of their ground track as they slingshot around the earth, then slow down again when they are once again overhead in the north.

[From the Russian for lightning.] Compare high earth orbit satellite; low earth orbit satellite.



**The dashed and rather eccentric white line shows the ground track of a Molniya Orbit satellite. The black line shows its footprint when it is at its northernmost limit (in this case, directly over Canada). Since it is above the north pole, its reach extends to most of the northern latitudes (map courtesy NASA, www.nasa.gov).**

**mombo combo** *n.* A heavy duty, all steel combo stand with a wider than normal base and a collar for attaching guy wires. Equipped with four (rather than the standard two or three) risers. Capable of extending up to 24' high.

**A mombo combo stand at its minimum and maximum operating heights (courtesy Matthews Studio Equipment, www.msegrip.com).**

**monaural; ~ sound** *n.* An audio program with a single track or sound channel, regardless of the number of loudspeakers employed. All sounds (dialogue, music, sound effects, etc.) are mixed together on the same sound track and played back with equal intensity from each speaker. *Also* **mono.** *Compare* **stereophonic.**

**monetize** BUSINESS *v.* To develop a way to make money from a product or service that may not originally have had a commercial value. Often accomplished by attaching paid advertising to a product or service — less often by charging consumers a fee for access, use, or ownership. [From the From Latin *moneta*, meaning money.]

**money** *n.* Sources of funding; the people in control of the funds or the entities that provided the financing: *If we keep the money happy, they'll leave us alone to do our jobs.* OR *Our first obligation is to protect the money's investment. Compare* **creative.**

**money shot** SLANG *n.* The most important shot in a sequence or a work; the shot that sells the piece; the shot that provides the payoff for the buildup. While the term in its common usage is not offensive, it originated in the adult film industry where it has a more specific meaning. *Compare* **stay with the money.**

**monitor** *n. See* **monitor viewfinder; sound monitor; video monitor.**

**monitor speaker; monitor** *n. See* **sound monitor.**

**A monitor viewfinder attached to a Grass Valley studio camera (courtesy Thomson, www.thomsongrassvalley.com).**

**monitor viewfinder; monitor** *n.* A video screen used in place of a direct optical viewfinder. Common to studio video cameras. Typically used with film cameras when the operator cannot be near the camera — either because the camera is in an inaccessible position (at the end of a crane or boom, attached to an airplane, on a Steadicam rig, etc.) or due to safety considerations (when filming a close-up of an explosion, car crash, etc.). *Compare* **video tap; video village.**

**monitoring and control; M&C** *n.* Physical supply chain security processes and personnel focused on preventing unauthorized leaks of protected content — particularly new movies not yet released to the public.

**monkey points** *n.* The name given net points (or producer's net points) by Eddie Murphy in reference to the 1988 *Buchwald v. Paramount* lawsuit stemming from the controversy over writing credit and net points for Paramount's *Coming to America* (1988). Murphy himself insists on gross points, rather than the "monkey points" that Art Buchwald and producer Alain Bernheim accepted when they submitted their earlier project "King for a Day" (upon which they claimed *Coming to America* was based) to Paramount. Details of the case are available in *Fatal Subtraction: The Inside Story of Buchwald V. Paramount* (pub. 1992). *See* **net points.**

**mono** *n. See* **monaural; monochromatic; monophonic.** *Compare* **stereo.**

**mono compatibility** *n.* The ability of a stereo sound signal to be mixed down to a single monaural channel without affecting the timbre of the signal. The combination of two stereo channels should ideally sound like a signal that was recorded with a single microphone. For example, if stereo sound is recorded using a coincident pair of microphones, mono-compatible stereo signals can be added together without creating phase cancellations which damage audio quality.

**monochromatic; mono; ~ film** *mod.* **1.** *obs.* Sensitive to a single color of light. Early black-and-white film stocks were only sensitive to blue, violet, and ultraviolet light. This led to an unnatural distribution of shades of gray in any image that contained other colors, as do most things in the natural world. **2.** Containing only shades of a single color — shades of gray for black-and-white, shades of brown for sepia tone, etc. [A blend of the Greek *monos* (meaning single) and *khromatikos* (from *khroma* and *khromat-*, meaning color).] *Compare* **orthochromatic; panchromatic.**

**monochromatic aberration; monochromatic distortion** *n.* A lens defect that affects all light in the same way regardless of its color (wavelength), such as pincushion or barrel distortion and astigmatism, *Also* **wavelength-independent aberration.** *Compare* **chromatic aberration.**

**monochromatic vision filter** *n. See* **contrast viewing filter.**

**monochrome** *n.* An image made up of shades of a single color, such as shades of gray in black-and-white or shades of brown in sepia tone; when the full color spectrum is reproduced as shades of a single color, ranging from full saturation (the equivalent of black) to no color at all (white).

**monocular finder; monocular sports finder** *n. See* **sports finder.**

**Monogram Pictures Corporation; Monogram Studios** *n.* **1.** *obs.* A U.S. producer of B-movies founded in 1924 as Rayart Pictures. In 1929, the company's name was changed to Monogram. During the Depression, Monogram was sold to Herbert J. Yates' film processing company to cover its debts. Yates combined Monogram with several other acquisitions to form Republic Pictures in 1935. **2.** *obs.* A U.S. production company founded in 1936 by the same team behind the original Monogram (which was by then part of Republic Pictures). The new Monogram turned out a stream of successful B-movies including the Tex Ritter, Rex Bell, and Tim McCoy horse operas; the Charlie Chan mysteries; and the Bowery Boys films. In 1946, Monogram created Allied Artists Productions as an A-picture division. In 1953, Monogram got out of the B-movie business altogether and changed its name to Allied Artists Pictures Corporation.

**monologue** *n.* A long, uninterrupted speech or soliloquy delivered by a character. *Compare* **audition; cold reading; soliloquy.**

**monomode** *n. See* **single-mode fiber.**

**monopack** *n.* Color film stock that records color images on a single strip of film (using two or three emulsion layers, each sensitive to a different primary color). *Compare* **bipack; tripack.**

**monophonic; mono** *mod.* **1.** Capable of producing only one note at a time. A clarinet is monophonic, while a bagpipe, piano, or organ is polyphonic. **2.** An audio signal that is carried by a single channel. The number of microphones or loudspeakers that are used to generate and

replay the sound is irrelevant. What counts is that the various signals are mixed to one audio channel.

**monopod** *n.* A single-legged camera support. A monopod is more portable than a tripod, but cannot stand on its own.

**monopolylogue** ACADEMIC *n.* An work where a single actor plays many characters, such as some one-man shows or works such as *Soft Beds, Hard Battles* (1974), where Peter Sellers played 6 different parts; *Kind Hearts and Coronets* (1949), where Alec Guinness played 8 different parts; *Nutty Professor II: The Klumps* (2000), where Eddie Murphy plays 9 different parts; and *The Wishing Well* (2004), where Rod Maxwell plays 35 different parts, both male and female, ranging in age from 7 to 70.

**monotic** *mod.* Having the property of presenting sound to only one ear, as with headphones with only one ear cup, leaving the other ear open to hear sounds in the surrounding environment. *Compare* **dichotic; diotic.**

**monotone** *mod.* Composed of a single unvaried tone or sound. *Compare* **atonal.**

**monster movie** *n.* A horror subgenre with a non-human character as the motivating force of terror.

*The Lost World* (1925) and the original *King Kong* (1933) are archetypes of the genre. *Gojira* (*Godzilla*, 1956), inspired a string of sequels and remakes, many pitting the eponymous mutant dinosaur against other giant monsters, including King Kong. (In *Kingu Kongu tai Gojira* (*King Kong vs. Godzilla*, 1962), Kong is defeated in the Japanese version but triumphs in the American version.) Frankenstein (technically, Frankenstein's monster — Frankenstein is the mad doctor) is the most-filmed movie monster, beginning with the 1931 Universal Pictures release. (The earlier *Der Golem* (*The Golem*, 1915), features a Frankenstein-like monster made of clay, rather than salvaged human body parts.) Aliens are also a popular source for movie monsters including *Alien* (1979) and *Predator* (1987). Contemporary audiences tend to find monster B-movies of the 1950s more funny than scary, leading to monster movie parodies such as *The Lost Skeleton of Cadavra* (2001).

*See* **creature feature.**

**RKO Radio Pictures' *King Kong* (1933, left), the prototypical monster movie, and Three Dimension Pictures' *Robot Monster* (1953), largely considered one of the worst films ever made (courtesy Heritage Auctions, www.ha.com).**

**[1]montage** *n.* **1.** Technically: the art of editing. **2.** Academically: the dynamic juxtaposition of disparate shots to create a new meaning for the viewer, pioneered by Sergei Eisenstein in *Strike* (1924) and *The Battleship Potemkin* (1925). This is distinctly different from the style of continuity editing or invisible cutting common to Hollywood films. Walter Kerr, *New York Times* drama critic, described montage as, "the rapid juxtaposition of separate pieces of film and separate camera angles to make a single intelligible mosaic."

In his 1928 essay "Methods of Montage," Eisenstein identified five types of montage:

- **Metric:** Focused on the visual conflict created by juxtaposing shots of different lengths;
- **Rhythmic:** Focused on the visual conflict created by the rhythm of movement within different shots;
- **Tonal:** Based on similarities or differences in the dominant emotional tone;
- **Overtonal:** Based on similarities or differences in the overall impact they have on the viewer, not just their dominant tone; and
- **Intellectual:** Different shots linked by their idea or theme to create a visual metaphor.

**3.** Commonly: a cinematic technique that conveys a story point via a series of brief shots, possibly including symbolic shots rather than actual scenes from the narrative, and often including dissolves. The montage is often used to indicate a passage of time, a succession of events, or a particular mood.

A well-regarded example of the art of montage appears in the surrealistic montage opening of *Crime Without Passion* (1934). Contemporary Hollywood films often use montages to show someone trying to make a decision, the passage of time, such as the Portobello Road sequence in *Notting Hill* (1999), or training for a task, such as the training sequence in *Rocky* (1976) that ends on the steps of the Philadelphia Museum of Art. Montages are also used as musical interludes within a narrative.

**4.** The editor credit in French-language films. [French.] *Also* **compilation cuts; series of shots.** *Compare* **American montage; collision; découpage classique; parallel montage.**

**[2]Montage** *n. obs.* The trade name for an early off-line editing system. *Compare* **CMX; EditDroid; Editflex; Laseredit.**

**mood lighting** *n.* Stylized lighting used to enhance the mood of a scene. Usually applied to low-key lighting used to reinforce a mysterious or somber mood.

**moral rights** LEGAL *n. See* **droit moral.**

**moral rights waiver** LEGAL *n. See* **waiver of moral rights.**

**moral turpitude** LEGAL *n.* A clause common to employment contracts that allows one party to the contract to terminate the contract if a key participant (another party to the agreement or a principal participant in a creative work that is the subject of the contract) is involved in a scandal that could affect the value of the contract or the subject work.

**morf** *n.* [A misspelling of *morph*.] *See* **morph.**

**morgue** *n.* A collection of photographs used as visual references by a make-up artist when creating special make-up effects. [After a *newspaper morgue*, where back issues are stored. Originally an eponym, after *La Morgue*, a building in Paris, France where human remains were stored until buried.]

**morning; ~ television** *n.* **1.** A division of the television broadcast day that typically runs from 7:00 AM until 9:00 AM (in which case it is preceded by the prior day's late night or overnight and followed by daytime) or 9:00 AM until 12:00 noon (in which case it is preceded by early morning and followed by afternoon). U.S. broadcast television morning schedules typically include news programs, game shows, and talk shows. ➢ *mod.* **2.** The programs that air during the morning. *Compare* **day part.**

**morning show** *n.* A combination news and information program and talk show that airs on a weekday morning. The first, and longest-running, television network morning show was *The Today Show* (1952–), which premiered on January 14, 1952.

**morph** *v.* **1.** To transform from one form into another, such as a man into a werewolf or Dr. Jekyll into Mr. Hyde. May be achieved by a combination of puppetry, animation, optical effects, or digital effects, but mainly refers to the use of computer animation and digital effects for the transformation.

The simplest method of morphing from one object to another is to

dissolve between shots of the transformation stages, as in *Werewolf of London* (1935). The first use of a digital morph was in *Willow* (1988), which used a combination of puppetry and digital effects. The liquid metal man effect in *Terminator 2: Judgment Day* (1991) relied entirely on digital imagery and computer animation. The technique is also used to simplify facial animation by constructing a set of expressions and morphing between them.

➢ *n.* **2.** The resulting change in physical form: *The morph was accomplished using a combination of puppets and computer effects.* [First used in reference to the transformation sequences in *Willow* (1988). From the Greek *morphos*, from *morphe*, meaning shape.]

**morph target** *n.* A computer-generated character facial expression, depicting a particular emotion or the mouth shape associated with a specific phoneme, prepared in advance by an animator. A relatively small set of morph targets can be assembled into a wide variety of sequences, with the computer blending one morph target into the other to create smoothly animated sequences without the effort of hand-animating facial features. *Compare* **automated lip-sync.**

**mortar** *n.* A short tube with a smooth interior, often made of heavy cardboard (single use) or steel (reusable), designed to fire explosive shells into the air, as with traditional fireworks.

**mortgage** *v.* To purchase all the film a production will likely require at the start of production to ensure it will all be from the same emulsion batch, but to delay delivery until the film is actually needed.

[1]**MOS** ABBR. *mod.* A scene shot without synchronous sound. The letters "MOS" are written on the slate when a shot is filmed without sound (the clapsticks are not needed). [Technically, all silent films were shot MOS, but the term did not come into existence until the Sound Era (1927–). The most popular source for the term is German-born Lothar Mendes, director of some 25 films from the 1920s through the 1940s. He is said to have mixed his German with his English when asking for film to be shot without sound, ending up with either "mit out sound" or "mit out sprechen." His crew made a joke of it, and the term eventually stuck after being abbreviated to *MOS*. Other possibilities include *Minus Optical Sound*, from the early Sound Era when production sound was recorded optically — following the initial success of Movietone's sound-on-film system and preceding the introduction of on-set magnetic tape recording, and *Motor Only Shot*, from early interlocked camera and sound recording systems where both camera and sound motors were under the control of the sound recordist and silent takes were recorded by running the camera motor only without the accompanying sound motor.] *See* **shooting wild; wild picture.**

[2]**MOS** ABBR. *n. See* **man-on-the-street.**

**mosquito noise** *n.* An undesirable visual artifact common to digitally compressed images technically described as "a time dependent video compression impairment in which the high frequency spatial detail in video images having crisp edges is aliased intermittently." In other words, it is a type of edge business where sharp edges (abrupt transitions from one color to another) that do not follow a line of pixels (and therefore must be aliased to appear smooth) are aliased in one way in one frame and a slightly different way in another frame. This leads to a slight visual buzzing along the edge of the object. Mosquito noise is most common when an object is in motion. *Compare* **edge business; quantization noise.**

**mother; ~ record** *n.* A 9" nickel plate with a positive DVD disc image in the center used to grow DVD stampers in an electroforming or electroplating process. *Compare* **stamper.**

**motif** *n.* A recurring idea, image, design, or situation used across several works related by genre, story line, director, writer, cinematographer, etc.

A motif may be repeated within a single work, establishing unity with the recollection of its earlier occurrence. In such a case it is more properly called a *leitmotif*, from the German meaning leading-motif. Ordinary people who get involved in extraordinary situations that climax in an ironic manner is a motif in many of the 266 episodes of the anthology television series *Alfred Hitchcock Presents* (1955–1962). On the other hand, "Rosebud" is a leitmotif in the film *Citizen Kane* (1941), while the first four notes of Beethoven's *Fifth Symphony* (1808) are a leitmotif within the symphony.

[French.]

**motion-adaptive converter** *n.* The mid-range type of video de-interlacer in terms of complexity, cost, and ability to remove motion artifacts from de-interlaced video. *Compare* **linear converter; motion-compensated converter.**

**motion aliasing; temporal aliasing** *n.* A visual artifact caused by motion that is faster than the sampling rate or smaller than the image resolution. The former is most obvious with fast rotating objects (mostly propellers and wheels) that seem to spin in different directions or speeds. (Even human vision has a sample rate — if an object is rotating too fast, image sample artifacts will be introduced and the object may seem to spin backwards or forwards at a slower than actual speed.) The latter is the opposite extreme and occurs when an object moves at sub-pixel rates from frame to frame. For example, with vertical movement, the imaging system will have trouble deciding which lines are occupied by the object, resulting in jagged motion as the image snaps forward to the next line, pauses for a time, then snaps forward again to the next line. *See* **aliasing; strobe effect; wagon-wheel effect.** *Compare* **audio aliasing; color aliasing; outline aliasing; raster aliasing.**

**motion blur** *n.* The blur that accompanies any object in motion whose speed exceeds that of the camera's ability to "freeze" action.

If one views a single frame of film or video, a hummingbird's body may be sharp and clear but the wings may be an indistinct blur due to their much higher rate of motion. A high-speed camera, with a much faster shutter speed, may be able to capture even the hummingbird's wings in sharp focus. Because the eye is trained to expect a certain amount of blur from objects in motion, moving objects that lack motion blur look fake. This problem most often presents itself in stop-motion animation (addressed to some extent by using go-motion photography instead) and photorealistic computer animation (wherein motion blur can be created mathematically). Traditional hand-drawn animation does not incorporate motion blur, but viewers have been trained not to expect it, so it is not missed.

**motion capture; mo-cap** *n.* The recording of a subject's movement through three-dimensional space for later use in animation or other digital visual effects.

Typically, the motions of an actor are captured during a live performance and used as the basis of a computer-generated animation. Body movement (including head movements) is generally captured in one session while facial movement is captured in a separate session using different equipment. *Compare* [1]**motion control; performance capture.**

**motion-compensated converter** *n.* The most sophisticated and expensive type of video de-interlacer, also the best at removing motion artifacts from de-interlaced video. Conversions between 50 Hz and 60 Hz signals (PAL and NTSC) involve a great deal of time-based interpolation, and therefore justify the expense of a fully motion-compensated converter. *Compare* **linear converter; motion-adaptive converter.**

[1]**motion control** *n.* **1.** The process of moving an object along a precise and repeatable path using a system of computer-operated rigs with specially calibrated electric motors. One may use a motion-control camera (where the camera is under computer control), a motion-control model (where the model is under computer control), or both.

Filming a motion-controlled model with a motion-controlled camera

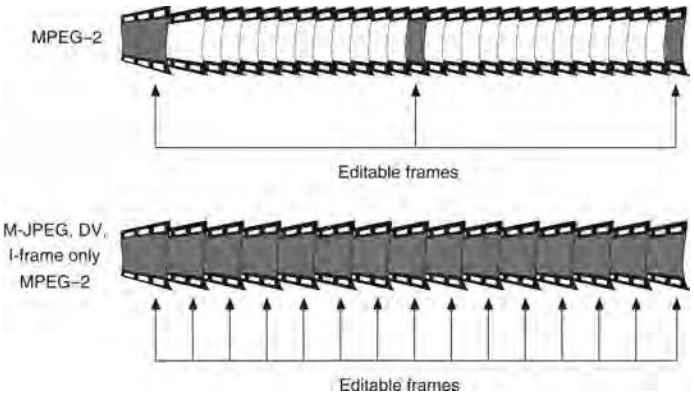
allows the same model movement to be filmed in multiple passes, each with different lighting, that can then be combined using a traveling matte. For example, in the case of a flying spaceship, the beauty pass will be performed with the model lit to highlight its exterior details. A second pass may be performed with only the integrated lights turned on. A third pass may slightly overexpose the engine exhaust to achieve a glowing effect. Finally, a fourth pass could be performed with the lighting set to optimize the creation of a blue or green screen chromakey matte. The first three passes can be composited to create the finished spaceship, while the fourth pass is used as a traveling matte to insert the spaceship into the proper scene.

Motion control is not limited to model work. For example, it was used on set to film the live action plates for the hoverboard sequences in *Back to the Future Part II* (1989).

**2. ~ rig:** The motion control equipment itself. *Also* **multi-pass motion control photography.** *Compare* **motion capture.**

[2]**motion control** *n.* The feature of a video editing or playback system that allows the operator to play, stop, rewind, fast-forward, search, jog, etc. *Compare* **trick play.**

**motion JPEG; M-JPEG** *n.* A derivative of JPEG that applies JPEG compression to each frame in a video sequence. Motion JPEG delivers higher image quality than MPEG, but does not compress as well since it is the equivalent of using a stream of I frames without any B or P frames in between.




**One particular advantage of motion JPEG (and I frame-only MPEG) is that one can edit on any frame, not just the occasional I frames (© 2008 Quantel Ltd., All Rights Reserved, www.quantel.com).**

**motion picture** *n.* **1.** A series of still images presented in quick succession so that they provide the illusion of motion through the persistence of vision. May be of any length or genre, with or without accompanying sound.

Persistence of vision, the phenomenon that makes a series of still images presented in quick succession seem to be in motion, was first noted by the Roman poet Lucretius in 65 B.C.E. In 130 C.E., the astronomer Ptolemy of Alexandria proved Lucretius' principle. The first documented mechanical device designed to produce the illusion of motion from a series of still images was the Phenakistiscope, developed in 1831, by Belgian scientist Joseph Antoine Ferdinand Plateau. This was followed by the more famous Zoetrope, originally patented in 1834.

One of the first photographic series of an object in motion was the 1877 study of a galloping horse produced by Eadweard Muybridge using multiple still cameras. The first series photographed with a single camera was likely a scene along Paris' Champs Elysees photographed by Dr. E. J. Marey in 1886 using paper roll film. In 1888, Louis Aimé Augustin Le Prince used similar paper roll film to photograph various scenes at Roundhay, Leeds in England with a British-patented camera running between 10 and 20 frames per second.

Meanwhile, Celluloid was developed in 1869 by John Wesley Hyatt and, in 1889, American clergyman Hannibal W. Goodwin created the first Celluloid-based photographic film, which was subsequently manufactured by the George Eastman (Kodak) Company. One of the first motion picture camera systems designed for use with Celluloid roll film was the Edison Kinetograph, developed by William Kennedy Laurie "W.K.L." Dickson in 1891. Kinetograph movies were presented using the arcade "peep show" style Kinetoscope, which was first publicly demonstrated at the Chicago World's Colombian Exposition in 1893. On April 14, 1894, the Holland Bros.' Kinetoscope Parlor ushered in paid motion picture exhibition when it opened at 1155 Broadway in New York City, charging 25¢ to view a program of five short films including *Horse Shoeing* and *Highland Dance*. That same year, the Lumière brothers, Louis and Auguste, developed the first model of their motion picture camera/projector system, the Cinématographe (from which, the word "cinema" derives).

On March 22, 1895, the Lumières used their Cinématographe for the first public demonstration of a motion picture projection system when they showed *La Sortie des Ouvriers de l'Usine Lumière* (Workmen Exiting the Lumière Factory) to the Société d'Encouragement pour l'Industrie Nationale (National Association for the Promotion of Industry). One month later, on May 20, 1895, Major Woodville Latham presented the first paid theatrical exhibition of a motion picture when he screened *Young Griffo v. Battling Charles Barnett* with his Eidoloscope at 153 Broadway in New York City. Later that same year, Thomas Armat built the first dedicated (if temporary) motion picture theater for the September 1895 Cotton States Exposition in Atlanta, Georgia. Armat charged 25¢ admission for a program consisting mostly of Edison Kinetoscope short subjects. This was two months before the Lumière's more famous December 28, 1895 Cinématographe presentation at the Salon Indien in the basement of the Grand Café on the Boulevard des Capucines in Paris, where patrons were charged one franc for a selection of one-minute short films. The Cinématographe Lumière at the Salon Indien remained in operation as late as 1901, making it the first regularly scheduled motion picture theater.

The early actualities, such as *La Sortie des Ouvriers de l'Usine Lumière à Lyon*, first gave way to short fiction films, such as *L'Arroseur Arrosé* (*The Waterer Watered*, 1896), and then finally full-length feature films. The first feature film longer than an hour was Australia's *The Story of the Kelly Gang* (1906), of which only 11 minutes survive. (The longest film ever produced is John Henry Timmis IV's *The Cure for Insomnia* (1987), with a total running time of 5,220 minutes, or 87 hours.) The first color motion pictures, hand tinted prints of otherwise black-and-white films, appeared as early as the 1890s. Hand tinting gave way to machine tinting, which remained in use until 1948 when *Portrait of Jennie* became the last fully-tinted color film. Meanwhile, color photographic motion picture systems remained expensive, inconvenient, and only occasionally used until the 1932 introduction of three-strip Technicolor, the first practical, full color film system. Three-strip Technicolor still required a special camera and a complex release print production process. Its introduction was followed almost immediately by the first full-color, single film, single exposure, single development film process, Agfacolor-Neu (New Agfacolor), introduced in Germany in 1936.

Sound has accompanied film from its earliest days. In vaudeville houses and later in the silent movie palaces, a live house orchestra would accompany each film. In smaller venues, the musical accompaniment could have been a simple piano player. Edison's 1895 Kinetophone played recorded music through earphones to accompany Kinetoscope peep show short films. The development of practical sound amplification by Lee DeForest c. 1907 made theatrical sound systems commercially viable. Many sound systems were attempted, but failed for technical or financial reasons. Sync sound motion pictures did not catch on until the release of *The Jazz Singer* (1927), using the Vitaphone sound-on-disc system developed by Western Electric/Warner Bros. Phonofilm, a competing sound-on-film system, was developed in 1924. Fox purchased the process and marketed it as Movietone starting in 1926. By the end of the 1920s, Fox's Movietone was the dominant sound system on the market. The analog sound-on-film process has remained largely unchanged since then.

Sound-on-disc returned to the cinema with the DTS Digital Sound system introduced in 1993 for *Jurassic Park*. Since then, digital sound has replaced analog as the primary form for theatrical presentation. More

recently, high-definition digital video has begun supplanting film as the primary medium for motion picture presentation, beginning in 1999 with the theatrical presentations of *La Cambrure* (*The Curve*), *Star Wars: Episode I—The Phantom Menace*, and *An Ideal Husband*. In 2000, *Titan A.E.* added digital delivery to digital projection when it became the first major Hollywood production to be delivered via the Internet for digital presentation to theatrical audiences.

**2.** Any fixed (committed to a tangible form such as film, video, tape, disc, etc.) visual work composed of a series of images intended for linear presentation (from start to finish with all the bits in between). *Also* **flick; moving picture.** *See* **film; movie.** *Compare* **multimedia.**

**Motion Picture & Television Fund; MPTF** *n.* A Los Angeles based motion picture industry health and welfare organization that operates a retirement community, five outpatient health centers; a 256-bed acute-care hospital; a children's center; and a health insurance plan. Originally established in 1921 as the Motion Picture Relief Fund with the motto, "We Take Care of Our Own." The MPTF Web site is www.mptvfund.org.

**Motion Picture Association; MPA** *n.* A trade association that acts as the voice and advocate of the American motion picture, home entertainment, and television industries abroad. Established in 1945 as the Motion Picture Export Association of America. The MPA took on its present name in 1994. The MPA Web site is www.mpaa.org. *Compare* **Motion Picture Association of America Inc.**

**Motion Picture Association of America Inc.; MPAA** *n.* A trade association that acts as the voice and advocate of the major American motion picture, home entertainment, and television studios within the U.S. Founded as the Motion Picture Producers & Distributors of America in 1922 and renamed in 1945. The MPAA member companies include NBC/Universal, Paramount Pictures Corporation, Sony Pictures Entertainment Inc., Twentieth Century–Fox Film Corporation, Walt Disney Studios Motion Pictures, and Warner Bros. Entertainment Inc. The MPAA Web site is www.mpaa.org. *Compare* **CARA; Motion Picture Association.**

**motion picture camera** *n. Also* **cine camera.** *See* **camera.**

**Motion Picture Code** *n. See* **Motion Picture Production Code.**

**motion picture distributor** *n. See* **distributor.**

**Motion Picture Distributors and Exhibitors of Canada** *n. obs.* A trade association founded in 1924 to represent the MPPDA's political interests in Canada, such as lobbying against legislative restrictions on Hollywood film imports. It was also known as the "Cooper Organization," nicknamed after its first president John Alexander Cooper.

**Motion Picture Editors Guild; MPEG** *n. See* **MPEG.**

**motion picture exhibitor** *n. See* **exhibitor.**

**Motion Picture Exhibitors' League** *n. obs.* The first professional organization for theatrical motion picture exhibitors, established in 1911.

**Motion Picture Export Association of America; MPEAA** *n. obs.* A trade association that represented the major American motion picture studios outside the U.S. Founded in 1945 as the international arm of the Motion Picture Association of America in response to the increasingly protectionist foreign trade barriers put in place to limit the export of U.S. produced motion pictures following World War II. Now known as the Motion Picture Association since 1994. *Compare* **Motion Picture Association of America Inc.**

**Motion Picture Laboratories, Inc.; Movielabs** *n.* A not-for-profit research organization founded in 2005 by the six major U.S. motion picture studios to research and develop new technologies to protect digital media from theft or piracy. Movielabs was organized as an initiative of the Motion Picture Association of America. Founding members include Paramount Pictures Corporation, Twentieth Century–Fox Film Corporation, Sony Pictures Entertainment Inc., Universal City Studios LLLP, Walt Disney Pictures and Television, and Warner Bros. Entertainment Inc. The Movielabs Web site is www.movielabs.org. *Compare* **Cable Television Laboratories, Inc.**

**Motion Picture Machine Operators** *n. obs.* The first motion picture industry craft union, established in 1908.

**motion picture marketplace** *n. See* **film market.**

**Motion Picture Patents Company; MPPC** *n. obs.* The patent licensing collective established on December 18, 1908 by film and equipment producers Armat, Biograph, Edison, Essanay, Kalem, Lubin, Méliès, Pathé Frères, Selig, and Vitagraph and film importer George Kleine. The Trust dissolved in 1918, after being found to be an illegal monopoly by a U.S. federal court, and its assets were sold to the Lincoln & Parker Film Company.

Officially, the participants pooled their collection of motion picture patents — sixteen in all, covering film, cameras, and projectors — to more efficiently regulate and license this patent pool. The real purpose was to gain monopolistic control of the American motion picture marketplace. It soon became known as "The Trust," or the "Edison Trust," in recognition of the true controlling force behind its creation.

At the time the Trust was established, foreign imports accounted for 70 percent of the U.S. domestic theatrical market. The Trust used its patents to block imports from all but other Trust members. By 1909, U.S. producers gained a majority share of the U.S. market for the first time. By 1912, domestic productions accounted for 80 percent of the U.S. theatrical market.

In 1910, the Trust established the General Film Company to distribute the works produced by its members, which were to be shown only on licensed projectors in theaters that carried only licensed films. While not a Trust member, the Eastman Kodak company agreed to only sell raw film stock to Trust Licensees. In 1913, William Fox, the founder of the Fox Film Corporation that was to become Twentieth Century–Fox, instigated a federal antitrust suit against the Trust. In 1915 a U.S. federal court found the Trust to be an illegal conspiracy in restraint of free trade and in violation of the *Sherman Antitrust Act*.

In 1935, motion picture technology pioneer and former Trust member, Thomas Armat identified what he believed were the eight most important patents in the motion picture art:

- The Edison camera (the Kinetograph, developed by W.K.L. Dickson), U.S. Patent No. 589,168 filed August 24, 1891 and issued August 31, 1897. The camera used perforated film and an intermittent movement ensuring evenly spaced images along the length of its strip film. The camera originally ran at 40 or more frames per second but, since it was hand-cranked, could be operated at any speed.
- The Edison motion picture film (actually manufactured by the Eastman "Kodak" Company to specifications developed by W.K.L. Dickson), part of the original Kinetograph patent and the subject of U.S. Patent Reissue No. 12,038 filed August 24, 1891 and issued September 30, 1902. The film was 1⅜" wide and had four square-punched perforations per frame. Each frame measured 1" wide by ¾" high and established the 4:3 image aspect ratio used throughout the Silent Era (until the introduction of Movietone sound-on-film) and as the standard television aspect ratio. The 1⅜" film was within ⅛₀₀₀ of an inch of 35mm, which is now the standard film gauge. Contemporary 35mm film still uses four perforations per frame, though each perforation is slightly smaller than the original Edison standard.
- The Edison Kinetoscope (developed by W.K.L. Dickson), U.S. Patent No. 493,426 filed August 24, 1891 and issued March 14, 1893. The first commercial motion picture exhibition system, using perforated film and a continuous film movement of 40–47 frames per second in an arcade style "peep show" format. The high frame rate was necessary in order to produce an acceptable visual result given its continuous film movement. The use of continuous movement meant that the system could not be adapted for acceptable projection.

- The Charles Francis Jenkins/Thomas Armat intermittent motion projection machine (commonly known as the Phantoscope and the immediate predecessor of the Vitascope), U.S. Patent No. 586,953 filed August 28, 1895 and issued July 20, 1897. The first intermittent movement projection system that incorporated an extended exposure time. Instead of having the shutter open (and exposing the image on screen) for the same amount of time that it was closed (during which interval the film was advanced to the next frame), each image was projected for longer than the interval set aside to advance the film to the next frame. This smoothed out the motion and stabilized the image. It could not operate as fast as the Kinetoscope, so Kinetoscope films (the only ones available at the time) appeared to run in slow motion. The device was not a commercial success.
- The Thomas Armat Vitascope, U.S. Patent No. 673,992 filed February 19, 1896 and issued May 14, 1901. A mechanical improvement upon the Jenkins/Armat Phantoscope that also incorporated a film loop to reduce wear on the film given the projector's intermittent movement. It was manufactured by the Edison Company, which also agreed to provide films for exhibition.
- The Thomas Armat "star-wheel" (also called the Geneva cross) intermittent film movement, U.S. Patent No. 578,185 filed September 25, 1896 and issued March 1, 1897. A vastly improved intermittent movement that allowed the film to sit at rest during an extended exposure then advance to the next frame while the shutter was closed for a relatively short interval. This significantly reduced perceptible film flicker and became the industry standard by 1897. (The earlier Jenkins/Armat Phantoscope used a Maltese cross design, considered inferior to the Geneva-type design.)
- The Albert E. Smith film framing device, U.S. Patent No. 673,329 filed March 15, 1900 and issued April 30, 1901. Provided image framing during projection, rather than relying solely on the film's own framing which can shift as the film runs.
- The John A. Pross shutter, U.S. Patent No. 722,382 filed January 19, 1903 and issued March 10, 1903. Provided significantly reduced image flicker or "scintillation" at slow frame rates. This was not necessary for the Kinetoscope at 40+ frames per second, but was vital for projectors that ran as slow as 16 frames per second.

**Motion Picture Producers & Distributors of America; MPPDA** *n. obs.* A U.S.–based trade association founded in 1922 to represent the interests of the major U.S. motion picture studios with former U.S. Postmaster General William "Will" Hays as its president. Renamed the Motion Picture Association of America in 1945.

The MPPDA was so closely associated with its first president that it continued to be known as the Hays Office long after Hays' death. Before becoming president of the MPPDA, Hays had previously been the Republican National Committee chairman from 1918–1921 and was appointed U.S. Postmaster General from 1921–1922 by President Warren G. Harding.

Hays was one of the many people involved in the Teapot Dome oil scandal when, while president of the MPPDA, he illegally accepted money from Harry F. Sinclair, owner of the Mammoth Oil Company (later ARCO), and attempted to use it to help repay President Harding's lingering presidential campaign bills. The Teapot Dome scandal officially broke on October 25, 1923 when the findings of an 18-month U.S. Senate investigation were revealed. Hays was called before Congress to testify as to his participation in the scandal in 1924 and again in 1928.

*Also* **Hays Office.** *Compare* **Breen Office; Production Code Administration.**

**Motion Picture Production Code; MPPC** *n. obs.* The rules and supporting process of self-censorship established by the U.S. motion picture industry on March 31, 1930. Eventually replaced by the parental advisory motion picture rating system in November 1968.

The Motion Picture Production Code, perhaps better known as the Hays Code after the president of the Motion Picture Producers & Distributors of America (MPPDA) at the time, was developed by Martin J. Quigley and Father Daniel A. Lord. The Code replaced the former voluntary practice of script review under the "Hays Formula" of 1924 and the list of "Don't's and Be Careful's" of 1927. The Code did not have enforcement provisions until 1934 when it finally became a meaningful force in the U.S. motion picture industry. At that point, the Code office came under the direction of Joseph I. Breen, who remained in charge from 1934 until his death in 1965.

Obtaining a Production Code Seal for a movie was voluntary for non–MPPDA members. However, MPPDA members were obligated to release only approved films, most news media outlets would not accept advertisement for unapproved films, and most exhibitors would not play them, so a Production Code Seal was a requisite for wide release in the U.S.

The Code outlined the self-censorship policies that the major motion picture studios put in place to avoid U.S. federal government film censorship threats and to forestall further state and local censorship. The Code required all producers to submit their scripts in advance of production for censorship by the MPPDA and to submit the final film for further censorship and Code approval before release.

Material considered for adaptation was often submitted in advance of script development if the producers were concerned about eventual Code approval. Certain things, such as nudity, were banned outright, others, such as the depiction of criminal behavior, were allowed as long as there was compensating moral value. As contemporary mores evolved, filmmakers pressed the limits of the Code and it finally began to break down in 1966 to be replaced by the Classification and Rating Administration (CARA)—a parental advisory ratings board rather than a censor—on November 1, 1968.

The Production Code office also provided a censorship advisory service. At the time, many of the U.S. states still operated their own censorship offices in addition to the various censor boards in foreign countries. The Code office kept track of the various local rules, regulations, and censorship whims, and would advise producers of the problems they were likely to face in certain jurisdictions. In these cases, the Code office left it to the filmmakers to modify their motion pictures, avoid releasing in those territories, or take their chances with the local censorship boards.

In 1937, Academy Award–winning screenwriter Sidney Howard noted that "before [a script] can be made [in to a movie] it has to be submitted to the censorship experts of the Hays office and these gentlemen scrutinize it in their knowledge of what is permitted by the Censorship Boards of Varying States... It is healthfully infuriating to be told that storks bring the babies in certain States, that the word 'Communist' cannot be mentioned in the Dominion of Canada, that Hitler, Mussolini and the Republican party may be offended by [novelist Sinclair] Lewis's *It Can't Happen Here*, which must therefore be banned on the eve of its first day of shooting."

During the peak of the Code's power, MPPDA members were bound to distribute and exhibit only Code-approved films. Until 1942, MPPDA member-owned theaters showing movies that lacked a Production Code seal could be fined or otherwise penalized. Since the MPPDA member companies owned the majority of U.S. first-run theaters, the Code had an effective control of the industry. In 1945, the MPPDA changed its name to the Motion Picture Association of America (MPAA), but the Code remained the same. Following the *Paramount* decree, the studios were forced to divest their U.S. theaters, so Code approval was no longer necessary for a film to play in the majority of U.S. theaters. However, the MPAA members still controlled the majority of U.S. theatrical distribution, so the Code remained in force well in to the 1960s (though MPAA member companies would occasionally release an un-approved film through a non-member distribution company).

Some of the better known examples of Code censorship include the $5,000 fine David O. Selznick had to pay in 1939 because Rhett Butler says, "Frankly, my dear, I don't give a damn." in *Gone with the Wind* rather than the Code Office's preferred, "Frankly, my dear, I just don't care." In 1940, W.C. Fields could not say, "Nuts to you." in *The Bank Dick*. In 1953, *The Moon Is Blue* was denied Code approval for using the word "virgin."

By the 1960s, changing community standards had finally stretched the Hays Code to its breaking point and it was replaced by the CARA system, a parental advisory board rather than a censorship board. With the end

of the Hays Code, U.S. filmmakers could produce anything they wished, even if it was likely to offend Hitler, Mussolini or the Republican party (or their contemporary equivalents).

*Also* **Breen Code; Hays Code; Motion Picture Code; Production Code.** *Compare* **self-censorship.**

**motion picture rating system** *n. See* **[1]rating.**

**Motion Picture Relief Fund; MPRF** *n. See* **Motion Picture & Television Fund.**

**Motion Picture Sound Editors; MPSE** *n.* A professional association of sound editors, music editors, and sound designers, established in 1953. Each year the MPSE presents the Golden Reel Awards recognizing achievement in film and television sound and music editing. The MPSE Web site is www.mpse.org.

**motion picture studio** BUSINESS *n. See* **studio.**

**Motion Picture Theater Association of America** *n. obs.* A trade association founded in 1924 to represent the interests of U.S. motion picture theater owners and operators. Now known as the National Association of Theatre Owners.

**Motion Pictures Experts Group** *n. See* **MPEG.**

**motivated lighting; motivating lighting; motivation lighting** *n.* Light that seems to come from a source within the scene, such as a lamp or a window. Unlike practical lighting, motivated lighting comes from off-screen sources. For example, a beam of light could stream across the frame, as if sunlight is coming through an unseen window or an on-screen actor could carry a candle while the set is actually illuminated by a flickering light standing out of camera range. *Compare* **practical lighting.**

**motivation** *n.* The unmet need that drives a character to behave in a certain way, to strive for particular goals, etc. *Compare* **what's my motivation.**

**motor cue** *n.* The visual cue on a release print, typically in the upper right corner of four successive frames, signaling the point when the projectionist should switch on the second projector so that it is up to running speed by the time the changeover mark cues the switch between projectors. *Also* **cue dot.** *Compare* **changeover mark.**

**motorboating** *n.* Audio distortion resulting from low-frequency oscillations caused by certain types of electronic instability, usually in a power amplifier.

**A triple-riser Super Cinevator, capable of extending to over 14 feet (approximately 17 feet to the center of the lens) in 30 seconds (courtesy Matthews Studio Equipment, www.msegrip.com).**

**motorized stand** *n.* A heavy duty junior light stand equipped with an electric motor so one can extend the stand's risers with a heavy load in place — up to 300 lbs. with some models. Motorized stands go by such trade names as Big Fresnel Lamp Stand (BFL), Cinevator, and Molevator. *Compare* **crank-up stand.**

**mould code; mold code** *n.* A four-character source identification (SID) code visibly embedded in an optical digital disc (CD or DVD) to identify the particular laser beam recorder signal processor or mold that produced the stamper or master disc from which further copies are made. Mould codes are introduced by the letters "IFPI" and appear in the data area of the disc. Missing or obliterated SID codes are a common sign of a pirate disc. [Mould codes were established in 1994 by the International Federation of the Phonographic Industries based in London and so use the British spelling for *mould* rather than the U.S. spelling, *mold*.] *See* **SID.** *Compare* **mastering code.**

**mount** *n. See* **camera mount; lens mount.**

**mountain leg; rocky ~ ; R/M** *n.* A feature of some equipment stands that allows one of the legs to be adjusted so the stand can accommodate uneven terrain or be set to lean at an angle.

The leg adjustment is accomplished in two different ways, depending on the type of equipment stand.

- For a C-stand, one of the legs can be moved up or down the central shaft and then secured in place. When used on a slope, the sliding leg is put on the uphill side (since it can be made shorter than the others).
- For an equipment stand where all three legs are attached to the same mounting ring, one of the legs contains a telescoping tube that can extend out the end of the leg and then be secured in place. When used on a slope, the mountain leg is put on the downhill side (since it can be made longer than the others).

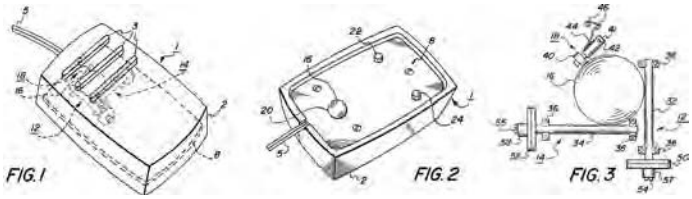
*Also* **lazy leg; leveling leg; sliding leg.**

**A C-stand with two sliding legs (courtesy Matthews Studio Equipment, www.msegrip.com).**

**mounting stud** *n. See* **stud.**

**Mountweazel** *n.* [An eponym, after *Lillian Virginia Mountweazel*, noted American fountain designer and mailbox photographer who died in an explosion while on assignment for *Combustibles* magazine.] *See* **copyright trap.**

**mouse** *n.* **1.** The shadow cast by a microphone. **2.** A hardware pointing device used with a computer to control the movement of an on-screen cursor. The mouse buttons are then used to select items on the screen.




**The original computer mouse (top, bottom, and trackball mechanism), developed by Xerox Corporation. Drawings from U.S. Patent No. 3,987,684, issued October 26, 1976 (courtesy U.S. Patent and Trademark Office).**

**mouse ears** *n. See* **Mickey Mouse ears.**

**Mouse, the; ~ House** *n.* [An allusion to the Walt Disney Company's close association with the cartoon character *Mickey Mouse*, who first appeared on film in 1928.] *See* **Walt Disney Company.**

**move** *v.* To relocate a copy. In a move, a duplicate is made of the original and then the original is destroyed or otherwise made inaccessible. Any copy protection instructions associated with the original are also associated with the moved content in its new location. *Compare* **archive; backup; clone; copy.**

**move-over; moveover** LEGAL *n.* Moving a film from one theater to another one owned by the same circuit and serving the same market, without breaking the run and without allowing another circuit or independent theater an opportunity to rent the film for play in that market.

**movement** *n.* **1.** The motion of characters, or other subjects, within the frame. **2.** The motion of the camera as exhibited in the images recorded. **3.** A camera, printer, or projector movement; the collective name for the mechanical works in a camera, printer, or projector that advance the film through the gate.

Movements come in three basic types: continuous, intermittent, and hybrid (combining elements of both continuous and intermittent). A continuous movement advances the film at a constant rate of speed throughout the device while an intermittent movement advances the film one frame at a time. The advanced intermittent movements found in most contemporary film equipment move the film on and off the supply and uptake reels in a continuous movement while starting and stopping the film in an intermittent movement as the film moves passed the lens. Only certain types of film printers still employ continuous movements. No contemporary film equipment employs a purely intermittent movement due to the strain on the film as it comes off the supply reel.

The typical movement consists of the following parts: the pulldown claw, the registration pins (if any), the rollers before and after the loops where the switch between continuous and intermittent movement takes place, and the various connecting gears. In some cases, the shutter is considered part of the movement since it operates intermittently in time with the rest of the movement. The motor that powers the movement is generally considered a separate part.

**4.** A film movement; the collective efforts by supporters of a common idea, such as French New Wave or Dogme95.

**movie** *n.* **1.** Synonymous with the terms *film*, *motion picture*, or just *picture*. May be of any length or genre. **2.** According to French film theorists, the audiovisual arts as a commercial product; a part of *film*, but distinct from *cinema*.

**movie brats** *n.* Film school-educated American directors of the early 1970s including Francis Ford Coppola (the oldest of the group), George Lucas, Martin Scorsese, and Steven Spielberg (the youngest of the group), representing the University of California at Los Angeles, the University of Southern California, New York University, and California State University at Long Beach, respectively. Unlike Athena, who sprung forth fully formed from the forehead of Zeus, the movie brats did not start off directing big budget blockbusters. Coppola and Scorsese began their feature film careers working with B-movie king Roger Corman, while Spielberg started off directing for television. Lucas' first feature film (1971's *THX 1138*) was a remake of his USC student film, *Electronic Labyrinth THX 1138:4EB* (1970). [First appeared in print in *The Movie Brats: How the Film Generation Took Over Hollywood* (pub. 1979).]

**movie driving** *n.* The exaggerated steering wheel movements of an actor pretending to drive a car, especially during a process shot. Typically found in films of the Studio Era (1927–1954).

**movie for television** *n. See* **made for TV movie; movie-of-the-week.**

**movie house** *n. See* **theater.**

**Movie Magic** *n. obs.* The trade name for a line of budgeting and scheduling software applications originally produced by Movie Magic Technologies. The Movie Magic product line was acquired by Entertainment Partners on August 6, 2002.

**movie money** BUSINESS *n.* The money that can be made (particularly by creative personnel) working in the motion picture industry. Often with reference to the larger project budgets, and presumably larger salaries, as compared to other creative markets such as television, live theater, etc. *Compare* **TV money.**

**movie-of-the-week; MOW** *n.* **1.** Commonly: a movie made specifically for television.

U.S. television networks used to have a movie night each week showing former theatrical releases. The practice began in 1961 with NBC's "Saturday Night at the Movies." The first film of the series was *How to Marry a Millionaire* (1953). By 1964, movie nights were a common fixture of the weekly television schedule. Made-for-television movies began c. 1965 when NBC ordered more than 30 original motion pictures to be delivered by MCA (Universal) over the course of several years. At ABC, Barry Diller initiated the practice of commissioning the production of lower budget films to fill out the schedule between theatrical blockbusters and bigger budget made-for-TV originals. ABC's "Movie of the Week" premiered on September 23, 1969. By 1972, made-for-television films were a staple of network programming. The networks no longer have movie nights, but the term MOW is still used to refer to movies produced for television.

**2. Movie of the Week:** Originally: the ABC 90-minute movie anthology series that ran from 1969 through 1975. Each season featured approximately 24 made-for-television movies. *Also* **movie for television;**

**Filmgroup Productions' *Dementia 13* (1963), Universal's *Duel* (1971), Warner Bros.'s *THX 1138* (1971), and AIP's *Boxcar Bertha* (1972), the directorial debuts of Francis Ford Coppola, Steven Spielberg, George Lucas, and Martin Scorsese (courtesy Heritage Auctions, www.ha.com).**

**telefilm; telepic; television movie.** *See* **made for TV movie.** *Compare* **disease of the month.**

**movie palace** *n.* A premium grade or luxury movie theater with elaborate interior decoration, state-of-the-art projection, sound (when it became available), seating, concessions, and other guest services such as ushers and doormen — often charging above market prices.

U.S. movie palaces were partly inspired by changes to the New York City building code in 1913, requiring wider aisles and better ventilation in theaters. The first of the movie palaces, New York's 3,300-seat Strand, opened in Times Square in 1914. Movie palaces were larger than the average theater, typically seating between 1,800 and 2,500 patrons with the largest (New York City's Roxy Theater, opened in 1927 and closed in 1960) seating 6,214.

Movie palace construction peaked in the 1920s and continued through 1932. Movie palace designs tended to fall into two general categories: standard (also called "hard-top") and atmospheric (also called "stars-and-clouds" or "Oriental"). Thomas W. Lamb was the lead architect of the standard style movie palace, originally patterned after the opera house and vaudeville theater of the day, but becoming increasingly exotic as time passed. The atmospheric school of movie palace design was led by John Eberson. The "stars-and-clouds" nickname came from the fact that many theaters of this style had ceilings painted to resemble the night sky, often complete with twinkling electric "stars" and projected images of moving clouds. The theaters themselves borrowed from many architectural styles, creating a unique fantasy "atmosphere" in each theater where patrons could escape reality. The "Oriental" nature of this school of design is perhaps best typified by the Fifth Avenue theater in Seattle, Washington and the Sid Grauman's Chinese theater in Hollywood.

**movie punch** *n.* A closed fist blow, often aimed at a victim's face, that appears real, but causes no harm, and often avoids all physical contact. *See* **pulled punch.** *Compare* **early reaction; punch zone.**

**movie ranch** *n. See* **ranch.**

**movie rating system** *n. See* **[1]rating.**

**movie ride** *n.* A theme park attraction based on a motion picture, such as the *Indiana Jones* ride at Disneyland or the *Back to the Future* ride at Universal Studios.

**movie rights** LEGAL *n. See* **adaptation; option/purchase agreement.**

**movie star** *n. See* **[1]star.**

**movie theater** *n. See* **theater.**

**movie with a message** *phr. See* **message movie.**

**movie-within-a-movie** *n. See* **film-within-a-film.**

**Moviecam** *n. obs.* The trade name for a line of motion picture cameras manufactured by FG Bauer Filmtechnik of Germany. Originally established in Vienna in the 1960s then purchased by Arri in the 1990s. The Arricam, introduced by Arri in 2000, was a blend of Moviecam and Arri camera technology. *Compare* **Aaton; Akeley; ARRI Group; Bell+Howell; Éclair; Eyemo; Mitchell Camera Company; Panavision.**

**Movielabs** *n. See* **Motion Picture Laboratories, Inc.**

**movies-by-mail** *n.* A DVD rental service that allows customers to rent DVDs online, have the DVDs delivered to their mailbox, and mail the DVDs back to the company after they are finished viewing them. Netflix, which started its online DVD rental service in 1999, combined this concept with flat monthly subscription fees, multiple DVD rentals, and free two-way postal delivery to make itself the most popular online DVD rental service in the world (with over 7 million subscribers).

**movies-on-demand; MoD** *n.* A video-on-demand service that only delivers motion pictures. The movies are not broadcast according to a fixed schedule, but are made available for viewing upon request, often as a pay-per-view cable television or computer broadband service. More general on-demand services may also deliver sporting events, episodic television, etc. *Compare* **video-on-demand.**

**Movietone** *n. obs.* The trade name for a monaural optical sound-on-film process; the first commercially-successful sound-on-film system.

The technology underlying Movietone dates back to the German Tri-Ergon system developed in 1919. Movietone itself was developed by Theodore Case and Earl I. Sponable of Case Laboratories in 1926, and acquired by Fox Film Corporation later that same year. Movietone was first used for Fox Movietone News newsreels in 1927. Movietone placed a 2mm (0.084") wide analog optical sound track between the left sprocket holes and the image area (when viewed from the emulsion side of the film print). Movietone was used with both variable area and variable density sound recording systems, though variable area support was limited by the sound track's narrow width.

With the addition of the optical soundtrack, the projector aperture plate, and therefore the film frame, was reduced in width from the standard 1.33:1 aspect ratio so that the soundtrack stripe would not be projected on the screen. This caused the film image to be squarer. In 1932, the Academy of Motion Picture Arts and Sciences proposed cropping the top and bottom of the film image in each frame, creating an aspect ratio of 1.37:1, later known as Academy aperture (Academy aperture is often thought to be 1.33, but the standard projection aperture is actually 1.37). The increased gap between the frames reduced the negative area and wasted film in the camera, but it also helped hide splices during projection, and created a more visually-pleasing image without requiring major modifications to existing cameras or projectors.

Some cameras were modified to expose only the Academy aperture, others simply adjusted their lenses to center on the new image area and replaced the ground glass in the viewfinder with glass that marked the new image cropping. Most cameras continued to expose the full aperture on film, leaving the image cropping to the print production phase or shifting responsibility to the projectionist.

*Compare* **Photographophone; Vitaphone.**

**Movietone frame** *n.* [An eponym, after the change in 35mm frame aspect ratio and size necessitated by the introduction of the *Movietone* optical soundtrack along the edge of a film print.] *Also* **reduced aperture.** *See* **Academy aperture.**

**Movietone News** *n. See* **Fox Movietone News.**

**moviez** *n.* A copy of a motion picture freely released on the Internet through the loosely organized warez community, generally before it is commercially available (either while it is still in theatrical release or ripped from a DVD prior to formal home entertainment release). [A play on words after *warez*.] *Compare* **tvrip.**

**moving** *n.* A script notation indicating a moving shot.

**moving camera** *n. See* **camera move.**

**moving coil microphone** *n.* A type of microphone where the transducer that converts sound waves into electrical energy consists of a coil of wire attached to a diaphragm and suspended in a magnetic field. When sound waves vibrate the diaphragm, the coil vibrates in the magnetic field and generates an electrical signal similar to the incoming sound wave. *See* **dynamic microphone.** *Compare* **ribbon microphone.**

**moving hold** *n.* A variation on the animation hold technique where part of the character remains in motion during the hold. More common to CGI than hand-drawn cel animation or clay animation.

If a traditional hold is used in CG animation (where a single pose is used for an extended period in a shot that calls for the character to stand still), it tends to look flat and lifeless. Instead, the character may hold, but there may still be a certain amount of motion in the clothing, hair, fat, muscles, etc. A moving hold may also be used in traditional cel animation by redrawing essentially the same pose without introducing a new key frame.

The natural variations between the drawings will breathe life into the otherwise frozen character. If overdone, this may look like Squigglevision.
*Compare* **hold cel; jitter.**

**moving matte** *n. See* **traveling matte.**

**moving on** *phr.* Generally said by the director to mean, "We are done with this camera setup/scene/set/location and can move on to the next item on our shooting schedule." If the camera crew has not already done so, they will check the camera gate before the camera or lights are moved or the set is struck.

**moving picture** *n. See* **motion picture.**

**Moving Picture Experts Group; MPEG** *n. See* **MPEG.**

**moving shot** *n.* **1.** A shot where the camera moves along with the actors, for example when the camera is in a moving vehicle where a dialogue scene is taking place. The camera and actors need not physically move. Often moving shots are achieved using process or chromakey (blue screen, green screen, etc.) photography. **2.** A shot that includes a camera move, particularly one where the camera is mounted to an aircraft, boat, car, or truck.

**Moviola** *n.* **1.** The trade name of a film editing machine manufacturing company most famous for its upright editing benches. Upright film editing systems have been replaced by flatbed film and digital video editing systems. **2. moviola:** The generic name for any upright editing bench, even those not manufactured by Moviola (much the same as using Hoover for vacuum cleaner, Kleenex for facial tissue, or Xerox for photocopier). **3.** A small device that is essentially a projector with a built-in rear projection screen used to view film during editing. If it has an electric drive motor it may also be fit with a synchronized magnetic sound reader and speaker (squawk box) for double-system sound. If it does not have its own drive motor, then it must rely on a set of rewinds (manual or electric) to advance the film. *Compare* **Editola; KEM; Steenbeck.**

**Moviscop** *n.* The trade name for a small 16mm table-top film viewer that is commonly used as part of an editing bench.

**MOW** ABBR. *n. See* **movie-of-the-week.**

**MP** ABBR. *n. See* **megapixel.**

**MPA** ABBR. *n. See* **Motion Picture Association.** *Compare* **MPAA; MPEAA.**

**MPAA** ABBR. *n. See* **Motion Picture Association of America Inc.** *Compare* **MPA.**

**MPAA rating** *n.* A Classification and Rating Administration movie rating, such as G, PG, R, etc. *Compare* **CARA.**

**MPAA Rating Administration** *n. See* **CARA.**

**MPCD** ABBR. *n.* A unit of measure developed by the CIE that identifies the smallest change in color that can be identified by the human eye based on experiments with trained observers. [An initialism of *Minimum Perceptible Color Difference*.]

**MPEAA** ABBR. *n. See* **Motion Picture Export Association of America.**

**MPEG** ABBR. *n.* **1. Moving Picture Experts Group:** A joint committee of the International Organisation for Standardisation (ISO) and International Electrotechnical Commission (IEC) established in 1988 and technically known as ISO/IEC JTC1 SC29 WG11. MPEG creates and administers international hardware and software standards relating to digital audiovisual data compression. **2. Motion Picture Editors Guild:** A guild representing post-production professionals in the U.S., including picture, sound, and music editors, among others; Local 700 of the International Alliance of Theatrical Stage Employes, formed by the merger of Locals 776 (Los Angeles) and 771 (New York) in 1998. Originally established as the Society of Motion Picture Film Editors in 1937, and now representing such post-production craftspeople as sound recordists, re-recording mixers, and story analysts. The MPEG Web site is www.editorsguild.com. *Compare* **JPEG.**

**MPEG file; .mpg** *n.* A graphic file format for moving images. Commonly refers to one of two digital video standards originally developed in the 1990s: MPEG-1 for VHS-quality video — developed for CD-ROMs and operating at a bandwidth of 1.5 Mbps (megabits per second); or MPEG-2 for broadcast-quality video — now commonly used on DVDs and operating at a bandwidth of 6 Mbps. There are several other less well known MPEG standards including MPEG-4, -7 and -21. *Compare* **JPEG file.**

**MPEG-1** *n.* The video compression standard defined in ISO/IEC 11172 and used in VideoCDs (VCDs); non-interlaced (progressive scanned) digital video format. Under MPEG-1, one can achieve compression ratios up to 100:1 with 352 × 240 image resolution (352 pixels on each of 240 lines) and 24-bit color at 30 frames per second with near CD-quality 16-bit digital audio. MPEG-1 supports video rates up to 1.5 Mb per second. MPEG-1 has less than ¼ the image resolution of MPEG-2, but is still commonly found on the Internet. Audio layer 3 of the MPEG-1 standard provides a popular form of audio compression better known as MP3.

**MPEG-2** *n.* The video compression standard defined in ISO/IEC 13818 and used in DVDs and digital broadcast television; a progressive scanned or interlaced digital video format based on MPEG-1. MPEG-2 supports image resolutions of 720 × 480 (720 pixels on each of 480 lines) and 1280 × 720 at up to 60 fields per second (30 frames per second) with full CD-quality digital audio. MPEG-2 supports video rates from 1.5 Mb to 15 Mb per second and has more than four times the image resolution of MPEG-1.
MPEG-2 produces video of sufficient quality for use with all major TV standards, including NTSC, PAL, and HDTV (including ATSC and DVB). For analog broadcast formats, the MPEG-2 compressed programming must be decompressed prior to transmission. For digital broadcast formats, the programming can be decompressed at the television receiver, reducing the bandwidth required to broadcast high resolution digital television programming. The ability of MPEG-2 to scale to HDTV resolutions has obviated the need for an MPEG-3.

**MPEG-2 HD** *n.* High-definition video that is compressed using the MPEG-2 digital compression standard; a device capable of recording or playing back such a video signal. *See* **HDV.**

**MPEG-2 PS; MPEG-PS; PS** ABBR. *n.* A standard means of multiplexing multiple MPEG-2 video, audio, or data streams in the same composite signal, defined in MPEG-2 Part 1. Each individual stream must use the same time base, but packet sizes can be varied as necessary depending on the data load in each stream. Used only in situations where data loss is not likely, such as for pre-recorded media. [An initialism of *MPEG-2 Program Stream*.]

**MPEG-2 TS; MPEG-TS; M2T; TS; TP** ABBR. *n.* A standard means of multiplexing multiple MPEG-2 video, audio, or data streams in the same composite signal, defined in MPEG-2 Part 1. MPEG-2 TS provides error detection and correction mechanisms necessary for use in situations where data loss is likely, such as with broadcast transmission (DVB, ATSC, etc.). [An initialism of *MPEG-2 Transport Stream*.]

**MPEG-3** *n. obs.* A variation of the MPEG standard developed to support high definition video formats. Further work on the MPEG-3 stan-

dard was abandoned after the MPEG-2 standard was extended to include HDTV formats.

**MPEG-4** *n.* The video compression standard defined in ISO/IEC 14496 and intended for use in low bandwidth environments such as Internet video streaming, mobile wireless device broadcasting, gaming, and other multimedia applications that require moving images with synchronized audio. The development of MPEG-4 was heavily influenced by Apple's QuickTime format, based on object-based compression. Individual objects within a scene are tracked separately and compressed together to create an MPEG-4 file. This results in very efficient and scalable compression, ranging from very low to very high bit rates. It also allows developers to control objects independently within a scene, and therefore introduce interactivity.

**MPEG-4 ASP; MPEG-4 Part 2** ABBR. *n.* A digital video compression standard, or codec, for use with still or moving images. Included as one of several different profiles available in MPEG-4 Part 2. [An initialism of *MPEG-4 Advanced Simple Profile*.]

**MPEG-4 AVC; MPEG-4 Part 10; AVC** ABBR. *n.* A digital video encoding standard (codec) developed jointly by ISO/IEC and ITU-T (technically known as ISO/IEC 14496-10 AVC). MPEG-4 AVC takes advantage of spatial, temporal (time-based), and psycho-visual redundancies to provide improved compression characteristics. This allows MPEG-4 AVC to deliver video data files compressed to sizes two to four times smaller than previously possible using MPEG-2 or MPEG-4. Alternatively, MPEG-4 AVC video streams require ½ to ¼ of the bandwidth of previous MPEG versions without sacrificing image quality. MPEG-4 AVC is remarkably scalable and can be used for diverse applications ranging from cell phones to high definition video. [An initialism of *MPEG-4 Advanced Video Coding*.] *See* **H.264.** *Compare* **AVCHD; VC-1.**

**MPEG-7** *n.* A standard means of expressing indexing and archiving metadata (data that describes an audiovisual work, rather than the work itself) developed as part of the MPEG suite of digital media standards. Unlike the other MPEG standards, MPEG-7 is not a data compression standard. *Also* **Multimedia Content Description Interface.** *Compare* **Descriptive Definition Language.**

**MPEG-21** *n.* A framework for the delivery and consumption of digital multimedia developed as part of the MPEG suite of digital media standards. *Also* **Multimedia Framework.**

**MPEG IMX; IMX** *n.* A standard definition progressively-scanned digital video format introduced by Sony in 2000 with the Betacam SX as an extension of the Digital Betacam format.

IMX supports the CCIR 601 digital standard and MPEG-2 compression. As with all 601 formats, IMX supports 4:2:2 image sampling. IMX has the same image resolution as DVCAM when measured in pixels, but its 4:2:2 sample rate captures 25 percent more image and color detail than DVCAM's 4:1:1 sample rate. Sony's IMX equipment supports 12-bit A/D (analog-to-digital conversion), MPEG data compression, 2 20-bit audio channels, and 30–50 Mbps data transfer rates (with 6:1 to 3.3:1 compression, respectively). IMX is marketed as a midrange digital video alternative between 35mm and 16mm film photography, similar to the market range traditionally supported by Super-16.

*Also* **422P@ML; D10.** *Compare* **Betacam SX; Digital Betacam; HDCAM; HDCAM SR.**

**MPEG Layer-3 audio** *n.* The portion of the MPEG standard file format generally used for lower bandwidth MPEG audio of less than CD quality. Capable of 1:10 to 1:12 compression ratios, or 128-112 Kbps for stereo audio. A very popular format for audio-only files distributed on the Internet. This is a lower-bandwidth format than Layer 1 (1:4 compression, or 384 Kbps for stereo audio) or Layer 2 (1:6 to 1:8 compression, or 256-192 Kbps for stereo audio), but it still requires too much bandwidth for practical live streaming to cell phones or other portable devices. The ITU-R broadcast television standard (BS.1115) recommends MPEG Layer-3 audio at 60 Kbps per channel (or 120 Kbps total for stereo audio). *See* **MP3 file.**

**MPEG Layer-2 audio** *n.* The portion of the MPEG standard file format generally used for high bandwidth MPEG audio at near CD quality. Used for audio with both MPEG-1 and MPEG-2.

**.mpg** *n. See* **MPEG file.**

**MPG** ABBR. *n.* The trade name for a satellite television program guide standard developed by DIRECTV Group, Inc. The MPG delivers program information to the consumer one day at a time. It has been largely superseded by the APG standard. [An initialism of *Master Program Guide*.] *Compare* **APG; EPG; IPG; Open EPG.**

**MPH** ABBR. *n.* [An initialism of *Mobile Pedestrian, Handheld*.] *See* **mobile television.**

**MPPC** ABBR. *n. See* **Motion Picture Production Code.**

**MPPDA** ABBR. *n. Also* **Hays Office.** *See* **Motion Picture Producers & Distributors of America.** *Compare* **MPAA.**

**MPRF** ABBR. *n.* [An initialism of *Motion Picture Relief Fund*.] *See* **Motion Picture & Television Fund.**

**MPSE** ABBR. *n. See* **Motion Picture Sound Editors.**

**MPTF** ABBR. *n. See* **Motion Picture & Television Fund.**

**MP3 file; .mp3** ABBR. *n.* Audio Layer 3 of the MPEG-1 standard, abbreviated to three characters for use as a computer file extension. A lossy digital audio compression and encoding format. *See* **MPEG Layer-3 audio.**

**MR Code** *n.* The trade name for a 35mm film edge numbering system developed by Fuji Film. *Compare* **KeyKode.**

**MRF** ABBR. *n. See* **mold risk factor.**

**MS; ms; m/s** ABBR. *n. See* **medium shot; millisecond.** *Compare* **script abbreviation.**

**MSA** ABBR. *n.* A geographic division of the U.S. comprising one or more counties surrounding a central city or urbanized area as calculated by the Office of Management and Budget. Contiguous counties are included in an MSA if they have close social and economic links with the area's population nucleus. An MSA is generally defined as a single city with a population of at least 50,000 or an urbanized area with a population of 50,000 or more contained within a greater metropolitan area with a population of at least 100,000. [An initialism of *Metropolitan Statistical Area*.] *Also* **SMSA.** *Compare* **ADI; DMA.**

**MSO** ABBR. *n. See* **multiple system operator.**

**MSS** ABBR. *n. See* **mobile satellite service.** *Compare* **fixed satellite service.**

**MT&R** ABBR. *n. See* **Paley Center for Media.**

**MTA** ABBR. *n. See* **major trading area.**

**MTS** ABBR. *n.* The standard adopted by the FCC in 1984 for stereo television sound in the U.S. Initial stereo transmissions began on July 26, 1984 with NBC's *The Tonight Show Starring Johnny Carson* (1962–1992) followed by regular stereo transmissions by all the U.S. networks in 1985. MTS has also been adopted in several other countries, including Argentina, Brazil, Canada, Mexico, and Taiwan.

MTS added three new audio channels to the traditional single channel in a television transmission, including:

- The stereo difference channel. The TV transmission already included a monaural sound channel with both left- and right-channel information (L + R). The stereo difference channel carries the equivalent of the left channel minus the right channel (L–R). When this is added to the monaural channel (L + R plus L–R), the left stereo channel can be derived. When this is subtracted from the monaural channel (L + R minus L–R), the right stereo channel can be derived.
- The second audio program (SAP) channel. The SAP channel is used to provide alternative audio, often a dubbed version of the program or descriptive audio for the vision impaired.
- The PRO (professional) channel. Used by broadcasters for their internal use, carrying audio or data.

[An initialism of *Multichannel Television Sound*.]

**MTTR** ABBR. *n. See* **mean time to repair.**

**muddy** *mod.* A subjective quality of sound that has reduced clarity due to intermodulation distortion or group delay distortion: *The bass sounds muddy. Compare* **bright; forward; tubby.**

**mufex** ABBR. *n. See* **music and effects.**

**mule** *n.* A four-wheel drive truck used for work on or travel over sand or rough terrain.

**mullions** *n.* The vertical slats that divide a window into panes, such as in a French door; an open grid of wood slats used to cast a shadow reminiscent of one cast by a French door.

**multi-camera; multi-cam; multi-cam** *mod.* **1.** Relating to a work that is mostly shot with more than one camera at a time, such as three-camera television productions or feature film productions that routinely use multiple cameras per shot. The cameras are typically designated "A," "B," "C," etc. for easy reference.

**Shooting a television cooking demonstration with two handheld video cameras.**

**USAGE:** Programs (particularly sitcoms) shot on a stage using multiple, simultaneous cameras are routinely referred to as *multi-cam*, but other types of programs (including episodic television programs) that are not shot on a stage before an audience are commonly referred to as *single-cam* even if they regularly employ multiple cameras.

➢ *n.* **2.** A setting or mode in a digital non-linear editing system that allows one to perform a series of edits by drawing from multiple input streams that remain synchronized throughout the operation.

The input streams in multi-camera mode may be any combination of live camera feeds or previously recorded material. The streams are typically synchronized by using their common time code (when they were recorded at the same time using multiple cameras) or by establishing an in point for each stream and moving through them all in lock step.

*Compare* **single-camera.**

**multi-camera setup** *n.* The filming technique that uses more than one camera to film the same action. Episodic television programs recorded before a live audience typically use a three-camera format. Other types of production may use two or more cameras, depending on the demands of the situation. (The more expensive a shot is to reproduce, the more likely a multi-camera setup will be used.) In such situations, the primary camera is called the "A" camera, the secondary camera is the "B" camera, and so on.

John Seale, the Oscar-winning DP of *The English Patient* (1996), has been shooting theatrical features with multiple cameras since the early 1980s. "I have a couple rules for the multiple cameras. [The first rule is that the] second or third cameras have to go in every bit as fast as the first camera. I make focus pullers crazy by swinging all the cameras around and zooming like crazy, almost never locked off. The second rule is that no camera repeats the exact shot of the other cameras — they must all be doing different things to advance the film. This way, we don't restrict actors to hitting a bloody mark, and we just light in a reality driven style, so that you can cross shots from multiple cameras. This usually helps your budget, because you get three shots for the price of one."

*Also* **multiple camera shooting.** *See* **multi-motion picture camera filming.**

**multi-frequency** *mod. See* **multi-scan.**

**multi-hyphenate** *n.* One who performs three or more functions, such as writer-director-producer. Also written as writer/director/producer. *Compare* **hyphenate.**

**multi-image screen; ~ effect; ~ shot** *n.* An optical or digital effect where two or more separate images appear within the same frame at the same time, as with *The Birth of a Nation* (1915) or *More American Graffiti* (1979), or on separate screens, as with *Napoléon* (1927). The most common form is the split screen, with two images side by side.

**USAGE:** Since Cinerama and similar processes project a single image onto multiple screens, they are not considered multi-image formats.

*Also* **multiple-image screen.** *Compare* **multi-screen.**

**multi-language** *mod.* A DVD with soundtracks and subtitles for more than one language.

**multi-layer color film** *n.* Color film with two or three emulsion layers, each sensitive to a different primary color of light. *Compare* **bi-pack; monopack; tripack.**

**multi-lens turret** *n. See* **turret.**

**multi-light; multiple-light** *n.* A single fixture with two or more bulbs. Each bulb may have its own reflector or they may all share one. The bulbs may be controlled individually or in banks (several at a time).

**multi line** *n. See* **registration line.**

**multi-motion picture camera filming** *n.* The process of filming a television program using two or more (but typically three) motion picture film cameras. Pioneered in 1951 by Desilu, the producers of *I Love Lucy* (1951–1961) and first executed by cinematographer Karl Freund using three Mitchell cameras. This allowed a program to be filmed before a live audience and then edited in advance of broadcast. It also resulted in a superior image compared to kinescope video recording and editing, the only other technology available at the time. Multi camera film recording is only now being replaced by high-definition digital video camera recording as the preferred method of live episodic television recording. *Also* **multiple camera shooting.** *See* **multi-camera setup.**

**multi-pass motion control photography** *n. See* [1]**motion control.**

**multi-path distortion** *n.* A type of signal distortion afflicting FM radio and television broadcasting where the receiver picks up more than copy of the transmitted signal due to reflections of the signal waves off of hills, buildings, etc. Because the path lengths are different for each copy of the signal, there is a delay between their arrival times. In television, this causes the visible ghosts, or multiple images, on the screen.

**multi-path movie** *n.* An interactive work where the viewer can impact the outcome, generally by using software to control scene selection and sequence.

The video game *Dragon's Lair*, release in June 1983, used laser disc-based cel animation, created by Don Bluth Studios, to deliver a multi-path movie in arcade game format. *Voyeur* (1993), the first interactive movie,

**Selections from the *Tender Loving Care* (1997) menu system (center and right), featuring a series of personality questions used to help create a unique story for each viewer (courtesy Aftermath Media, www.aftermathmedia.com).**

was produced for the home entertainment market and released on CD. More recently, *Tender Loving Care* (1997) and *Point of View* (2001) used the capabilities of a DVD's menu system to ask the viewer a series of personality questions and assemble a complete story from the various prerecorded chapters on the DVD.

*Also* **interactive fiction; interactive video.** *See* **non-linear narrative.** *Compare* **visual novel.**

**multi-path signal** *n.* A copy of the desired signal that has arrived at the destination after bouncing off objects between the signal source and the receiving antenna. These signals can either cancel or reinforce each other and the original signal, depending on their relative phases (in-phase signals will combine and reinforce each other, while out-of-phase signals will cancel each other out).

**multi-picture deal** BUSINESS *n. See* **picture deal.** *Compare* **first look.**

**multi-product deal** BUSINESS *n. See* **feature package.**

**multi-scan; multiscan** *mod.* Having the ability to synchronize with any one of several different video scan frequencies. Multi-scan monitors are common in computer applications, but the majority of televisions can only accommodate a single scan frequency. *Also* **multi-frequency; multi-sync.**

**multi-screen** *mod.* Using two or more adjacent screens or two or more projectors and a single screen to display a single work. One of the best known multi-screen works is *Napoléon* (1927), which used three projectors and three side-by-side screens to present up to three different images simultaneously. The best known multi-screen process is Cinerama, which, in its original form, used three projectors to present a single image spread across a wide, curved screen. *Also* **multiple-screen.** *Compare* **multi-image screen.**

**multi-screen complex** *n. See* **multiplex.**

**multi-standard** *mod.* Having the ability to accommodate two or more different video standards, such as a VCR that can play back NTSC or PAL video.

**multi-sync** *mod. See* **multi-scan.**

**multi-tiered audience** *n.* An audience comprised of multiple, diverse demographic groups. *Compare* **crossover.**

**multi-track; multitrack** *n.* A type of audio recorder that can record and play back more than 2 separate sound channels simultaneously, generally up to 48 discreet audio channels per device. Multiple devices can be chained to record up to 128 simultaneous tracks. These dedicated recorders have generally been replace by software and computer hardware that can record and playback multiple audio channels.

**multi-track sound** *n.* Sound recorded with two or more discrete channels. *Also* **multiple-track sound.**

**multiangle** *n.* A feature of certain DVDs that allows the viewer to select from among a choice of different camera angles for each scene during playback.

**multicast** *v.* **1.** To combine multiple video, audio, and/or data streams in a single signal or broadcast spectrum. **2.** To transmit the same media stream simultaneously to many recipients across a computer network.

Multicast delivery is similar to traditional over-the-air television broadcast in the sense that a stream is made available at a given time and viewers may watch the part of the stream that is currently playing. The principal difference between multicast and traditional broadcasting is that multicast systems work over a computer network, such as the Internet. Multicast delivery results in less load on the broadcasting server than unicast delivery because the signal is sent once from the server and then distributed to the various recipients by network routers.

*Compare* **broadcast; tricklecast; unicast.**

**multichannel broadcasting** *n.* A single television terrestrial broadcaster providing two or more independent program services transmitted simultaneously on separate frequencies, often involving a mix of analog and digital television stations.

**multichannel multipoint distribution service** *n. See* **MMDS.**

**multichannel stereo; multichannel sound** *n.* A sound mix with more than two discrete channels; the equipment that supports the recording, encoding, or playback of such a sound mix. Simple stereo audio (commonly found in consumer stereo products) is limited to left and right sound channels, while theatrical stereo is generally comprised of at least three channels (left, right, and center), though in some cases the center channel may be little more than the left and right channels combined. Contemporary multichannel stereo sound may contain as many as eight distinct channels, including a subwoofer (LFE) channel. (The subwoofer channel is commonly noted as *.1*, leading to the designation *7.1* for an eight-channel mix that includes a separate subwoofer channel).

Common multichannel stereo configurations include:

- **3.1**: A four-channel sound mix with three front channels (left, right, and center) and one subwoofer channel.
- **4.1**: A five-channel sound mix with three front channels (left, right, and center), one surround channel (covering both left and right), and one subwoofer channel.
- **5.1**: A six-channel sound mix with three front channels (left, right, and center), two surround channels (separate left and right surrounds), and one subwoofer channel.
- **6.1**: A seven-channel sound mix with three front channels (left, right, and center), two side surround channels (left and right), one rear surround channel (center), and one subwoofer channel.
- **7.1**: An eight-channel sound mix. Common patterns include three front channels (left, right, and center), two side surround channels (left and right), two rear surround channels (left and right), and one subwoofer channel and five front channels (left, left center, center, right center, and right), two surround channels (left and right), and one subwoofer channel. The latter is a variation on the 5.1 configuration, where the single center channel is split into three discrete channels.
- **7.2**: A nine-channel sound mix based on the 7.1 configuration but employing split left and right subwoofer channels.

- **22.2**: A 24-channel three-dimensional sound mix unique to UHDTV systems.

**USAGE:** In a traditional audio context, *multichannel* refers to a recording or playback system with at least two channels, not necessarily more than two channels.

*Compare* **CEA-861-D; Dolby Digital; Dolby Digital EX; Dolby ProLogic; Dolby ProLogic II; DTS Digital Sound; DTS-ES; UHDTV.**

**multichannel video programming distributor; MVPD** *n.* A business entity as defined in Section 602(13) of the *U.S. Communications Act of 1934* (as amended) that provides its customers with multiple channels of video programming. This includes cable television system operators, multichannel multi-point distributions services (MMDS), direct-to-home (DTH) satellite services, etc.

**multiclip** *n.* [A system command common to Apple's Final Cut Pro.] *See* **group clip.**

**Multicolor** *n. obs.* The trade name for a two-color film process developed in the 1920s that competed with two-color Technicolor (process number two). Howard Hughes purchased Multicolor and used it for segments of *Hell's Angels* (1930), but the system did not gain wide market acceptance and faded from the scene following the introduction of three-color Technicolor in the early 1930s.

**multimedia** *n.* The combination of various forms of media (text, graphics, animation, audio, video, etc.) to communicate information, particularly when presented using technologies that allow the mixture of more than two media types in a single content package, often with non-linear access or other presentation controls so that each viewing experience is potentially unique. *Compare* **mixed media.**

**Multimedia Content Description Interface** *n. See* **MPEG-7.**

**multimedia description scheme** *n. See* **²MDS.**

**Multimedia Framework** *n. See* **MPEG-21.**

**multimedia home platform; MHP** *n.* An interface specification based on the Java programming language and developed as part of the DVB project to allow the creation of interoperable consumer applications that can be delivered over a broadcast television channel along with audio and video streams. Possible applications include games, home shopping, information services, and interactive program guides. The MHP Web site is www.mhp.org. *Also* **DVB-MHP.**

**multimode fiber** *n.* A fiber optic communications format where photons reflect off the optical fiber walls as they travel from one end of the fiber to the other. This allows approximately 200 different communications path on the same fiber optic strand without interference since each photon stream can take a different path. *Compare* **single-mode fiber.**

**multimode filter** *n.* A signal filter that can switch between low-, high-, and band-pass modes.

**multiplane camera; multi-plane camera; multiplane; 3-D ~** *n.* An animation camera system developed by Ub Iwerks of Walt Disney Productions c. 1937, which allowed different drawings on clear acetate sheets to be placed on glass sheets different distances from the camera lens. When combined with a narrow depth of field, the 3-D multiplane camera could have foreground and background objects that were out of focus, while the principal subject was sandwiched between these overlapping elements and was in sharp focus. This simulated a natural three-dimensional world using only two-dimensional drawings. First used for the short film *The Old Mill* (1937). *Compare* **animation stand; computerized multiplane system.**

**multiple** *n. See* **multiple run.**

**multiple camera shooting** *n. See* **multi-camera setup; multi-motion picture camera filming.**

**multiple-channel sound** *n. See* **multichannel stereo.**

**multiple dwelling unit** *n.* An apartment building or condominium. *Also* **MDU.**

**multiple exposure** *n.* Two or more images superimposed upon one another. Such images can be produce in-camera, in the lab, or electronically.

**USAGE:** A two-image multiple exposure is more often called a *double exposure.*

*Compare* **multi-image screen.**

**A multiple exposure photo montage created to promote Universal's *Frankenstein* (1931) (courtesy Heritage Auctions, www.ha.com).**

**multiple-frame printing** *n.* Repeating the same frame more than once in the final work. Usually to create a freeze frame (the same frame repeated for an extended period of time) or to simulate slow motion (each frame repeated the same number of times before moving on to the next frame in the original sequence). *Also* **stretch-frame printing.** *Compare* **double-frame exposure; retard action; skip frame.**

**multiple-image screen** *mod. See* **multi-image screen.**

**multiple-language shooting** *n. obs.* The process of remaking an entire film in a different language. Often, this was done by replacing its original cast with another set of actors speaking a different language. This was common during the early Sound Era (c. 1930) before dubbing and subtitling were accepted means of producing alternate language versions for foreign markets. Perhaps the best known multiple-language film is *Der Blaue Engel/The Blue Angel* (1930), shot in Germany as a co-production of Ufa and Paramount in both German and English.

Originally, multiple-language productions where shot by switching the cast on the set and repeating the same shot. This quickly proved impractical. The next technique called for the foreign language productions to be shot immediately following the production of the original film. They used the same sets, props, and costumes and were usually matched shot-for-shot to the original production; the director was often given a copy of the original film to watch during production so he could exactly replicate each camera setup. Many of the early Sound Era Laurel and Hardy comedies were shot four times — first in English and then with the stars speaking phonetic (and often barely understandable) French, Spanish, and German.

Multiple-language shooting was used sparingly since it failed to capitalize on the original film's stars (unless they spoke multiple languages), did not deliver a work tailored to the tastes of the local market (as would a traditional remake) and was much more expensive than dubbing or subtitling.

*Compare* **double shooting.**

**multiple light** *n. See* **multi-light.**

**multiple pass; ~ shot** *n.* A composite image created by photographing the same scene two or more times, each time for a different purpose or effect. For example, motion-controlled special effects shots may require three passes — a beauty pass (to photograph the model), a matte pass (to record the matte for later compositing), and a light pass (to record lights emanating from the model that would have been washed out by the lighting of the beauty pass).

**multiple picture distribution agreement** BUSINESS *n. See* **block booking; output deal; overall deal.**

**multiple-picture slate** *n. See* **slate of pictures.**

**multiple pre-sales** BUSINESS *n.* A collection of agreements to distribute a single work in more than one territory or via more than one distribution channel. A single distribution agreement does not generally provide enough collateral to secure a large enough loan to finance production, so the producer must usually obtain multiple pre-sales agreements before production can commence.

**multiple run** *n.* A motion picture that is playing (running) at two or more different theaters at the same time. *Also* **multiple.**

**multiple-screen** *mod. See* **multi-screen.**

**multiple screen movie house** *n. See* **multiplex.**

**multiple system operator; MSO** *n.* A company that owns or operates more than one cable television system.

**multiple-track sound** *n. See* **multi-track sound.**

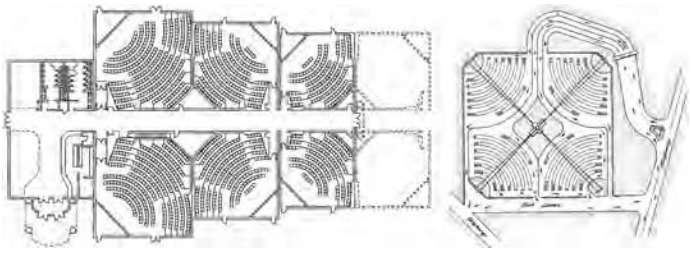
**multiple voices** *n.* The use of two or more alternating voices (often one male and one female) in a voice-over narration or newscast. *Also* **alternating voices.**

**multiplex** *n.* **1.** A motion picture theater with several (originally, more than 3, now generally 6–15) separate auditoriums in the same physical structure, all sharing the same ticket booths and main entrance. Concession stands may be shared or separate.

The first true multiplex theater was Durwood Theatres (now AMC) 4-plex theater, which opened in the Metro Plaza in Kansas City, Missouri in 1966. In 1969, AMC opened the first 6-plex theatre in Omaha, Nebraska. In November 1985, AMC and Bass Leisure opened The Point, a 10-screen theater in Milton Keynes and the first multiplex in England.

**USAGE:** A two-screen theater is more correctly a *twinplex* than a *multiplex*. A three-screen multiplex may also be called a *triplex*, while a four-screen multiplex may also be called a *quad-plex*.

**2.** A cable television network that divides its programming among several different channels, each targeted to a different demographic or time zone. **3.** A single digital television channel that simultaneously carries one or more bundled programs, services, or events. ➢ *v.* **4.** To combine multiple signals or programs into a single transport stream in such a way that they can be separated accurately at the receiving end. [A blend of *multi–*(Middle English; from the Latin *multus*, meaning much or many) and *plex* (Latin, meaning fold).] *Also* **plex.** *See* **cineplex; [1]mux.** *Compare* **gigaplex; megaplex; miniplex; quad-plex; triplex; twin-plex.**



**Diagrams of typical multiplex (definition 1) hardtop (indoor) and convertible (drive-in) movie theaters. From U.S. Patents No. 6,164,018, issued December 26, 2000, and 2,895,179, issued July 21, 1959) (courtesy U.S. Patent and Trademark Office).**

**multiplexer; multiplexor; MUX** *n.* A device that combines two or more data signals into a single composite transport stream in such a way that they can be separated reliably at the receiving end. Using a multiplexer, one can transmit multiple programs simultaneously using a single broadcast channel or several users can share a single communications circuit at one time.

Multiplexers come in two primary forms: time division multiplexers and statistical multiplexers. A time division multiplexer divides up the available bandwidth and gives an equal amount of time to each of the input data streams in turn. This is easy to implement, but not very efficient. A statistical multiplexer analyzes the input data streams and allocates the available bandwidth in the output stream so that the more data intensive (larger/higher bandwidth) input streams get more of the available bandwidth than the less data intensive (smaller/lower bandwidth) input streams. This makes the most efficient use of the available space in the output data transport stream, but it is a complex system that requires close cooperation between the multiplexer and the input devices. *Compare* **demultiplexer.**

**A rack-mount MPEG multiplexer (courtesy Thomson, www.thomsongrassvalley.com).**

**multiplexing** *n.* **1.** Broadcasting multiple related channels or content services from the same provider.

Cable television multiplexing began with pay-per-view services that used multiple channels to provide alternate start times for the same program (near video-on-demand). Since then the concept has been embraced by the pay TV movie services such as HBO and Showtime, initially to provide the same content with different start times, but now also to provide segmented services using channels focused on a particular genre or target audience. More recently, free TV broadcasters have begun multiplexing their channels as they move from single analog broadcast streams to multiple, simultaneous digital broadcast streams.

**2.** Combining multiple signals, types of signals, or data streams into a single signal or stream. Usually achieved by interleaving at a low level. *See* **embedding; interleaving.**

**multipoint access** *n.* Service provided to multiple customer devices using a single network connection.

**multipoint connection** *n.* A connection among more than two data networks.

**multipoint distribution service** *n. See* **[1]MDS.**

**multipoint microwave distribution system** *n. See* **MMDS.**

**multipurpose** *n. See* **repurpose.**

**multitasking** *n.* The ability of a single processing unit to divide its time between two or more separate tasks. All modern computer operating systems support multitasking.

**munchkin effect** *n.* The effect produced by pitch-shifting a sample sufficiently to produce distortion in the shifted tones, as with the voices of *Alvin and the Chipmunks* (1983–1991). [An eponym, after the high-pitched voices of the Munchkins in *The Wizard of Oz* (1939).]

**Munsell color system** *n.* An objective method for identifying and classifying color developed by Albert H. Munsell c. 1923, based on a proposed system suggested by O.N. Rood in 1879. All colors are described in terms of there hue, chroma (or saturation), and value (lightness or brightness). These three qualities are measured along individual axis in three-dimensional space using a prescribed scale.

Value is traditionally represented along a vertical axis with black at the bottom, white at the top, and all the shades of gray in between. Hue rotates around the value axis. No matter where one starts, or which direction one goes, as one circles about the value axis one encounters all the hues of the color spectrum until returning to the starting point. Chroma (or saturation) is measured on the horizontal axis. Chroma crosses the value axis at

a shade of gray — a color without any hue. As one moves farther from the value axis along a chroma line, the amount of hue increases, until the hue fully saturates the color as one reaches the extreme end of the chroma axis. Thus, chroma is the perceived difference between a sample color and a shade of gray that has the exact same lightness or brightness (value).

Since shades of gray exist along the value axis and lack all hue, they are often called values rather than colors. Colors only exist when one moves away from the central value axis and begins to pick up some amount of hue.

Scientific experimentation, such as was conducted by the Colorimetric Committee of the Optical Society of America, has shown that the Munsell color system does not have a uniform perceptual (subjective) distribution. Various attempts have been made to modify the Munsell system to improve its subjective accuracy while maintaining its simple, uniform structure.

*Compare* **HSV.**

**Kermit the Frog (left, voiced by Jim Henson) and Miss Piggy (voiced by Frank Oz) make their big screen debut in Henson Associates' *The Muppet Movie* (1979) (courtesy Heritage Auctions, www.ha.com).**

**Muppet** *n.* The trade name for the puppets developed by Jim Henson and associates, including Kermit the Frog, the signature Muppet character and host of *The Muppet Show* (1976–1981) and *Muppets Tonight!* (1996–1998); Rowlf, who originally appeared in a series of Purina Dog Chow commercials starting in 1962, was the first Muppet with a regular acting role, appearing on *The Jimmy Dean Show* (1963–1966), and the first adopted as a corporate mascot (for IBM in 1967); and Big Bird, created in 1969 for *Sesame Street* (1969–). The Muppets have also appeared in numerous feature films beginning with *The Muppet Movie* (1979).

**muscle** *n.* The virtual materials and characteristics that attach to the underlying skeleton or armature and establish the physicality and behavior of a computer-generated character. *Compare* **bone.**

**Musco light** *n.* The trade name for a self-contained mobile lighting unit consisting of a bank of 6 to 15 open-face HMI lamps mounted on a crane, itself mounted on a self-propelled base equipped with a generator that powers the lights. The crane arm can be extended up to 100' above a scene to illuminate a broad area, especially at night.

**muse** *n.* **1.** One of the nine goddesses of Greek and Roman tradition who presided over song and the different kinds of poetry, arts, and sciences.

In the Greek tradition, the nine muses are:

- Calliope (eloquence and epic poetry)
- Clio (historical and heroic poetry)
- Erato (love and erotic poetry)
- Euterpe (music and lyric poetry)
- Melpomene (tragedy)
- Polyhymnia (sacred music and dance)
- Terpsichore (dramatic chorus and dance)
- Thalia (comedy and pastoral poetry)
- Urania (astronomy and astrology)

**2.** One's creative inspiration.

**Museum of Broadcast Communications; MBC** *n.* The television and radio museum and archive that opened to the public June 13, 1987 in Chicago, Illinois. In addition to its archives and exhibit galleries, the Museum presents seminars and public events and hosts a radio and television studio. The Museum Web site is www.museum.tv.

**Museum of Broadcasting** *n. obs.* A television and radio museum and archive located in New York City. It was established in 1975 by William Paley, the founder of the CBS network, and opened to the public on November 9, 1976. In March 1991, the Museum changed its name to the Museum of Television & Radio.

**Museum of Television & Radio** *n. See* **Paley Center for Media.**

**Museum of the Moving Image; AMMI** *n.* A museum dedicated to the art, history, technique, and technology of film, television, and digital media. The first museum of its kind in the U.S. Established in 1988 and located in Astoria, New York next to the location of the original Astoria Studios. The museum Web site is www.ammi.org.

**music** *n.* **1.** The science and the art of tones, or musical sounds; the science of harmonic tones — the properties, dependences, and relations of tones to each other; the art of combining tones in a manner to please the ear. **2.** Melody; a rhythmical and otherwise agreeable succession of tones. **3.** Harmony; an accordant combination of simultaneous tones. **4.** The music that accompanies an audiovisual work.

Music can play an integral part in setting the mood and telling the story of an audiovisual work. Accompanying moving images with music dates back to the live performances that accompanied silent films and early experimentations with synchronous and non-synchronous sound systems such as the Chronophonograph and the Kinetophone.

**5. MX:** A script notation indicating music that accompanies the scene or shot.

**music and effects; M&E; ME; ~ track; ~ stem** *n.* A separate sound track that contains both music and sound effects, but no dialogue other than background noise. An M&E track is used when a film is dubbed into another language, saving time and money by not having to repeat the entire sound mix.

After the sound mix is finished, an M&E sound track may be produced. Large productions will produce an M&E track routinely. Smaller productions will only produce one if they expect their work will be sold into a foreign market that requires dubbing.

*Also* **mufex.** *Compare* **dialogue track; effects track; music track.**

**music arranger** *n.* One who re-scores pre-existing music to meet the needs of a new audiovisual work. *Compare* **composer.**

**music breakdown** *n.* A log of each key musical cue or beat in an animated work and the image frames with which they coincide. Used by animators to match the images in the animated work to the pre-recorded music. *See* **breakdown.** *Compare* **bar sheet.**

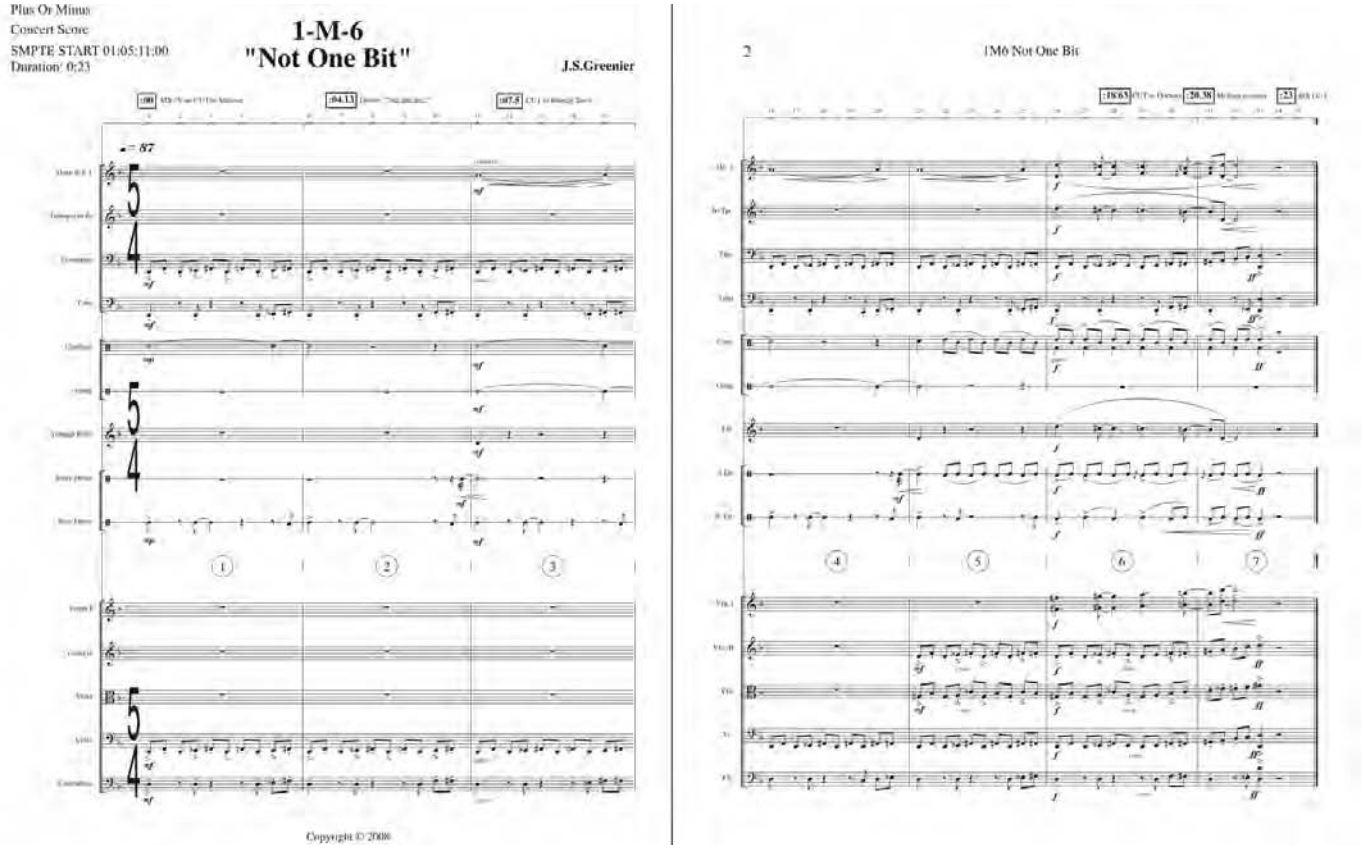
**music budget** BUSINESS *n.* The money set aside in the production budget to compose, record, and license the music that will accompany a work. A contemporary theatrical film's music budget averages 1.5 percent to 2.5 percent of the total film budget. During the 1940s through 1950s the average was between 3 percent and 5 percent.

**music clearance** LEGAL *n.* The process of obtaining the rights to use music in an audiovisual work. This includes music recorded during principal filming (everything from a song that one of the actors whistles to the music recorded during a live performance) or added to the film during post-production. Music clearance generally includes synchronization and mechanical rights. Music that is integral to a project should be cleared before the project starts. *Also* **rights clearance.**

**music clip** *n. See* **music video.**

**Music Corporation of America** *n. See* **MCA.**

**music cue** *n.* A musical segment appearing in an audiovisual work, such as a musical bridge. *See* **cue.**




**The score for a music cue from the film *Plus or Minus* (2008) (courtesy J.S. Greenier, www.jsgreenier.com).**

**music cue breakdown; music cue sheet** *n.* A document that lists all of the music that appears within an audiovisual work. Typically used when calculating royalties due the music publishers or artists for the commercial presentation of their work. Each individual piece of music is listed along with its start and end times within the work and sufficient information to identify the rights holders to whom royalty payments may be due. *See* **cue sheet.**

**music department** *n.* **1.** The studio department responsible for writing, acquiring, and supervising the performance of music for audiovisual works. **2.** The television station or network department responsible for music clearance, musician residual payments, etc.

**music director** *n. See* **music supervisor.**

**music editor** *n.* One who assembles, synchronizes, and edits the music that accompanies an audiovisual work. May also act as the music mixer. *See* **music mixer.** *Compare* **dialogue editor; sound editor; sound-effects editor.**

**music fixer** *n.* One who coordinates music recording (hires musicians, obtains a recording venue; negotiates contracts, etc.), usually for a flat fee or a percentage of the music recording budget, typically 10–15 percent.

**music mixer** *n.* The re-recording sound mixer responsible for mixing the music that accompanies an audiovisual work (adjusting the sound levels, balance, and other audio characteristics of each piece of music within the work). *See* **music editor.**

**music publishing company; music publisher** *n.* The entity that owns or controls the rights to license musical compositions for performance, print publication, reproduction, or inclusion in an audiovisual work and derives income from license fees charged to third parties for their use.

**music recording stage; music recording studio** *n. See* **scoring stage.**

**music recording supervisor** *n. See* **scoring mixer.**

**music supervisor** *n.* One who coordinates the work of the composer, conductor, music editor, music mixers, etc. Also responsible for obtaining any necessary music clearances. May also act as the conductor. *Also* **music director.**

**music synthesizer** *n. See* **synthesizer.**

**music timing sheet** *n.* A list of the number of frames in every shot of an edited work. It helps the composer sync the music with the action on the screen.

**music track; ~ stem** *n.* The portion of the sound track that contains the film's music, but no dialogue or sound effects. *Compare* **dialogue track; effects track; music and effects.**

**music video; music clip** *n.* A short film produced to accompany and promote a piece of music, generally featuring the recording artists performing their song or acting out a story accompanied by the music. Music videos may be shot on film or video and take their name from the fact that they are most often presented in video form on television. They originated with soundies in the 1940s, but gained their greatest popularity following the introduction of MTV (Music Television) in 1981. According to Pat Aufderheide, professor and director of the Center for Social Media at American University in Washington, DC, "As commercials in themselves, [music videos] have erased the very distinction between the commercial and the program."

**musical** *n.* A genre where much of the screen time is given over to musical numbers, often songs performed by the on-screen actors. Much of the story, including the thoughts and feelings of the characters, is

expressed through music. Musicals are perhaps the most surrealistic of all mainstream genres.

**musical bridge** *n. See* **bridge.**

**musical comedy** *n.* A work that combines the form of the musical (songs performed by the on-screen actors, musical interludes, and frequent dance numbers) with a simple comedic story and limited character development.

**The cast of *Instant Star* (2004–2007), a contemporary style of musical where music plays in integral role in the series but the characters do not spontaneously burst into song and choreographed dance (photograph by Stephen Scott, courtesy Epitome Pictures Inc., www.epitomepictures.com).**

**musical instrument digital interface** *n. See* **MIDI.**

**musical score; score** *n.* **1.** The background music in a motion picture; specifically that portion of the score that plays behind dialogue but is not seemingly produced by on-screen musicians (non-diegetic).

Music has accompanied film since its earliest days. When one-reelers played vaudeville houses, the house orchestras that played for the other acts would provide background music. When films moved into dedicated movie theaters, they were again accompanied by live music, even if by only a single piano player. During this time, several books of sheet music designed to provide accompaniment to silent films were produced, including the 678-page *Motion Picture Moods for Pianists and Organists* (pub. 1924) and *Kinobibliothek* (a.k.a., *Kinothek*; pub. 1919). The first known original film score was Camille Saint-Saëns' composition for the film *L'assassinat du Duc de Guise* (*The Assassination of the Duke of Guise*, 1908). D.W. Griffith's epic *The Birth of a Nation* (1915) had a musical score for full orchestra timed to accompany the picture.

In the early Sound Era (c. 1930), the use of musical scores actually decreased due to the complexity of recording dialog with a musical underscore. Musicals were popular, but extremely expensive and difficult to make, as all music had to be recorded live on the set. As technology improved in the mid–1930s, musical scores returned led by composers such as Max Steiner and Erich Wolfgang Korngold. Musical scores remain remarkably important in film, as evidenced by the support they provided such pictures as *Gone with the Wind* (1939), *The Pink Panther* (1964), *Jaws* (1975), *Star Wars* (1977), and *Titanic* (1997).

**2.** Written sheet music containing all instrument parts of a musical arrangement.

**musical sting; sting; stinger** *n.* A short musical passage that emphasizes a dramatic point; a musical exclamation point. *Compare* **audio sting.**

**Musical Work License Identifier Standard** *n. See* **MWLI.**

**must-carry rule** LEGAL *n.* A U.S. regulation that requires commercial cable television systems to include (retransmit) all local analog broadcast television stations (commercial and non-commercial) in their basic service tier. The rule has yet to be extended to include digital terrestrial broadcast stations.

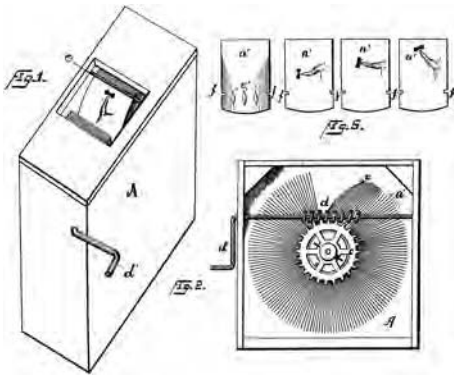
The first U.S. must-carry rule was established by the FCC in 1966. In July 1985, the must-carry rule was struck down by the U.S. Court of Appeals in Washington, DC, on the grounds that it violated the cable operators' 1st Amendment rights to free speech. The FCC introduced a new must-carry rule in December 1985 and the cable industry agreed to comply voluntarily in March 1986. In December 1987, the same Court of Appeals struck down the must-carry rule as still in violation of the 1st Amendment. The rule was reintroduced in the *Cable Act of 1992*.

*See* **mandatory carriage.** *Compare* **compulsory license.**

**mute** *v.* **1.** To cut off a signal suddenly. ➢ *n.* **2.** A control on a playback device that cuts off the sound output. **3.** A device placed on or in a musical instrument to reduce its volume or altering its timbre.

**Mutograph** *n. obs.* The trade name for the camera system developed by the American Mutoscope Company to produce works for the Mutoscope "peep show" machine.

**Mutoscope** *n.* The trade name for an early arcade "peep show" (coin operated, single viewer booth) patented by Herman Casler in 1895 that used flip cards mounted on a rotating drum. The flip cards contained a series of 1,000 or more still photographs. When they were flipped in quick succession by turning a hand crank, they simulated motion. Mutoscopes are still used in novelty arcades. *Compare* **American Mutoscope Company.**



**The inner workings of a Mutoscope. Drawings from U.S. Patent No. 549,309, issued November 5, 1895 (courtesy U.S. Patent and Trademark Office).**

**mutual angle** *n.* The angle between microphones in a coincident pair. It is possible to change the mutual angle over a small range to adjust the precise relationship between the physical sound source positions in front of the microphones and their perceived positions in the stereo sound image.

**Mutual Film Company** *n. obs.* An independent U.S. motion picture distribution company (not part of the Edison Trust) that operated from 1912–1919. During that time it distributed the films of D.W. Griffith, Thomas Ince, and Mack Sennette before those three joined to form their own studio, Triangle. In 1916, Mutual signed a production/distribution deal with Charlie Chaplin that ran until 1917 when Chaplin left for First National. The company could not survive the loss of all its best producers, and closed in 1919.

**[1]mux; multiplex** ABBR. *v.* **1.** To create a composite signal from two or more constituent elements. For example, to crease a composite television signal from separate video and audio components. ➢ *n.* **2.** A motion picture theater with several separate auditoriums in the same physical structure. [Clipped from *multiplex*.] *Compare* **deMUX; embedding.**

**[2]MUX** ABBR. *n. See* **multiplexer.**

**muxing** *n. See* **interleaving.**

**MV** ABBR. *n.* Mild Violence.

**MVCD** ABBR. *n.* A non-standard variation of the SVCD format developed in Germany that can store up to 120 minutes of variable bit-rate encoded MPEG-1 or MPEG-2 video on a standard recordable CD. Most MVCD discs can be played on DVD players compatible with the SVCD format. The Mole VCD Web site is www.molevcd.de. [An initialism of *Mole Video Compact Disc*.]

**MVPD** ABBR. *n. See* **multichannel video programming distributor.**

**MWLI; Musical Work License Identifier Standard** ABBR. *n.* A product of the Music Industry Integrated Identifier Project (MI3P), developed to provide a unique number to identify the IP (intellectual property) licenses that affect musical works when they are included in sound recordings or audiovisual works. [An initialism of *Musical Work License Identifier*.] *Compare* **Ad-ID; DOI; ²GRid; ISAN; ISBN; ISRC.**

**MX** ABBR. *n. See* **music.** *Compare* **script abbreviation.**

**MXF** ABBR. *n.* An electronic file format derived from AAF that allows the exchange of digital audio, video, and graphical material between different devices, platforms, and applications. MXF provides a wrapper that encapsulates the actual audiovisual material (often called the *essence*) inside a file along with descriptive data elements that can identify the media type, duration, codec (the algorithm used to compress the digital data), etc. The MXF standard is developed under the direction of the Advanced Media Workflow Association (AMWA). The AMWA Web site is www.aafassociation.org. [An initialism of *Material eXchange Format*.] *Compare* **AAF; DMS.**

**Mylar** *n.* **1.** The trade name for a brand of sheet polyester developed by DuPont in the 1950s. Technically, Mylar consists of biaxially-oriented polyethylene terephthalate, or boPET. Mylar is chemically and dimensionally stable, easily coated, and retains its elasticity even after extended storage. Among other applications, Mylar is often used as the base for magnetic recording tape. **2. mylar:** The generic name for boPET-based sheet plastics (much the same as using Hoover for vacuum cleaner, Kleenex for facial tissue, or Xerox for photocopier). *Compare* **polyethylene terephthalate.**

**Mylar splice** *n.* A butt splice (where the two film ends meet but do not overlap) fastened with Mylar splicing tape on the front and back of the film. Such splices are temporary and generally limited to use during physical film editing.

**mystery** *n.* A work that focuses on the attempt to solve a crime or answer a riddle with mounting tension as the plot unfolds and the truth is slowly revealed, ideally keeping the audience guessing up until the end.

**mystery thriller** *n.* A mystery with an unusual amount of suspense, often placing the protagonist in serious jeopardy.

**mythic criticism** ACADEMIC *n.* An approach to critical analysis that examines the mythic archetypes — both motifs and characters — present in a work. Mythic criticism touches upon Jungian analysis, social anthropology, and religion. While audiovisual works most often present fictional characters inhabiting fictional worlds, they still reference the collective and communal mythic archetypes of the natural world. Westerns, for example, are often built upon a mythic foundation and a great deal of attention has been given to the archetypal themes in *Star Wars* (1977).

**mythological archetype** ACADEMIC *n.* The fundamental stories and themes that appear in most of the world's mythologies and that have been a part of human culture since the origins of civilization. Although relatively few works deal directly with traditional mythologies, mythological archetypes play an important role in motion picture plot development. Because such stories are inherently familiar, they have a natural appeal for audiences.

Often, these mythological archetypes can be seen in folk tales and contemporary popular fiction. Many date from the Neolithic agricultural societies established in Mesopotamia c. 3500 BCE. Through the process of diffusion, they then spread around the globe. As noted by the Swiss psychologist Carl Jung, mythic archetypes also develop from within the human psyche: the inward experience of the human body, common to all people. This accounts for the independent but parallel development of mythic archetypes that cannot be explained by diffusion alone: all people share the same basic impulses, needs, fears, conflicts, etc. The recognition of this common human collective unconscious led to the development of Jungian archetypes. The mythological archetypes identified by noted mythologist Joseph Cambell include:

- **The Myth of the Apocalypse:** The cataclysmic end of the world, seen in the Revelation of St. John the Divine in the New Testament, the Norse legend of Ragnarok, and the abrupt end of the Mayan calendar in 2012. This cataclysm is often followed by the rebirth of the world, as in the Hindu scriptures. The end of the world is also a popular theme in motion pictures, ranging from the local disaster, such as *The Towering Inferno* (1974), to global destruction, narrowly avoided in *Deep Impact* (1998). Movies are also set in post-apocalyptic worlds, as with the *Road Warrior* cycle (*Mad Max* [1979], *Mad Max 2* [*The Road Warrior*, 1981], and *Mad Max Beyond Thunderdome* [1984]).
- **The Myth of the Ascension:** A mortal creature ascending to the heavens or becoming one with the greater universe; the mythological archetype personified in the Christian faith by the Assumption of Mary. In the *Svargarohanaparvan*, the Book of Ascension of the Mahabharata, Yudhishthira confronts the illusion of salvation. In Arthurian tradition, Galahad ascends into heaven with the Holy Grail. In *The Matrix Revolutions* (2003) Neo merges with the Source and absorbs Agent Smith, giving up himself and saving both human and machine worlds through his sacrifice.
- **The Myth of Fire Stealing:** Fire being stolen from the heavens and given to man, bringing about the start of civilization. In the process, the fire carrier is often punished. In Greek myth, the Titan Prometheus steals fire from the temple of Zeus and gives it to man. As punishment, Prometheus is chained to a mountain where he suffers from the cold each night and has his liver torn at by a vulture each day. In other myths, fire is stolen by the animals and passed one to the other in a sort of relay until it reaches man. The fire burns each animal, causing the animals to be darker on their backs than on their stomachs. This myth also plays out in a less literal sense when one embarks upon a quest that will benefit others, but only at a great personal cost, as in *The Blues Brothers* (1980), or when one seeks something from the spiritual realm that brings both power and danger, as in *Raiders of the Lost Ark* (1981).
- **The Myth of Life Living on Death:** One living creature surviving only by devouring another living creature: a plant grows from the earth and is eaten by an animal so that the animal can live; that animal is eaten by a second animal so that the second animal can live; when the second animal dies, its body decomposes so that new plants can sprout and live, continuing the cycle. The symbol of life living on the death of other life can be seen in traditional fertility rituals that accompany the spring planting and the fall harvest; the practice of ritual cannibalism; and the rituals that accompany major life transitions, such as advancing from child to adult. This symbol is also ritualized in the Christian communion, where the bread and wine become the body and blood of the Christ and are then consumed by the congregation. This myth plays out famously in *The Lottery* (1969).
- **The Myth of the One Forbidden Act:** The one act that a higher power has decreed must not be performed. In the Christian faith, Adam and Eve were told not to eat the forbidden fruit; in Greek mythology, Pandora was told not to open the box; in the folktale of Bluebeard, his wife is instructed not to open the closet. Of course, it is only a mater of time before the forbidden act is performed and dire consequences follow. Performing the forbidden act is a sign of free will and starts one on the path of self-determination.
- **The Myth of the Resurrection:** Death followed by rebirth in a new form. This myth appears as literal death and resurrection, such as the Phoenix rising from its own ashes or the resurrection of the Christ after His death on the cross, but it also takes more symbolic forms as in a major life transition: from child to adult or from single to married, where one image or state of self must die so the individual can be reborn in a new form. It can be seen in the phases of the moon, where the moon dies and is reborn every 28 days and in the life cycle of plants, where they flower, die, their seeds are buried, and the plant lives again. In a less literal sense, coming of age stories are also stories of resurrection, where a character is transformed by his experiences, leaving behind his old self. *Charly* (1968) and *Big* (1988) are unusual examples

where the transformed character returns to his original form at the end of the picture — willingly in the case of *Big*, and unwillingly in the case of *Charly*.

- **The Myth of Romantic Love:** The soul mate; the personal, spiritual love of one for another beyond lust (erotic love driven by the libido) and more intimate than Platonic love (the love of one's fellow man, familial love, love of God or country, etc.). Love out of individual desire, not inspired by collective need. First developed as a concept in Western philosophy during the 12th century. Prior to that, most couples married out of familial obligation or to satisfy economic/political needs. Romantic love (and the complications that come with it) is such a common theme in modern works that it has its own genres (principally romance and romantic comedy) and is central to works as varied as *Casablanca* (1942) and *The Terminator* (1984).
- **The Myth of the Tomb and Womb:** The mother's womb (a dark, enclosed space from where life springs) found in traditional burial practices. The myth of the resurrection is acted out by placing the dead in the ground. One plants the seeds of a dead flower in the ground and in another season the flower is reborn. One places the dead in the ground and at some later time or different place (reincarnation on Earth, life after death in Heaven, etc.) the dead are reborn. Most mythologies contain some sort of afterlife where the dead ascend so long as the proper funereal rights are followed, though not every society buries its dead.
- **The Myth of the Virgin Birth:** The chaste and pure vessel used for God's purposes or the birth of the spiritual self from within a human animal, commonly expressed as a child born to a virgin mother; the mythological archetype personified in the Christian faith by the birth of Jesus to the Virgin Mary. This myth plays out in works as varied as *Agnes of God* (1985) and *Star Wars: Episode I — The Phantom Menace* (1999).

According to Campbell, mythology serves four traditional functions:

- **Mystical:** to reconcile human consciousness with the harsh realities of life;
- **Cosmological:** To explain the order and nature of the universe;
- **Sociological:** To establish and maintain a social order; and
- **Psychological:** To carry the individual through the stages of life in keeping with the mystical, cosmological, and sociological beliefs of a people.

Myth is not limited to ancient or primitive cultures. According to Campbell, "Myth must be kept alive. The people who can keep it alive are artists of one kind or another. The function of the artists is the mythologization of the environment and the world." Author Lee Drummond observed that, "myth is alive and well ... its temples are the movie theatres across the land. Movies and myths ... issue from the same generative processes that have brought humanity into being and that continually alter our lives, or societies, and the ultimate destiny of our species."

*Compare* **archetypal character; archetypal image; archetypal situation; Jungian archetype.**

**mythopoetic film** ACADEMIC *n.* An offshoot of the New American Cinema movement developed in the 1960s. Mythopoetic films had their start in the trance (or dream) films of the 1940s and 1950s, which delved into the unconscious and were expressions of the filmmaker's psyche. Mythopoetic films went on to explore fundamental cultural myths, including those created by the film industry itself. Practitioners included Stan Brakhage, Kenneth Anger, and Gregory Markopoulos.

**N; n** ABBR. *n. See* **nano-; negative perforation; nudity; sone.**

**N-Curve** *n. See* **Academy curve.** *Compare* **X-curve.**

**N/D** ABBR. *n. See* **night-for-day.**

**N/N** ABBR. *n. See* **night-for-night.**

**N+1** *n.* An FCC formula for determining when a U.S. cable television system must add an additional public access channel, where *N* represents the current number of non-broadcast channels reserved for use by governmental, educational, public access, and leased access. A cable system operator must add a new public access channel (N + 1) within six months if the current channels are in use 80 percent of the weekdays (Monday through Friday) for 80 percent of the time during any three-hour period for six consecutive weeks.

**NAATA** ABBR. *n.* [An acronym of *National Asian American Telecommunications Association*.] *See* **Center for Asian American Media.**

**NAB** ABBR. *n.* **1.** A trade association established in April 1923 to represent the interests of free, over-the-air U.S. radio and television broadcasters and to "foster and promote the development of the arts of aural and visual broadcasting in all its forms." Various levels of membership are open to FCC-licensed broadcasters in the U.S., businesses that support the U.S. broadcast industry, and similar entities located outside the U.S. Over the years, the NAB has absorbed several other associations, including the Television Broadcasters Association (in 1951), the Daytime Broadcasters Association (in 1985), and the National Radio Broadcasters Association (in 1986). The NAB Web site is www.nab.org. **2.** The world's largest trade show for video production professionals, presented by the National Association of Broadcasters and held each spring in Las Vegas, Nevada. [An initialism of *National Association of Broadcasters*.]

**NABA** ABBR. *n. See* **North American Broadcasters Association.**

**nabe** *n.* A neighborhood theater outside the major urban centers.

At one time, "nabes" only played second or subsequent run movies. The distinction between first-run and other theater types faded with the growing popularity of the multiplex theater and the wide release.

[Industry trade paper jargon. First appeared in print in 1935. Clipped from *neighborhood*.]

**NABET/CWA** ABBR. *n.* A U.S. and Canada labor union that represents employees in broadcast and cable television stations, radio stations, video and audio production, electronic news media, satellite transmission, electronics, and allied fields. The union's full name is National Association of Broadcast Employees and Technicians, the Broadcasting and Cable Television Workers Sector of the Communications Workers of America, AFL-CIO, CLC. The union was originally founded as the Association of Technical Employees (ATE) in 1934 to represent the employees of NBC's Red and Blue radio networks (now NBC and ABC, respectively). The union's name was changed to NABET in 1940, then to NABET/CWA following its 1994 merger with the Communication Workers of America. The first local representing workers in the motion picture industry joined NABET in 1965. The NABET/CWA Web site is www.nabetcwa.org.

Many of the NABET union locals operate their own Web sites, including:

- Local 11, New York City: www.nabetlocal11.org
- Local 16, New York City: www.nabet16.org
- Local 17, Hartford, Connecticut: www.nabet17.com
- Local 25, Buffalo, New York: www.nabet25.org
- Local 31, Washington, D.C.: www.nabet31.org
- Local 41, Chicago, Illinois: www.nabet41.org
- Local 42, Cleveland, Ohio: www.nabet42.org
- Local 43, Detroit, Michigan: www.nabet-cwa43.org
- Local 44, Cincinnati, Ohio: www.nabet44.org
- Local 51, San Francisco, California: www.nabet51.org
- Local 53, Burbank, California: www.nabet53.org
- Local 57, Hollywood: www.nabet57.org
- Local 213, Harrisburg, Pennsylvania: www.nabetcwa213.org
- Local 407, New Mexico: www.cwa-nm.org

[An acronym of *National Association of Broadcast Employees and Technicians/Communications Workers of America*.] *Compare* **IBEW.**

**NABOB** ABBR. *n. See* **National Association of Black Owned Broadcasters.**

**NAEB** ABBR. *n. See* **National Association of Educational Broadcasters.**

**NAFB** ABBR. *n. See* **National Association of Farm Broadcasting.**

**Nagra** *n.* **1.** The trade name of a line of ¼" analog and digital reel-to-reel tape recorders made by Nagra Audio (a division of the Kudelski Group) and the industry standard for double-system sound recording. The Nagra Web site is www.nagraaudio.com. **2. nagra:** The generic name for any ¼" analog reel-to-reel tape recorder, even those not manufactured by Nagra Audio (much the same as using Hoover for vacuum cleaner, Kleenex for facial tissue, or Xerox for photocopier). [Polish for *recorded*.] *Compare* **DA88; DAT.**

**Nagra-D** *n.* The digital version of the Nagra audio tape recorder, using ¼" tape to record up to four tracks of 20-bit audio.

**Nagramaster** *n.* An equalization curve developed for use by Nagra recorders that uses a high-frequency boost during recording and de-emphasis during playback to increase the signal-to-noise ratio when recording material at 15 inches per second.

**NAM** ABBR. *n. See* **non-additive mix.**

**name actor** *n.* A well-known actor, one with established box office appeal. *Compare* **E-Score; marquee value; [1]star; TVQ.**

**Name Duplication Committee** *n.* A body operating within the Screen Actors Guild (SAG) whose charge (according to Rule 15 of the SAG Rules and Regulations) is to ensure "that no member use a professional name which is the same as, or resembles so closely as to tend to be confused with, the name of any other member."

For example, when the actor David Hyde Pierce joined SAG in the early 1990s there was already a SAG member named David Pierce. To avoid confusion, the Name Duplication Committee required that David Hyde Pierce use his middle name in all future acting credits (prior to that, he was credited as David Pierce). Upon the death of the prior David Pierce, David Hyde Pierce requested permission to drop the Hyde from his credited name, but was turned down since by then he was established with the public as David Hyde Pierce and the Name Duplication Committee felt that changing his name at that point would cause too much confusion.

**namechecked** *v.* To be referenced by name in a fictional work, often as an homage. Applies equally to people, businesses, events, etc.

**namesaver company** LEGAL *n.* A company that does not conduct business on its own and is maintained only to retain the rights to the company's name. Many motion picture production and distribution companies continue to exist only as namesaver companies, to be revived on occasion to lend their name to a new release.

**nano-; n** *aff.* One billionth of the unit that follows. For example, nm or nanometer.

**narration** *n.* A voice-over monologue (speech that does not originate from a character speaking in that particular scene) that describes or comments upon the action in an audiovisual work.

- The narrator may be a character that appears within the work (a first-person narrative) or a character that is not directly in the work (a third-person narrative). When the narrator is a character from the work, but is an adult commenting on a childhood story, as with *The Wonder Years* (1988–1993), or is speaking from the perspective of one who is deceased, as with *Sunset Blvd.* (1950), this still represents a first-person narrative.
- During the late 1940s, Hollywood studios briefly considered the use of Spanish language narrators for their English language films as a cheaper alternative to dubbing and subtitles for the Latin American market.
- Most documentaries make extensive use of narration, particularly nature films, since their subjects cannot speak for themselves.
- Voice over narration is often associated with the film noir hard-boiled detective films c. 1940, but has since fallen out of general favor in narrative fiction. *Blade Runner* (1982) is often cited as an example of narration that does not add to the work (it was removed for the 1992 director's cut), while narration is central to the structure of works such as *Forrest Gump* (1994), *Adaptation* (2002), and *Stranger than Fiction* (2006). It has also been used to good effect in comedies such as *A Christmas Story* (1983) and the television series *Scrubs* (2001–)
- Contemporary DVDs often come with optional narration tracks containing commentaries by the director, principal actors, etc.
- Television programs may contain an optional descriptive audio narration for the benefit of the visually impaired that describes the on-screen action between the dialogue.

**Little Ralphie with his Official Red Ryder Carbine-Action Two-Hundred-Shot Range Model Air Rifle with a compass in the stock, and this thing which tells time — about to shoot his eye out in MGM's *A Christmas Story* (1983). The film is narrated by the author, Jean Shepherd, as the adult Ralph Parker (courtesy Heritage Auctions, www.ha.com).**

*Compare* **non-diegetic.**

**narrative** *n.* **1.** The story told in a work. The narrative structure of the story-driven film is often credited as starting with Edwin S. Porter's western *The Great Train Robbery*, produced in December 1903. **2.** The story told by a narrator. *Compare* **actuality; documentary; fiction; non-narrative.**

**narrative film** *n.* An audiovisual work that tells an identifiable story. *Compare* **non-narrative.**

**narrative structure** *n.* Traditional devices used to tell a story. Simple narrative structure begins with setting and character development. In the typical narrative structure, the story rises to a conflict and then falls to a conclusion.

**narrative thread** *n.* The chain of depicted events, actions, etc. that comprises a work's story: *It seems Alan lost the narrative thread half way through and forgot which story he was trying to tell.*

**narrative time** *n.* The span of time over which a story plays out. For example, *2001: A Space Odyssey* (1968) has a running time (screen time) of 141 minutes but a narrative time of approximately 200,000 years from the Neanderthal opening sequence through to the year 2001 where the bulk of the story takes place, while *Russkiy Kovcheg* (*Russian Ark*, 2002) has a running time and narrative time of 96 minutes since the entire work plays out in a single real time shot. *Also* **time.** *Compare* **filmic time; real time; screen time.**

**narrator** *n.* One who narrates; in an audiovisual work, the person who reads the narration in a voice-over sound track. *Compare* **first-person narrative; third-person narrative.**

**narrow gauge** *n.* Any film gauge smaller than 35mm. The most common form is 16mm, though Super-8 (8mm film with sprocket holes on one side only) is still in limited use. 16mm and Super-16 (also with only one set of sprocket holes), are often used for documentary filmmaking, student films, and television programs shot on film. *Compare* **standard gauge; wide gauge.**

**narrow lighting** *n. See* **short lighting.**

**narrow release** *n.* A limited release that precedes a wide release; the first stage in a platform release.

**narrow spot** *mod. See* **NSP.**

**narrowband** *n.* **1.** A relatively short frequency span, defining a signal or filter that encompasses a small spectrum bandwidth, as opposed to wideband or broadband. Filters sharper than one-third octave are generally considered narrowband filters. **2.** A voice-grade analog communications service or a digital communications service operating at low speeds — generally less than 64 Kbps. Narrowband circuits have limited real-time transmission capabilities: voice, facsimile images, slow-scan video images, and data transmissions at kilobit-per-second speeds. Full motion video and other large data streams must be transmitted over an extended period of time, buffered at the receiving end, and played back after the bulk of the material has been received. *Compare* **broadband; wideband.**

**narrowcast** *v.* To produce and deliver content that addresses a specific need or is targeted at a limited audience, often practiced by magazines, radio stations, cablecasters, and digital signage operators. In this context, it is the opposite of broadcast. *Compare* **fringe audience; niche programming.**

**nat sound** *n. See* **natural sound.** *Compare* **effects track.**

**NATAS** ABBR. *n. See* **National Academy of Television Arts & Sciences.**

**National Academy of Television Arts & Sciences; NATAS** *n.* The New York City–based parent organization of the various U.S. Regional Academy of Television Arts & Sciences Chapters, and the International Academy. The National Academy is dedicated to the advancement of the arts and sciences of television and the promotion of creative leadership for artistic, educational and technical achievements within the television industry. The National Academy also presents the annual national Emmy Awards for News & Documentary, Sports, Daytime, Public Service, and Technology. The Academy Web site is www.emmyonline.org.

The National Academy was formed by the 1957 merger of two similar groups, the Los Angeles–based Academy of Motion Picture Arts and Sciences and its New York City–based equivalent (originally established on November 15, 1955). Due to internal politics, the two groups split in 1977 to create the Hollywood Academy of Television Arts and Sciences in Los Angeles (soon renamed the Academy of Television Arts and Sciences, or ATAS) and the National Academy of Television Arts and Sciences in New York. Attempts at reunification began in 1985, but have so far been unsuccessful. Both organizations share the Emmy copyrights and trademarks. ATAS presents the Primetime Emmys, while the National Academy oversees the balance of the Emmy Awards.

*Compare* **Emmy Awards.**

**national ad campaign** *n.* The overall approach taken to achieve marketing goals for a single product throughout a country. May include a combination of local and national advertising. *Also* **national marketing strategy.**

**national advertising** *n.* Advertising paid for by an entity that serves a national, rather than local, market and carried by a national media outlet, such as a television or cable network. National advertising is essential in a wide release strategy, since it is less expensive to purchase national advertising than to purchase local advertising market-by-market. National spots are routinely placed within the programs provided by a network to its affiliates and are an essential part of barter syndication. *Also* **network television advertising.** *See* **barter syndication.** *Compare* **local advertising; spot advertising.**

**National Asian American Telecommunications Association; NAATA** *n. See* **Center for Asian American Media.**

**National Association of Black Owned Broadcasters; NABOB** *n.* The first trade association organized to represent black-owned radio and television broadcasters in the U.S., established in 1976. NABOB's goal is to maximize the potential for the financial success of black-owned broadcasters by lobbying on their behalf and providing access to information resources on a variety of topics (including advertising, finance, station acquisitions, and federal broadcast regulations). The NABOB Web site is www.nabob.org.

**National Association of Broadcast Employees and Technicians** *n. See* **NABET/CWA.** *Compare* **IBEW.**

**National Association of Broadcasters** *n. See* **NAB.**

**National Association of Educational Broadcasters; NAEB** *n. obs.* A trade association that represented the interests of non-commercial, educational radio and television broadcasters in the U.S. The NAEB was originally organized in 1925 as the Association of College and University Broadcasting Stations. It merged with the Association of Educational Radio-Television in 1956 and ceased operations in 1981.

**National Association of Farm Broadcasting; NAFB** *n.* A U.S. trade association representing those whose purpose is to bring voice to agricultural and rural issues and news, and those who support the industry in the service of broadcast content and programming that informs, inspires, and promotes agriculture and rural America. The NAFB was established in 1944 as the National Association of Radio Farm Directors. The NAFB Web site is www.nafb.com.

**National Association of Public Television Stations** *n. See* **Association of Public Television Stations.**

**National Association of Telecommunications Officers and Advisors; NATOA** *n.* A professional association established to support and serve the telecommunications interests and needs of local governments throughout the U.S. The NATOA Web site is www.natoa.org.

**National Association of Television Program Executives Inc.** *n. See* **NATPE.**

**National Association of Theatre Owners** *n. See* **NATO.**

**National Association of Theatrical, Television and Kinematograph Employees** *n. obs.* A U.K. film industry trade union created in 1890. In early 1984 it merged with the Association of Broadcasting and Allied Staffs to form the Entertainment Trades Alliance (ETA). ETA changed its name to Broadcasting and Entertainment Trades Alliance on February 1, 1985.

**National Board of Review; ~ of Motion Pictures; NBR** *n.* A New York City–based not-for-profit organization dedicated to the support of film as both art and entertainment. The Board was founded in 1909 to promote freedom of expression and fight censorship in film, and remains the world's oldest, continuously operating film organization. The Board's core activities include presenting free educational seminars to the general public and philanthropic grants of $500 to $5,000 to film students. Each year the NBR presents awards to filmmakers in some 25 categories, including Top Ten Films of the Year, which it first presented in 1929. The NBR Web site is www.nbrmp.org.

The NBR was originally established as the New York Board of Motion Picture Censorship in early 1909. The NBR was the first American censorship board that operated with the consent and cooperation of the motion picture industry. In 1916, the organization changed its name to National Board of Review. From 1916 through to the 1950s, the NBR reviewed and approved (or "passed") motion pictures released in the U.S., granting its seal of approval to films that met its content standards with the tag line "Passed by the National Board of Review."

*Compare* **Legion of Decency; Motion Picture Production Code.**

**National Cable & Telecommunications Association** *n. See* **NCTA.**

**National Cable Television Association** *n. obs. See* **NCTA.**

**National Catholic Office of Motion Pictures** *n. obs.* The U.S. Catholic motion picture content review board established in 1933 as the Legion of Decency. Changed its name to the National Catholic Office of Motion Pictures in 1965.

**national circuit** *n.* An exhibition circuit with theaters in most of the major markets throughout a particular country.

**National Community Television Council** *n. obs.* A trade association established in 1951 to represent the interests of community antenna television (CATV) operators. The forerunner of the National Cable Television Association, now the National Cable & Telecommunications Association.

**National Conference of Personal Managers; NCOPM** *n.* A U.S.–based professional association of personal managers, established in 1942. The NCOPM Web site is www.ncopm.com.

**National Educational Television** *n. See* **²NET.**

**National Federation of Local Cable Programmers; NFLCP** *n. See* **Alliance for Community Media.**

**National Film Board of Canada; NFB** *n.* A Canadian government film financing and production agency established in 1939 with film scholar and documentary filmmaker John Grierson as its founding commissioner. The National Film Act of 1950 codified the mission of the NFB, calling on it to "produce and distribute and to promote the production and distribution of films designed to interpret Canada to Canadians and to other nations." The NFB Web site is www.nfb.ca.

The NFB is best known for its documentaries and short films, including Oscar-winning animated shorts ranging from the dark and dramatic *Neighbours* (1952), an allegory for the Korean War featuring two neighbors that fight to their mutual death over a flower that grows on the border separating their property, to the light and comic *Bob's Birthday* (1993), a contemporary tale of Margaret's attempt to throw a surprise birthday party for her husband, Bob, while he experiences a mid-life crisis and the loss of his office plants to voracious insects.

**National Film Commission-Mexico; Comisión Nacional de Filmaciones Mexico** *n.* The Mexican national film commission, a not-for-profit association established by the Consejo Nacional para la Cultura y las Artes (the National Association for Culture and the Arts), the Mexican Film Institute, and Churubusco Studios. The Film Commission Web site is www.conafilm.org.mx.

***National Film Preservation Act of 1988*** LEGAL *n.* The U.S. federal legislation that charged the Library of Congress to identify, collect, and preserve films that "represent an enduring part of [America's] historical and cultural heritage" as part of the National Film Registry.

**National Film Registry** *n.* The list of films in the U.S. Library of Congress's National Film Collection. Each year 25 new films, each at least 10 years old, are added to the collection by the members of the National Film Preservation Board. The oldest film on the list is *Blacksmith Scene* (1893), the first film produced by the Edison Company for commercial distribution. The best represented year is 1939, with 13 films released in that year included on the list. The full list can be found at www.loc.gov/film/nfrchron.html.

***National Industrial Recovery Act of 1933*; NIRA** LEGAL *n. obs.* U.S. federal legislation enacted on June 16, 1933 as part of President Roosevelt's New Deal and the fight against the Great Depression (c. 1928–1936). The NIRA organized U.S. industry into trade groups exempt from normal anti-trust provisions while still promoting fair competition. Under the NIRA, the Academy of Motion Picture Arts and Sciences could have been designated the collective bargaining agent representing all motion picture industry labor. To prevent this, both the Screen Actors Guild and the Writers Guild of America organized themselves as collective bargaining agents for their respective members.

**National Information Infrastructure; NII** *n.* The nationwide network of integrated telecommunications systems in the U.S. that connects people, businesses, schools, institutions, and governments with one another. The Internet is a part of, but does not encompass all of, the National Information Infrastructure.

**National Jewish Archive of Broadcasting; NJAB** *n.* The archive of U.S. radio and television broadcast materials from 1935 to the present with a focus on Jewish culture, held as part of the permanent collection of the Jewish Museum in New York City. The Archive was established in 1981 with a grant from the Charles H. Revson Foundation. The Jewish Museum Web site is www.jewishmuseum.org.

***National Labor Relations Act of 1935*** LEGAL *n.* U.S. federal legislation enacted in 1935 that guaranteed workers the right to form a union and bargain collectively. When it was upheld by the U.S. Supreme Court in 1937, it led to the unionizing of Hollywood. *Also* ***Wagner Act.***

**National Legion of Decency** *n. See* **Legion of Decency.**

**national marketing strategy** *n. See* **national ad campaign.**

**national rating** *n.* Television ratings across a national market.

Due to the time zone differences encountered when measuring audiences on a national scale, a national rating is not generally measured at the same point in time, but rather calculated based on comparable time slots or for the same program as it appears in each local market.

*Compare* **metro rating; network rating.**

**national release** *n.* The release of a work throughout a country; a single country-wide release.

**National Religious Broadcasters; NRB** *n.* The association of U.S. Christian radio and television broadcasters founded in 1944 to ensure access to the airwaves for Christian broadcasters and to promote education and training for its members. The NRB Web site is www.nrb.org.

**National Renewable Security Standard; NRSS** *n. See* **CEA-679-C.**

**National Research Group** *n. See* **NRG.**

**national reviewer** *n.* An entertainment critic or reviewer who reaches a national, rather than local, audience. *Compare* **critic.**

**national spot** *n. See* **national advertising; spot advertising.**

**National Telemedia Council, Inc.; NTC** *n.* The oldest professional media literacy organization in the U.S. Established in 1953 as the American Council for Better Broadcasts. NTC changed its name to its present form in 1983. The organization established the Jessie McCanse Award in 1987 in recognition of the NTC co-founder's lifelong commitment to media literacy. It honors individual, long-time contribution to media literacy. NTC publishes *The Journal of Media Literacy* up to three times a year. The *Journal* Web site is www.journalofmedialiteracy.org. The NTC Web site is www.nationaltelemediacouncil.org.

**National Television Academy (U.S.)** *n. See* **National Academy of Television Arts & Sciences.**

**National Television Standards Committee** *n. See* **NTSC.**

**nationality test** LEGAL *n.* A formula common to government subsidy agreements and co-production treaties that is used to determine the official nationality of a particular production. The factors that make up a nationality test and their respective weightings vary considerably, but often include the nationality of the above-the-line participants, financiers, production company, filming locations, and the below-the-line cast and crew. Some nationality tests also take into account the subject matter of the work and the nationality of the characters and locations being portrayed.

**native aspect ratio** *n.* The full image aspect ratio of a display screen, image frame, etc.

**native format** *n.* A video format that has the same aspect ratio, pixel count, refresh rate, etc. as the device upon which it is displayed and does not require scaling, de-interlacing, masking, etc.

**native pixel layout** *n.* The maximum number of display pixels in the horizontal and vertical directions supported by a display device.

**NATO** ABBR. *n.* A trade association that represents the interests of U.S. motion picture theater owners and operators. Established in 1924 as the Motion Picture Theater Association of America. NATO is an affiliated member of the Union Internationale des Cinemas. The NATO Web site is www.natoonline.org. [An acronym of *National Association of Theatre Owners*.]

**NATOA** ABBR. *n. See* **National Association of Telecommunications Officers and Advisors.**

**NATPE** ABBR. *n.* A professional association for television program managers and buyers, based in the U.S. but with an international membership. Each year NATPE presents a television market in late January, primarily focused on U.S. sales, but with some international participation. The NATPE Web site is www.natpe.org.

According to their mission statement, NATPE is, "dedicated to the creation, development and distribution of televised programming in all forms, across all platforms. NATPE develops and nurtures opportunities for the buying, selling and sharing of content and ideas." NATPE members include program buyers, producers and distributors; TV stations and group owners; broadcast, cable and satellite network management; advertising sales and media buyers; marketers, creative services and researchers; new media developers and Internet access providers; and allied professions, including post-production facilities, fulfillment houses and consulting firms.

[An initialism of *National Association of Television Program Executives Inc*.]

**nattering nabobs of negativism** *n.* A pejorative label for the press or the news media, television news reporters in particular.

"In the United States today, we have more than our share of the nattering nabobs of negativism. They have formed their own 4-H Club — the 'hopeless, hysterical hypochondriacs of history.'" — Spiro T. Agnew

[First used in public on September 11, 1970 by U.S. Vice-President Spiro T. Agnew in San Diego, California. Attributed to William Safire, Agnew's speechwriter.] *Compare* **instant analysis.**

**natural; ♮** *n.* Sound that is not adjusted in pitch; neither flat nor sharp.

**natural frequency** *n. See* **resonance.**

**natural light** *n.* Light from natural sources, primarily the sun, but also including fire (candles, torches, etc).

**natural lighting** *n.* Lighting that is, or appears to be from, natural sources such as the sun, candles, fire, practical lamps or lights on the set, etc.

**natural sound; nat sound** *n.* Naturally occurring sounds recorded live, commonly used in reference to television news productions; room tone or background noise. *See* **actual sound; ambient sound; background noise; environmental sound; room tone.** *Compare* **effects track.**

**natural vignetting** *See* **Cosine 4th Power Law.**

**natural wipe** *n.* A wipe where the screen image is obscured by an object in the scene, such as an actor walking in front of the camera. When the object no longer obscures the camera, a new shot is revealed. All of the cuts in *Rope* (1948) were hidden by natural wipes to give the impression of a single, uninterrupted take. *Compare* **head-on, tail-away.**

**naturalism** *n.* **1.** The theory that art should conform to the laws of nature; realism. Also the quality, rendering, or expression of art executed according to this theory. **2.** The principles and characteristics professed or represented by a 19th century school of realistic writers, notably by Émile Zola and Guy de Maupassant, who aimed to give a literal transcription of reality, and laid special stress on the analytic study of character, and on the scientific and experimental nature of their observation of life. Naturalism often expresses the belief that there is no free will and that our lives are governed by heredity and our environment. **3.** Fictional works that present unvarnished realism — such as *Greed* (1923), adapted from the novel *McTeague* (pub. 1899) by the naturalist author Frank Norris — or an uncompromising view of human nature — such as *The Big Heat* (1953) and *Chinatown* (1974). *Compare* **Aestheticism; Dadaism; expressionism; formalism; impressionism; magical realism; modernism; realism; surrealism.**

**nature film** *n.* A documentary that focuses on the natural world.

**NBC** ABBR. *n.* The first national U.S. television network and one of the original "Big Three" U.S. networks along with ABC and CBS. Originally established by the Radio Corporation of America (RCA) in 1926 as a broadcast radio network. In 1986, RCA was purchased by the General Electric Company (GE). Following GE's October 2003 purchase of Universal Studios, the NBC and Universal divisions were merged to create NBC/Universal. The NBC Web site is www.nbc.com. [An initialism of *National Broadcasting Company*.]

**NBC/Universal; NBC Universal; NBCUni; NBCU** *n.* The motion picture and television conglomerate created when GE merged its NBC division (acquired in 1986) with Universal Studios (acquired in 2003). The NBC/Universal Web site is www.nbcuni.com.

**NBR** ABBR. *n. See* **National Board of Review.**

**NC** ABBR. *n. See* **noiseless camera.**

**NC curve; NC contour** ABBR. *n.* The ambient or background noise in an auditorium or room. [An initialism of *Noise Criterion*.] *See* **ambience; room tone; walla.**

**NC-17** ABBR. *n.* An MPAA/CARA parental advisory rating; no one 17 and under admitted. NC-17 replaced the previous X-rating on September 27, 1990. The first film to earn an NC-17 rating was *Henry & June* (1990), issued on October 1, 1990. (*Henry & June* was also the last film to earn an X rating, issued one week earlier on September 24, 1990.)

Unlike the X rating it replaced, the NC-17 rating is trademarked by the MPAA and so cannot be used without permission. This prevents the rating from being co-opted by the adult film industry as happened with the X rating. The distinctive NC-17 logo was created by the MPAA's Richard W. Kroon in 2004, inspired by the earlier CARA logos created by Harold Adler in 1970. The CARA Web site is www.filmratings.com.

**NC-17-rated** *mod. See* **rated-.**

**NCOPM** ABBR. *n. See* **National Conference of Personal Managers.**

**NCTA** ABBR. *n.* A trade association that acts as the voice and advocate of the U.S. cable television industry.

The NCTA was originally established in 1952 as the National Community Television Council to represent the interests of community antenna television operators. Later, it became the National Cable Television Association. The name was changed to its present form in recognition of the evolving role of cable television, now also including Internet broadband and local telephone services on the same infrastructure. The annual NCTA trade show serves as a national showcase for the cable industry. The NCTA Web site is www.ncta.com.

[An initialism of *National Cable & Telecommunications Association*.]

**ND** ABBR. *n. See* **neutral density; non-deductible; nondescript.** *Compare* **script abbreviation.**

**ND filter** *n. See* **neutral density filter.**

**near-coincident pair** *n.* A spaced-pair microphone recording technique that uses two directional microphones, placed approximately 7" apart, or the average spacing between ears on a human head. This allows for some amount of phase difference in the two signals, but not enough to lose mono compatibility, combining the level difference recording characteristics of directional coincident-pair microphones in a spaced array. ORTF is the most common near-coincident arrangement, but others include NOS and the Faulkner array. *Compare* **coincident pair.**

**near-field** *n.* The sound field very close to a sound source, namely less than one wavelength at the frequency of interest. A near-field speaker is a compact studio monitor designed for listening at close distances (3'–5') to reduce the effects of poor room acoustics. *Compare* **far-field; free-field; reverberant field.**

**near-video-on-demand; near-demand video; NVoD** *n.* A video delivery service that offers much of the viewing schedule flexibility of video-on-demand with a much less costly delivery infrastructure. With NVoD, the same program is offered in a number of overlapping time slots, with staggered start times offset from one another by a few minutes (typically, between 15–30 minutes). The viewer can watch the program at any of the offered times rather than having to wait for the next regularly scheduled broadcast, which could be days away. This does not offer quite the same level of immediate gratification as true video-on-demand, but it does take much less equipment and bandwidth to deliver — and is therefore usually offered at a lower relative cost. *Also* **staggercast.** *Compare* **multicast; unicast; video-on-demand.**

**nearby location** *n.* A shooting location other than a studio lot to which the cast and crew commute from their own homes, rather than being provided local living accommodations by the producer. (By common convention, working at a studio lot is not considered being on location.) *Compare* **distant location; studio zone.**

**nebbish; nebech; neb** SLANG *n.* An epithet for one who is foolish, weak-willed, and ineffectual. [Yiddish. From *nebekh*, from the Czech *nebohý*, meaning poor or unfortunate.] *Compare* **putz; schmuck.**

**necessary bandwidth** *n.* The amount of spectrum required to transmit a signal without distortion or loss of information. For a standard NTSC television signal, this is 6 MHz. Most broadcast standards require the suppression of all signals outside of the necessary bandwidth to limit signal interference.

**neck down** SLANG *phr.* One who has been hired for physical labor, not intellectual abilities, to act without thinking or offering opinions: *I need a half dozen people from the neck down to help strike the set.*

**USAGE:** Potentially offensive to those so hired.

**needle drop** *n.* **1.** Previously recorded music used temporarily in a scratch mix. Such music is often not licensed for use and exists only as a placeholder. **2.** Using pre-recorded stock music in an audiovisual work. The library or copyright owner is owed a use fee for each needle-drop, even when the same section is used more than once in the same production. [After re-recording music from a phonograph record rather than recording it from a live performance.] *Also* **scratch music.** *Compare* **temp track.**

**needs a polish; needs some fine tuning; needs some streamlining; needs some tightening** *phr.* An ironic understatement indicating that something needs to be completely redone and is useless in its present form.

**neg-pos** *n. See* **negative-positive.**

**neg pull** *n. See* **negative pull.**

**negative; NEG** *n.* **1.** An image whose tones are the opposite (i.e., black is clear, white is black, etc.) or the complement (blue is yellow, cyan is red, etc.) of those in the original subject; when light and dark are reversed and colors are replaced with their color complements.

Light uses additive colors with primaries red, green, blue (RGB) as opposed to the subtractive colors with primaries red, blue, yellow commonly used with paint or ink. (Technically, the subtractive primaries are magenta, cyan, and yellow, as noted in the CMYK color space, but most people think of them as red, blue, and yellow.) Early color photography used additive color, which is natural when dealing with light. However, it was later found that subtractive color was easier to work with in color negatives even though it involved additional chemical processing, so all contemporary color photography is based on subtractive color.

**2.** Film with a recorded negative image, whether or not it has been processed. Negatives are used to produce positives (prints), which can then be projected.

The workprint (film or video dailies) is made from the camera negative. If the work has a film finish, the negative is conformed to match the final edited workprint. Following color timing, duplicate negatives or interpositives are made from the conformed camera-original negative to prevent wear on the original negative caused by the production of release prints. If the work does not have a film finish, or if a digital intermediate is used, then the negative may never be conformed to match the final edit but is still generally stored against future need.

**3.** Film stock that records a negative image of the original, as opposed to reversal film stock, which produces a positive image after processing. *Compare* **camera-original; positive.**

**negative appeal** *n.* A marketing technique that encourages consumption by focusing on the negative aspects or lost opportunities of not using the advertised product or service. *Compare* **advertising appeal.**

**negative assembler** *n.* **1.** One who splices individual rolls of unexposed film into the larger lab rolls used during film processing. **2.** A negative cutter.

**negative assembly** *n.* **1.** The process of combining individual rolls of unexposed film into larger lab rolls. **2.** The process of physically splicing a film negative to create an edited work; conforming.

**negative blue screen process** *n. See* **reverse blue screen process.**

**negative continuity list** *n. See* **negative log.**

**negative cost** BUSINESS *n.* All of the expenses incurred in the acquisition and production of a motion picture; the cumulative costs necessary to produce a finished motion picture negative, or any finished audiovisual work regardless of the medium.

The negative costs are generally divided into above-the-line and below-the-line costs — pre-production (including development), production, and post-production. The negative cost does not include any of the distribution costs, such as prints and advertising. However, as with all financial terms, the actual expenses allocated to negative cost are contractually specified and vary from project to project.

*Also* **production cost.** *See* **production-period cost.** *Compare* **prints and advertising; theatrical cost.**

**negative cut list** *n.* An edit decision list produced by a video editing system for a work that originated and will be finished on film, but which was edited in video. The negative cutter uses the negative cut list to conform the film negative to match the final video edit. *Compare* **negative log.**

**negative cutter** *n.* One who cuts the camera-original negative apart and then re-assembles (conforms) it to match the edited workprint. Any opticals are inserted at this time. The old carpenter's adage "measure

twice, cut once" certainly applies to the negative cutter. Tape splices are not durable enough to use when conforming a negative, so cement splices must be used. A cement splice consumes a frame of film in the process, so the negative cannot be restored to its original state once it has been cut. As a result, the negative cutter cannot afford to make a mistake. *Also* **conformer; negative matcher.** *See* **negative assembler.**

**negative cutting** *n. See* **conforming.**

**negative dirt** *n.* White imperfections or brief sparkles in a film image caused by debris on the negative when the print (or interpositive) was produced. Debris on the print itself (or on an interpositive during the duplication process) will appear black. Film emulsions are quite soft and it is easy for debris to become sufficiently embedded in the surface that only a professional washing will remove them. *Compare* **positive dirt.**

**negative dupe** *n.* Negative duplicate. *See* **dupe neg.**

**negative effect** *n.* A visual effect where the image tones and colors are reversed (i.e., black is white, white is black, blue is yellow, cyan is red, etc.). Most simply accomplished by inserting a segment of positive film in the conformed negative.

**negative feedback** *n. See* **electronic feedback.**

**negative fill** *n.* A flat black surface used to absorb excess light. Often used close to the subject and just out of camera range.

**negative film** *n. Also* **negative stock.** *See* **black-and-white negative film; color negative film.**

**negative geometric distortion** *n. See* **barrel distortion.**

**negative ghost** *n.* A ghost image with reversed tonal variations compared to the primary image. *Compare* **positive ghost.**

**negative image** *n. See* **negative.**

**negative log** *n.* The written instructions from the editor to the negative cutter that identify all the edit points in the work and the matching negative edge numbers so the negative cutter can conform the negative to the final cut of the work. *Also* **negative continuity list.** *Compare* **negative cut list.**

**negative matcher** *n. See* **negative cutter.**

**negative matching** *n. See* **conforming.**

**negative mold** *n.* A mold where the interior takes on the desired shape. The contact surface between the mold and the cast material becomes the exterior of the cast part. For example, if one takes a mold of an object, the mold represents a negative form. Material cast in the mold will represent a positive form, matching the original object. *Compare* **positive mold.**

**negative numbers** *n. See* **edge numbers; latent edge numbers.**

**negative O.K.; negative OK** *n.* Approval of the negative, including technical elements (lighting, exposure, processing, etc.) and actors' performances; after the dailies have been reviewed and the director and producer agree that there is no need for a re-shoot, the negative is approved (said to be "OK").

After the negative OK, the sets can be struck, the props, costumes, and special equipment returned to their rental houses, etc. The extra day's rental fee is a small insurance policy against the extraordinary expense that may be incurred if a re-shoot is necessary because the footage shot was unsatisfactory in some way and the set has been torn down or the rental items are not available.

**negative perforation; N** *n.* The Bell+Howell perforations common to 35mm negative film stock as opposed to the Kodak Standard perforations common to 35mm print stock. *See* **Bell+Howell perforation.**

**negative pickup; ~ deal; ~ distribution agreement** BUSINESS *n.* A distributor's agreement to purchase the complete rights to an un-produced motion picture for a fixed price upon delivery of the completed work by the film's producer.

Negative pickups are negotiated in advance of the completion of physical production, but the distributor does not pay the producer until the final, edited negative and accompanying sound elements are delivered. When a negative pickup contract is negotiated with a major studio, it can be used as collateral for a bank loan to finance the production. The bank will not loan the full amount of the contract, but will discount the contract by some percentage and loan that amount. The amount of the discount depends on the reputation of the producer for delivering a finished product on time and within budget, and on the distributor for honoring its contracts.

**USAGE:** The principal difference between a *negative pickup* and an *acquisition/distribution agreement* is that the former is negotiated before the work is finished while the latter is negotiated after the work is complete.

*Also* **pickup deal.** *Compare* **pre-sale; straight pickup.**

**negative pitch** *n. See* **short pitch.**

**negative-positive; neg-pos** *n.* The two-step process commonly used to turn material shot with a film camera into material that can be viewed. Both types of film — the camera-original negative and the release positive print — actually use negative film. The first negative carries an image where the tones and colors are reversed from the original subject. When a negative image is made of that, the tones and colors reverse again, but now they are returned to their original state. (A negative of a negative is a positive.) The vast majority of motion picture film is processed in the negative-positive fashion. To preserve the camera-original negative from damage, additional negative and reversal steps are generally interposed between the original negative and the final print. *Compare* **reversal.**

**negative print** *n.* A copy of a film containing a negative rather than a positive image. *See* **dupe neg.**

**negative pull** *n.* Removing a segment from the original negative other than when conforming the final work, usually to use in an optical effect. *Also* **neg pull.**

**negative reference group; negative group** *n.* A general demographic category with which a person does not want to be associated due to some negative connotation, potential discrimination, etc. *Compare* **automatic reference group.**

**negative scratch** *n.* A streak in a film image caused by scratches on the negative when the print (or interpositive) was produced. Normally white, though a particularly deep scratch may be black. Physical damage to a positive or interpositive generally appears as black. If the scratch penetrates the emulsion layers in a color negative, the scratch may have a cyan or blue color cast. *Compare* **positive scratch.**

**negative sound track** *n. See* **sound negative.**

**negative splice** *n.* A cement splice joining two pieces of negative film. Since the cut negative does not undergo the stress of repeated projection (as does a release print), the amount of overlap can be less than used when splicing positive film while still resulting in a splice that is sufficiently strong. *Compare* **cement splice; positive splice.**

**negative stock** *n. Also* **negative film.** *See* **black-and-white negative film; color negative film.**

**negotiated cushion** BUSINESS *n. See* **penalty-free cushion.** *Compare* **over-budget penalty.**

**negotiated deal; negotiated offer** BUSINESS *n.* A deal that was struck by open negotiation for exhibition licensing terms. May be done in place of a formal bid process, or after issuing a bid request and finding none of the responses satisfactory.

**neighborhood theater** *n.* A theater serving a residential neighborhood or which is far from a major urban center. At one time, neighborhood theaters were stand-alone, single-screen establishments. Now they are mainly multiplex theaters, often in or adjacent to a shopping mall. The Durwood Theatres' Parkway II twin theater began this trend when it opened in the Ward Shopping Center in Kansas City in 1963. *Also* **regional theater.** *See* **nabe.**

**neo-noir** *n. See* **modern film noir.**

**neorealism** *n.* The Italian film movement of the 1940s and '50s that was concerned with capturing real-life events, especially the struggle of common people against social forces beyond their control.

Neorealist directors such as Roberto Rossellini, Vittorio De Sica, and Luchino Visconti often used non-actors and shot on location to reveal the hardships of everyday life. Critics credit Visconti's *Ossessione* (*Obsession*, 1942) with ushering in the movement. Other well-known examples are Rossellini's *Roma, Città Aperta* (*Rome, Open City*, 1945), and De Sica's *Ladri di Bicicletti* (*The Bicycle Thief*, 1948).

[Coined in 1943 by Italian filmmaker Antonio Pietrangeli.]

**nepotism** *n.* The practice of giving favorable business treatment to a relative. In the entertainment industry, this has been extended to a form or patronage where one provides support to an unrelated person based on their relation to some other person of power or renown. [From the French *népotisme*, from the Italian *nepotismo*, from *nepote*, meaning nephew.]

**[1]net** *n. See* **bobbinet; grip net; network.**

**[2]NET** ABBR. *n. obs.* The U.S. supplier of public television programming material established as the Educational Television and Radio Center in 1952 with primary funding from the Ford Foundation. NET predated the CPB (Corporation for Public Broadcasting) and PBS (Public Broadcasting Service). In 1970, the Ford Foundation shifted its financial support to PBS and NET's operations were absorbed by the New York public television station WNDT, then renamed WNET. [An initialism of *National Educational Television*.]

**net box office; ~ receipts** BUSINESS *n.* A contractually defined amount that may appear in exhibition agreements as part of the calculation used to divide the box office receipts between exhibitor and distributor. Generally equal to the gross box office receipts less certain allowed expenses but before deducting the exhibitor's overhead (the house nut).

Allowed exhibitor expenses include any government imposed taxes or fees that were included in the gross box office and that portion of the box office that is contractually allocated to other works on the same bill, such as a co-feature.

**net box office after overhead** BUSINESS *n.* A contractually defined amount that may appear in exhibition agreements as part of the calculation used to divide the box office receipts between exhibitor and distributor. Generally equal to the gross box office receipts less the exhibitor's overhead (the house nut) and certain allowed expenses.

**net deal** BUSINESS *n.* A contractual arrangement (such as between producer and distributor or producer and the investors) where one party's net income (gross receipts less allowed expenses) are shared with the other party according to a percentage split (such as a fifty/fifty split, sixty/forty split, etc.).

Originally, net deals allowed producers to share both the risk and rewards with key participants to everyone's advantage. Producers reduced their up front costs, while profit participants (notably actors) benefited when their films were a success. Due to creative accounting, films rarely deliver net profits according to contractual definitions, so net deals have fallen out of favor. Instead, influential participants will instead seek a gross deal in addition to their full upfront fee.

*Also* **net profit deal; net split.** *Compare* **first-dollar split.**

**net film rental** BUSINESS *n.* A contractually defined amount that is generally equal to the distributor's theatrical box office gross receipts less distribution expenses and fees. Often used in the calculation of net profit participations.

**net participant** *n. See* **net profit participant.**

**net player** *n. See* **net profit participant.**

**net points** BUSINESS *n.* The percentage of a film's net profit that a participant on a project may be entitled to, with one point being equivalent to one percent of the net profit. *See* **monkey points.** *Compare* **gross points; net profit participant.**

**net profit before participations** BUSINESS *n.* A contractually defined amount that is generally equal to the distributor's net profit (gross receipts less distribution expenses and fees) before it is divided among the profit participants. This implies that there were no gross profit participants, since those participations would have been deducted when converting the gross figure into a net profit.

**net profit deal** BUSINESS *n. See* **net deal.**

**net profit participant** BUSINESS *n.* One whose compensation is based in some part on the work's final net profit. The exact terms (including the true definition of net profit) are contractually negotiated. *Also* **net participant; net player.** *Compare* **net points.**

**net profit participation** BUSINESS *n.* Back-end compensation usually calculated as some percentage of a work's net profit. The exact definition of net profit is a contractually negotiated point. *See* **participation.** *Compare* **gross profit participation.**

**net rating point; NRP** *n.* One percent of the total television households in a given market. *Compare* **[2]rating.**

**net split** BUSINESS *n. See* **net deal.**

**net TV** *n.* Network television. [Industry trade paper jargon.]

**net weekly circulation; NWC** *n.* The estimated number of television households that view a particular station at least once per week, measured Monday through Sunday, between 6:00 AM and 2:00 AM. Used in the U.S. by the FCC to determine whether a broadcast station is "significantly viewed" in an area and therefore must be carried by any cable television systems operating in that area.

**Netflix** *n.* The first widely-successful online DVD rental service, established in 1999. Netflix has over 7 million subscribers and maintains a library of more than 90,000 different DVD titles and 5,000 video-on-demand titles. The popularity of Netflix has placed significant economic pressure on traditional storefront video rental companies. The Netflix Web site is www.Netflix.com. *Compare* **movies-by-mail.**

**netlet** *n.* A new broadcast network; a broadcast network that does not provide a full week's worth of prime time programming or does not reach a majority of a territory's markets: *The netlets tend to take more risks with their programs than the major networks.* [Industry trade paper jargon.] *Also* **weblet.**

**network; net** *n.* **1.** A collection of affiliated broadcasters.

In the U.S., the FCC defines a network as "any person, entity, or corporation which offers an interconnected program service on a regular basis for 15 or more hours per week to at least 25 affiliated television licensees in 10 or more states." The licensees may be local stations that are owned and operated by the network or independent stations that are contractually affiliated with the network, but owned by some other entity.

Advertiser-supported broadcast networks (such as ABC, CBS, CW, Fox, and NBC in the U.S.) produce or acquire their own programming and sell commercial space within those programs to advertisers. The network then pays the affiliate to broadcast the network programming. The affiliate is generally also given a certain amount of time within the network programs for station identification, local programming promotions (such as for the station's local news), and possibly commercial air time for local ad sales. The local station always has the option not to carry the network's programming and run something else in its place, though the networks do all they can to prevent this since the price they charge for ad space is predicated on the advertisements reaching a certain sized audience in the markets served by the network affiliates. As author Douglas Adams once noted, "Television companies are not in the business of delivering television programmes to their audience, they're in the business of delivering audiences to their advertisers."

**2.** A collection of independent MPEG data streams carried by the same delivery system, such as the package of digital television channels broadcast by a cable service provider. ➢ *v.* **3.** To establish personal contacts that may be used to one's advantage, the principal activity at most Hollywood industry parties. *See* **broadcast network; cable network; television network.**

**network affiliate** *n. See* **affiliate.**

**network broadcast** *n.* Programming provided by a network and broadcast to viewers by the network's local affiliates.

**network buy** *n.* Purchasing commercial air time from a broadcast network, thus obtaining time on each of the affiliated stations at a much lower rate than if one were to purchase time on each station individually. *Compare* **market-by-market buy; national advertising.**

**network compensation; ~ fee** *n.* The fee paid by a broadcast network to an affiliated local broadcast station in exchange for the station's agreement to air the network's programming (including the commercial time sold by the network within the program time slots). *Also* **compensation fee; station compensation.**

**network congestion** *n.* A state of overload within a communications network, where there is a risk of traffic loss or service degradation.

**network feed** *n.* The video and audio material sent from a broadcast network to its affiliates. *See* **feed.** *Compare* **news feed; satellite feed.**

**network information table; NIT** *n.* Data carried in a digital television transport stream that identifies the physical network being used for the broadcast. *Compare* **event information table; service description table; time and date table.**

**network interface card; NIC** *n.* An electronic device that allows a computer to connect to a communications network.

**network liaison** *n.* The network employee or department who coordinates activities with the network affiliates. *Also* **affiliate relations.**

**network option** LEGAL *n. obs.* A clause common to network affiliates' contracts with the network that gives the network the right to control programming and sell advertising space during certain predefined blocks of time. By exercising this option, the network can effectively override the local station's programming decisions and force it to carry programming that it might not otherwise have selected.

In 1963, the FCC banned this practice in the U.S. as being anti-competitive since it forced the station to carry what the network wanted, not what the station felt was best for its local audience.

**network option time** *n.* **1.** Those blocks of commercial air time within a network provided program that an individual network affiliate has agreed the network can sell to national advertisers. Such advertisements will then be carried by all of the network's affiliated stations. **2.** *obs.* A period within a network affiliate's broadcast schedule that the network can control by exercising its contractual option to do so. This preempts the station's normal right to clear (approve) any network programming that it airs.

In 1963, the FCC banned this practice in the U.S. as being anti-competitive since it forced the station to carry what the network wanted, not what the station felt was best for its local audience.

*Also* **option time.**

**network premiere** *n. See* **network television premiere.**

**network rating** *n.* Television ratings across an entire network, summing the individual ratings of all of its affiliated stations. *Compare* **metro rating; national rating.**

**network standards and practices** *n. See* **standards and practices.**

**network television advertising** *n. See* **national advertising.**

**network television premiere** *n.* The first airing of a program on network television. This may be the first time the program has appeared on television, but it is more likely that the program has appeared previously on a pay TV service such as premium cable or satellite television before its first appearance on network television. *Also* **network premiere.** *Compare* **television premiere.**

**Neue Sachlichkeit** *n.* The German cinematic movement that followed Expressionism and focused on function and technique rather than mood and feeling. There is no direct English translation of Neue Sachlichkeit, but it is often called New Objectivity. The films of Georg Wilhelm Pabst, such as *Die Liebe der Jeanne Ney* (*The Love of Jeanne Ney*, 1927) and *Die Büchse der Pandora* (*Pandora's Box*, 1928), and the films of Fritz Lang, particularly *Metropolis* (1927), are often cited as examples of German Neue Sachlichkeit. *Compare* **Weimar Cinema.**

**Brigitte Helm, a popular Neue Sachlichkeit actress, in perhaps her best known role as Maria in UFA's *Metropolis* (1927) (courtesy Heritage Auctions, www.ha.com).**

**neutral angle** *n.* A flat camera angle (camera level, not tiled up, down, or to the side) with the camera set at eye level.

**neutral density; ND** *mod.* Something that reduces light intensity evenly without affecting its color.

**neutral density filter; ND filter** *n.* A lens or light filter that reduces the volume of light (preventing over-exposure or allowing a lower *f*- or T-stop and therefore reducing the depth of field) by a specified amount without changing the color of the light or affecting focus. *Also* **stop filter.** *Compare* **graduated filter.**

**New American Cinema** *n.* The non-commercial film movement (also called underground or avant-garde) that started in the U.S. in the 1940s and presented the filmmaker's personal views and experience. The technical quality and level of audience interest varied greatly. Practitioners included Jonas Mekas, Andy Warhol, and Stan Brakhage. The availability of World War II military surplus 16mm film equipment gave the movement a strong boost in the late 1940s and 1950s. As New American Cinema evolved, it divided into several sub-movements, including mythopoetic film, non-representational film, and structural film.

**new angle** *phr. See* **another angle.**

**new deal** *phr.* Called out to indicate that filming is finished here and the crew should move on to the next camera setup. *See* **FDR; wrong set.**

**New German Cinema** *n.* The West German (Federal Republic of Germany) film movement that grew out of Young German Cinema in the late 1970s. The films of New German Cinema gained a greater following internationally than they did within Germany. Rainer Werner Fassbinder was the most prolific director of Young German Cinema, producing nearly 40 works in 12 years, including a 14-part, 15½-hour television miniseries. It is difficult to select a film that is typical of Fassbinder's work, just as it is difficult to select a film that is typical of New German Cinema. "It's the entirety of the oeuvre that must say something special about the time in which it was made," according to Fassbinder, "otherwise it's worthless."

**New Line Cinema Corp.** *n.* A U.S. production and distribution company established in 1967, originally as a foreign film distributor. The New Line Web site is www.newline.com.

New Line's films include the *Nightmare on Elm Street* series (starting in 1984), the *Teenage Mutant Ninja Turtles* series (starting in 1990), the *Austin Powers* series (starting in 1997), and the *Lord of the Rings* trilogy (2001, 2002, 2003). In 1990, New Line established Fine Line Features to handle films with higher artistic qualities, but narrower box office appeal. New Line/Fine Line was purchased by Ted Turner in 1993, becoming part of the Turner Broadcasting System, which was then purchased by Warner Bros. in 1996.

**New Wave** *n. Also* **Nouvelle Vague, La.** *See* **French New Wave.**

**New York Board of Motion Picture Censorship** *n. obs.* The board established in early 1909 and later renamed National Board of Review.

**New York Film Critics Circle; NYFCC** *n.* An association of approximately 30 film critics mostly, but not exclusively, employed by national magazines and New York City–based daily newspapers. Best known for its motion picture industry awards program. The NYFCC Web site is www.nyfcc.com.

**Newman System** *n.* A method of cueing a conductor during a musical score recording session synced to a film print that consists of a series of punches (generally three or five) in every other film frame in time with the downbeat at key moments during the musical cue. The punches create a white flutter on the screen (rather than a single flash). The total number of punches used changes the duration of the flutter and reflects the speed (tempo) of the music. [An eponym, after its developer, American composer Alfred Newman.] *Compare* **punch and streamer method; stopwatch method.**

**news** *n.* Information the public expects to be factual and accurate; nonfiction events reported to the public through print or electronic media.

**news anchor** *n.* The chief reporter or presenter of news in a broadcast news program; the host of a news program. [Coined in 1952 by Sig Mickelson, then president of CBS News, in reference to Walter Cronkite's role at the center of CBS's live national political convention coverage.] *Also* **newsreader.** *Compare* **news model; newscaster.**

**news copy** *n.* The prepared text of a television news story. *Also* **copy text.**

**news crashing** *n.* **1.** Intentionally stepping into the background or otherwise drawing attention to oneself behind a newscaster shooting a story from the field. **2. news crasher:** One who seeks attention by acting out in the background of a news story shot on location. The most common behavior for a news crasher is waiving at the camera, but more elaborate steps may be taken, such as dressing up in a bear costume and walking through a reporter's live coverage of hurricane damage.

**news department** *n.* The people who produce news programming for a television network or local station. Networks produce news programs with a national coverage while local stations (both network and independent) concentrate on local coverage. News departments also produce newsmagazine shows, blurring the line between the news and entertainment departments. *See* **news division.** *Compare* **news director.**

**news director** *n.* One who is in charge of a television broadcaster's news department.

**news division** *n.* The news department at a network, so called because a division is larger than a department. *See* **news department.**

**news feature** *n.* A specific story within a newscast, generally a prerecorded segment.

**news feed** *n.* The news footage sent from a field reporter back to the station or from a broadcast network to one of its affiliates. *See* **feed.** *Compare* **network feed; satellite feed.**

**news floor** *n.* The space in a broadcast facility where television news programs are written and pre-recorded segments are assembled. *Compare* **news room.**

**news magazine** *n. See* **newmagazine.**

**news model** SLANG *n.* An epithet for an on-air newscaster (male or female) who is pleasant to look at but has little real substance or character. The Miller Redfield character played by Christopher Rich from 1995–1998 on *Murphy Brown* (1988–1998) was a stereotype of this phenomenon. All of the male newscasters in *Anchorman: The Legend of Ron Burgundy* (2004) represent news models. *Also* **another pretty face.** *See* **robo-anchor.** *Compare* **anchor.**

**news room** *n.* **1.** The space in a broadcast facility where the in-studio portions of a television news program are shot. **2.** The space in a broadcast facility where television news programs are written and prerecorded segments are assembled; the news floor. *Compare* **control room; engine room.**

**news segment** *n. See* **segment.**

**newscast** *n.* A broadcast news program.

**newscaster** *n.* An on-air news reporter. A news anchor is a special class of newscaster. [A blend of *news* and *broadcaster*.]

**newsfotainment** *n.* A television genre describing the format of newsmagazines with an implication that newsmagazines are more entertainment than hard news programs. [A blend of *news*, *information*, and *entertainment*]

**newsmagazine; news magazine** *n.* A news- or information-based television program with one or more anchors and featuring one-on-one interviews, investigative reporting, etc. conducted by correspondents. Newsmagazines differ from traditional news broadcasts in that the individual segments run longer and the focus is more on investigative work rather than current events reporting. Newsmagazines also attempt to entertain while informing, thus blurring the line between news and entertainment programming. Magazine format programs include *This Hour Has Seven Days* (1964–1966), *60 Minutes* (1968–), *20/20* (1978–), *Entertainment Tonight* (1981–), *Hard Copy* (1989–1999), and *Dateline NBC* (1992–). *Compare* **newsfotainment; newsreel; tabloid television.**

**newsreader** *n.* [A regionalism of the U.K.] *See* **news anchor.**

**newsreel** *n.* A short, filmed news summary presented in theaters before the featured film.

Early newsreels include *Pathé's Weekly* established in 1911 and the *Fox News Newsreel* established in 1919. Newsreels gained sync sound with the 1927

introduction of *Fox Movietone News*, which ran until 1963. Other U.S. newsreels included *Hearst Metrotone* (ending its run on November 30, 1967), *Universal Newsreel* (ending on December 26, 1967), and *Paramount News* (ending in 1957). In 1935, Time, Inc.'s *The March of Time* established a new type of newsreel and created the format later used by the television newsmagazine when it dedicated its full running time (approximately 20 minutes) to an in-depth look at a single topic. *The March of Time* won a special Oscar in 1937 for its contribution to the industry. Newsreel popularity began to wane in the 1950s. The eventual demise of the newsreel in the 1960s was caused by improvements in electronic news gathering for television broadcast. The newsreel companies were fairly successful in the transition from producing theatrical newsreels to providing television news footage. In the end, they could not compete with the mobile video camera and the ability of television stations to shoot their own news footage and trade with one another for images of breaking news.

**NewTek** *n.* The developer of the Video Toaster digital video effects system, the first practical desktop video product (now known as the VT[5] Integrated Production Suite) along with TriCaster, a portable video production environment for switching, keying, streaming, and effects, and LightWave 3D, an advanced 3D animation system. The NewTek Web site is www.newtek.com.

**Newton's rings** *n.* An optical aberration that appears as a series of concentric rainbow-fringed rings, arranged more tightly together as one moves away from the center. Caused by light interference patters reflecting off of two surfaces in close proximity, generally one curved surface touching one flat surface. May be caused by film in a contact printer that is not in perfect contact or glass filters on a lens that are not properly situated.

**newzak** *n.* Trivial news stories, repeated endlessly to fill time, that become half-heard background noise much like background music. [A blend of *news* and *Muzak* (the trade name for a company that provides soft, inoffensive background music to businesses for use in elevators, music on hold, waiting rooms, etc.).]

**NFB** ABBR. *n. See* **National Film Board of Canada.**

**NFLCP** ABBR. *n.* [An initialism of *National Federation of Local Cable Programmers*.] *See* **Alliance for Community Media.**

**NG; ~ take** ABBR. *phr.* A script supervisor's note used to identify takes that are not acceptable for one reason or another (NG action, NG camera, NG sound, etc.) or a laboratory note to indicate filmed material that is unusable and must be replaced. [An initialism of *No Good*.] *See* **no print.** *Compare* **circle take.**

**NHK** ABBR. *n.* A Japanese television network that began broadcasting on February 1, 1953. NHK is primarily funded by license fees paid by television set owners. The NHK Web site is www.nhk.or.jp. [An initialism of *Nippon Hoso Kyokai* (Japan Broadcasting Corporation).]

**nibble** *n.* One-half of a byte in a digital computer.

The exact size of a nibble depends on the computer's word size: a 16-bit word system has an 8-bit byte and therefore a 4-bit nibble. Due to the widespread use of 16-bit computer systems over many years, a nibble is often just assumed to be a string of 4 bits regardless of the computer's actual word size.

*Also* **nybble.** *Compare* **²bit; byte; word.**

**NIC** ABBR. *n. See* **network interface card.**

**niche market** *n.* A narrow audience segment; a small fraction of the whole with very specific tastes or interests. *Compare* **fringe audience.**

**niche programming** *n.* Television programs, channels, or networks with a narrow demographic target audience; programs that appeal to very specific tastes or interests.

**nickeldrome** *n.* [A blend of *nickel* (the U.S. five-cent piece) and *-dromus* (Latin; from the Greek *dromos,* meaning racetrack).] *See* **nickelodeon.**

**nickelodeon; nicolet** *n. obs.* An early theatrical motion picture venue with a flat floor and individual chairs. The venue was often a converted storefront in a working-class neighborhood. Nickelodeons were so named because a common admission price during their early days was one nickel (5¢ U.S.), although for most of their lives nickelodeon admission was actually more than a nickel.

The term nickelodeon was self-applied by the industry in search of a legitimate name. Common nicknames of the time included *nickel dumps*, in reference to their generally shabby nature, and *cheap shows*, a word play on the *peep show* devices (such as the Kinescope) that they replaced. Nickelodeons were generally looked down upon in middle-class culture and tended to cater to urban workers, immigrants and the poor — those who could not afford or did not have the time for more traditional forms of entertainment.

Nickelodeons began appearing around the world c. 1905. (The first is believed to have opened in Pittsburgh, Pennsylvania.) By 1907, they were handling an estimated 2,000,000 admissions per day in the U.S. alone. The typical nickelodeon accommodated from 90 to 600 patrons, but usually sat fewer than 300. The size limitation allowed operators to avoid civil regulations of health, fire, and safety that governed traditional theaters. According to an article entitled "The Nickel Madness" that appeared in *Harper's Weekly* (August 24, 1907), "On one street in Harlem there are as many as five nickelodeons to a block, each one capable of showing to one thousand people an hour. They run from early morning until midnight, and their megaphones are barking before the milkman has made his rounds." Nickelodeons reached their peak around 1910, but had largely died out by 1914.

Nickelodeon shows typically consisted of a mixed bill of short subjects and occasional live acts. Providing prints to so many small operators was a significant cost for producers and distributors, limiting their profits. The majority of the nickelodeon operators were Edison Trust licensees. Edison Trust producers resisted the move to feature length films while the independents embraced it. This tended to shut the nickelodeons out of the feature film market. The end of the nickelodeon was signaled by tightening civil regulations, the growing popularity of the feature film, and the birth of the movie palaces built expressly for feature film presentation (such as the 3,300-seat Strand theater, which opened in New York in 1914, charged 25¢ admission, and offered premium services). Some nickelodeon operators later turned into Hollywood production moguls, including Louis B. Mayer (MGM), the Warner brothers, and Adolph Zukor (Paramount).

[A blend of *nickel* (the U.S. five-cent piece) and *odeon* (Greek, meaning theater).] *Also* **nickeldrome.** *See* **photoplay; store show.**

**Nielsen DMA** *n. See* **DMA.**

**Nielsen EDI** *n. See* **EDI.**

**Nielsen Media Research; Nielsen** *n.* A consumer research organization best known for delivering television audience statistics. A.C. Nielsen, the parent company, was originally established in 1923 to track consumer goods purchasing habits. The company began evaluating the effectiveness of radio advertising in the 1930s and later established the Nielsen Media Research division. In 1942 the company introduced the Audimeter, a device that could record the radio listening habits of select consumers for later analysis. As the television industry emerged in the U.S., Nielsen Media Research adapted its radio monitoring techniques to the new medium. By 1964, Nielsen Media Research ended its radio monitoring services to focus on television ratings. In 1984, Nielsen was acquired by Dun & Bradstreet Corp. Since 1999 it has been owned by the Dutch company VNU. The Nielsen Web site is www.nielsenmedia.com. *Also* **A.C. Nielsen Company.** *Compare* **Arbitron; Broadcasters' Audience Research Board Ltd.; People Meter.**

***Nielsen National TV Ratings Report*** *n. See* ***Pocketpiece.***

***Nielsen Station Index; NSI*** *n.* The Nielsen Media Research standard report on the number and composition of local television audiences; used by television stations to set advertising rates and by advertising agencies to identify the local commercial time slots appropriate for their clients.

***Nielsen Television Index; NTI*** *n. obs.* The Nielsen Media Research standard report on the number and composition of network television prime-time audiences; used by television networks to set advertising rates and by advertising agencies to identify the national commercial time slots appropriate for their clients.

**Nielsen TV Ratings** *n. See* **[2]rating.**

**Nielsen TV Reach** *n. See* **reach.**

**Nielsen TV Share** *n. See* **share.**

**nigger** TABOO *n. obs.* A screen used to filter lights or create special lighting effects. For example, according to cinematographer John Arnold, writing in *We Make the Movies* (pub. 1937), "There are many accessories used for controlling the light [on a movie set] ... flat or adjustable screens are called *niggers* and *gobos.* [emphasis his]"

**USAGE:** Offensive. No longer considered a proper term due to its pejorative use in reference to a Black person.

[First appeared in print in this context in 1934.]

**night filter** *n.* A camera lens filter used to help achieve a day-for-night effect, typically red for black-and-white photography or neutral density (ND) for color photography.

**night-for-day; nite-for-day; N/D** *mod.* An exterior daytime scene filmed during the night. This is quite unusual, since it is much easier to simply wait for the sun to come up and shoot the scene during the day. Considering the amount of artificial light necessary to pull this off, it is generally limited to small exteriors (rather than wide-open spaces) in locations that are not available during daylight hours. [After the pattern of *day-for-night.*] *Compare* **day-for-day; day-for-night.**

**night-for-night; nite-for-nite; N/N** *mod.* An exterior nighttime scene that is filmed during the night. Before the development of suitably fast film stocks, most nighttime exterior scenes were actually filmed during the day or on a stage. [After the pattern of *day-for-night.*] *Compare* **day-for-day; night shooting.**

**night premium** *n.* Premium pay that may be due when one is required to work at night. *Compare* **extension; forced call; grace; meal penalty; premium overtime.**

**night shooting** *n.* Filming at night on a soundstage, regardless of what is being shot — interiors or exteriors, day or night scenes.

**NII** ABBR. *n. See* **National Information Infrastructure.**

**Nikkatsu; Nippon Katsudo Shashin** *n.* Japan's first vertically-integrated motion picture studio, combining production, distribution, and exhibition. Established on September 10, 1912 with the merger of Japan's four leading production companies of the time. In 1954, Nikkatsu opened what was then Asia's largest motion picture production facility in Chofu-shi, Tokyo. In 1989, Nikkatsu expanded into television broadcasting and added digital video production to its Chofu studio in 1998. The Nikkatsu Web site is www.nikkatsu.com.

**nine-light** *n.* A light fixture containing nine individual lamps, generally in a grid of three banks with separate controls for each bank of lights. *Compare* **maxi-brute; mini-brute.**

**9.5mm** *mod.* A consumer grade film gauge that is 9.5mm wide from edge to edge and was at one time common in Europe, as opposed to the 8mm consumer film gauge more common in North America.

**19mm** *n.* The videotape width for both D1 and D2 component digital video.

**90/10 split** BUSINESS *n.* A distribution agreement where the box office net (gross box office less the exhibitor's nut and any other allowed exhibitor expenses) is divided with 90 percent to the distributor and 10 percent to the exhibitor (subject to the deduction of the house nut and any guaranteed percentage floor for the distributor). The percentage allowance generally shifts in the favor of the exhibitor each week as the run continues. Traditionally, one of the most common financial arrangements for the first few weeks of U.S. theatrical distribution. As the average theatrical run becomes shorter, however, there is pressure to adjust to a more equitable split since few films remain in release long enough for the traditional split to adjust in favor of the exhibitor. *Compare* **70/30 split.**

**Nipkow disc** *n. obs.* A mechanical device invented by Paul Nipkow in 1884 to convert a picture into a series of electronic picture elements (pixels) that could be transmitted by wire. A precursor to mechanical television. Nipkow disc technology was used by CBS in its original color television cameras developed in the early 1950s and in the color video cameras used on the Apollo space missions in the 1960s and 1970s.

**An Italian-made Nipkow disc-based television from G&B Fracarro c. 1932.**

**nipple count** SLANG *n.* A relative measure of the amount of (particularly female) nudity in a particular work; the number of unencumbered breasts that appear within a visual work.

**USAGE:** Offensive.

*Compare* **body count.**

**Nippon Katsudo Shashin** *n. See* **Nikkatsu.**

**NIRA** ABBR. *n. See* ***National Industrial Recovery Act of 1933.***

**[1]nit** *n.* A metric measure of illumination equal to one candela per square meter (candela/$m^2$), used to measure the amount of light emitted by a light source. The brightness (luminance) of video displays and projectors is often measured in nits. *Compare* **candela; lambert; lumen; luminous flux; lux.**

**[2]NIT** ABBR. *n. See* **network information table.**

**nite-for-day** *mod.* [After the pattern of *day-for-night*, using an alternative spelling for *night.*] *See* **night-for-day.**

**nite-for-nite** *mod.* [After the pattern of *day-for-night*, using an alternative spelling for *night.*] *See* **night-for-night.**

**nitery** *n.* A night club: *Alan was seen making the rounds of the niteries despite his early call the next day.* [Industry trade paper jargon.] *Compare* **diskery; distribbery; flackery; praisery; tenpercentery.**

**nitrate base** *n.* A highly flammable transparent film base composed of cellulose nitrate (cellulose treated with nitric acid). By 1949, the use of nitrate base film for professional productions was on the decline, having been replaced by acetate or safety base film. Production of nitrate base film finally ceased in 1952. *Also* **cellulose nitrate; nitrate film.** *Compare* **Celluloid.**

**nitrate cel** *n.* A clear plastic animation cel made from Celluloid, the first commercially available form of cellulose nitrate. First used for this purpose by Earl Hurd in 1914. Cellulose nitrate has since been replaced with cellulose acetate, a more durable and less flammable plastic. *Compare* **acetate cel.**

**nitrate decay; nitrate degradation** *n.* The chemical decay process that attacks improperly stored nitrate base film, causing it to physically decompose and become highly flammable. Nitrate-base film was in common use through the early 1950s when it was replaced with acetate base film. Many older movies, particularly those of the early Silent Era (c. 1886–1920), have been lost because their nitrate base film stock deteriorated over time or was consumed by fire.

As nitrate decay advances, the film base may take on a yellow cast, buckle, or physically distort. The chemicals given off by the decay process may corrode metal storage cans or attack the gelatin emulsion, causing it be become sticky (binding layers of film together) or to disintegrate. Storing nitrate film in a cool, humidity-controlled environment can significantly slow the decay process.

*Compare* **color dye fading; vinegar syndrome.**

**nitrate film** *n. See* **nitrate base.**

**nix** *v.* **1.** To veto, cancel, reject, or otherwise put the kibosh on something: *The studio head nixed Alan's project.* ➢ *mod.* **2.** No.

**NJAB** ABBR. *n. See* **National Jewish Archive of Broadcasting.**

**NLE** ABBR. *n. See* **non-linear editing.**

**No Animals Were Harmed** *phr.* The trademarked phrase added to a work's end credits indicating that the treatment of all animals appearing in the work was under the supervision of a Certified Animal Safety Representative and up to the standards of American Humane.

**USAGE:** Most people think of *American Humane* as being the same as the *Humane Society*. These are actually two different organizations. More information about American Humane (commonly known as the *American Humane Association*) can be found at www.americanhumane.org, while information about the Humane Society can be found at www.hsus.org.

**no block zone** *n.* The area along the inside perimeter of a soundstage, generally extending 4' out from the walls. When the stage is in use, this area must be kept clear of all obstructions. (Often, a yellow or red line is painted on the floor 4' out from the wall to mark this area.) This is a safety feature in case the stage fills with smoke or power is lost and the lights go out. People inside the stage area can find their way to a wall and then make their way along the wall to the nearest door. *Also* **fire lane.** *Compare* **four-foot rule.**

**no-budget** BUSINESS *mod.* Costing next to nothing.

No-budget works are often self-financed and produced by writer/directors, using an unpaid cast and crew (any salaries are "deferred"). Despite the name, no-budget works do cost money to make, but the amount is so low even in comparison to an independent film, let alone a studio production, that it is as if they have no budget at all. Many people work on no-budget projects to build up their resume. Others are already working film professionals, but are trying to advance their careers, such as a grip who wants experience as a gaffer, or a camera operator who wants experience as a DP. No-budget movies rarely enjoy wide distribution. Famous no-budget filmmakers who broke into the mainstream industry include Robert Rodriguez, the writer/director of *El Mariachi* (1992) and Robert Townsend, the writer/director of *Hollywood Shuffle* (1987).

In general, the hierarchy for production budgets includes:

- Big-Budget
- Medium-Budget
- Low-Budget
- Micro-Budget/Ultra-Low Budget
- No-Budget/Low-Low Budget/Zero-Budget

*Also* **low-low budget; zero-budget.**

**no good** *n. See* **NG.**

**no lockout, no strike clause** BUSINESS *n. See* **no strike, no lockout.**

**no-nail hanger** *n.* A clamp designed for mounting over a 2" wide wall, door, or piece of lumber without the use of nails or screws. Attached to the clamp is a 1⅛" (junior) female receiver oriented vertically so that equipment can be mounted above or below. The hanger also comes with a special adapter that provides two ⅝" (baby) male mounting pins set at a 90° angle to one another so that one extends above the hanger and the other below. *See* **Crowder hanger.** *Compare* **wall bracket.**

**no print** *phr.* A notation on a camera report indicating that the identified take should not be printed by the laboratory. These take numbers will not be circled by the continuity supervisor, camera assistant, or sound mixer. *See* **NG.**

**no quote** LEGAL *n.* **1.** A common confidentiality clause in a labor contract that prohibits either party from divulging how much one was paid under the contract. The compensation paid under such a contract cannot then be used as the creative talent's quote for her next project. This protects the creative talent if she has worked below her normal quote, and protects the producer if she has negotiated special deals with different people working on the same project. **2.** When one works for less than one's normal fee or for less than one was most recently paid.

**nodal point** *n.* The central point within a camera lens barrel where all the light rays converge together. It exists along the optical axis of the lens between the front surface and the focal plane.

**nodal point mount; nodal head** *n.* A camera mount where the lens pans and tilts about the lens' nodal point, rather than at the base of the camera at some point within the tripod head. Used especially in special effects and miniature photography.

**node** *n.* **1.** An individually addressable unit within a communications network, such as a computer, switch, bridge, router, etc. **2.** A point in a cable television system that links traditional coaxial cable and fiber-optics; the place where an optical signal is converted to a radio frequency signal, or vice versa.

**node-based; nodal representation** *n.* A conceptual organization structure in a computer animation or effects system where different elements are attached to linked nodes creating a tree structure for objects, animations, composites, etc. that can be copied, moved, revised, etc. as a single unit by manipulating the node to which the elements are attached. Common to programs such as Shake and Toon Boom. *Compare* **timeline-based.**

**noir** *mod.* Relating to the style, mood, look, feel, etc. of a typical film noir work. [French for *black*. Clipped from *film noir*.] *See* **film noir; modern film noir.**

**noise** *n.* **1.** Any part of a signal that contains unwanted randomness (a broad spectrum of frequencies at varying amplitudes) not related directly to the desired signal, often caused by electrical interference. In audio, noise results in static, hiss, or fuzz. In video, it can make the image grainy, and appear as a salt-and-pepper effect, pixel shimmer, blotchy areas, or ghost images. Severe noise is called *snow*. Noise can make it difficult or impossible to communicate a message. Noise also interferes with digital compression, and should be minimized for best results. **2.** Smoke, fog, or haze used to obscure a portion of an image or set to hide an undesired visual defect (or lack of background detail). *Compare* **crosstalk; distortion; interference; snow.**

**noise figure** *n.* A measure an amplifier's ability to increase the strength of a signal while introducing the least possible self-generated noise, or how much worse the signal-to-noise ratio is at the output of the device than it was at the input, expressed in decibels. Calculated as 10 times the log (base 10) of the fraction input S/N ratio divided by output SN ratio or ten times the log of the input signal-to-noise ratio compared to the output signal-to-noise ratio. The noise figure is usually important only for low signal-level devices, such as a microphone preamp, where there is a very low input signal level that approaches the intrinsic noise floor of the system.

**noise filter** *n.* A narrowband or notch filter used to eliminate pitched noise; a broadband filter used to attenuate the entire high or low frequency range.

**noise floor** *n.* The intrinsic noise found in any electronic system; the quietest sound that audio equipment can record or reproduce, measured relative to 0 VU (the manufacturer's maximum recommended operating volume). A cassette tape deck may be able to go as low as -40 VU, while the greater fidelity of a digital recorder may allow it to go down to -100 VU. The noise floor is dependent on the level of system noise naturally present in the equipment. At a certain point, sounds will become lost in this low-level noise. *Compare* **dynamic range; headroom; signal-to-noise ratio.**

**noise gate** *n.* An electronic filter that acts similar to a high-pass filter, but which is based on signal volume or strength, rather than frequency or pitch. In audio processing, the noise gate is generally set to block all signals at or beneath the noise floor, thereby passing only signals that contribute positively to the recorded sound. In video processing, noise gates generally focus on the remove of image snow.

**A dbx 1074 quad channel noise gate (courtesy dbx Professional Products, www.dbxpro.com).**

**noise generator** *n.* An electronic device that creates white noise or pink noise, a random signal that contains all possible frequencies at the same time.

**noise level** *n.* **1.** The noise floor of an electronic device. **2.** The steady-state decibel level of ambient noise in an acoustical environment. **3.** The residual noise of a magnetic tape.

**noise modulation** *n. See* **dither.**

**noise pumping** *n. See* **pumping.**

**noise reduction; NR** *n.* The removal of unwanted noise from an electronic signal.

For audio this is often accomplished with filters such as notch, band pass, and noise gates. Video uses filters such as blur, mean, or median. Uniform noise reduction applies one filter equally to the entire signal. Adaptive noise reduction applies different filters to different kinds of noise. Two-ended noise reduction systems are a type of compander — they operate by encoding the signal at the record end and decoding the signal, restoring the dynamic range and frequency spectrum, upon playback. Single-ended noise reduction is permanently applied to a signal. Care should be taken when applying video noise reduction filters since over-processing could lead to unintended side effects such as loss of picture detail, image strobing, or trailing images.

*Also* **downward expander.** *Compare* **Dolby noise reduction; surface-noise reduction.**

**noise shaping** *n.* Signal processing used in digital-to-analog converters to shift the frequency of noise in a digital signal so that the noise will be outside (usually above) the audio range.

Noise shaping is done by reducing the number of parallel bits used to carry the data, increasing the number of serial bits and so the frequency of the digital signal. In oversampling digital systems, digital filtering is used to reduce quantization error. By changing the shape of the spectrum of the quantization noise, increasing its high-frequency content by lowering its low-frequency content, an anti-imaging filter can then be used to reduce the increased high-frequency noise.

*Compare* **dither.**

**noiseless camera; NC** *n.* **1.** A self-blimped motion picture camera. **2.** *obs.* A designation applied to a line of Mitchell noiseless cameras (model designation NC or BNC). With continuing advances in camera noise reduction and microphone sensitivity improvements, a Mitchell NC/BNC is no longer considered suitable for synchronous sound recording unless far enough removed from the microphones that the camera cannot be heard. *Also* **sync-sound camera.** *See* **blimped camera; self-blimped camera.**

**noisy** *mod.* Relating to something that is a common topic of interest and conversation: *Alan's new show is noisy; people can't stop talking about it. Compare* **water cooler moment.**

**nom de plume** *n.* [French.] *See* **pen name.**

**nominal level** *n.* The optimum signal amplitude or power level for a particular piece of equipment. For instance, if an audio unit has a VU meter, the nominal level is represented by the 0 VU mark, past which the meter goes into the red. Normally expressed in dBV for professional sound recording equipment. *See* **output level.** *Compare* **line level; mic level.**

**noms** *n.* Nominations; specifically, award nominations. [Industry trade paper jargon.]

**non-abrasion layer** *n. See* **supercoat.**

**non-actor; nonactor** *n.* An individual who is not a trained or skilled actor, but who is employed to play a part in a fictional work. *Compare* **neorealism.**

**non-additive mix; NAM** *n.* A composite image where the result contains the individual signal elements with the highest instantaneous amplitude. For example, if images *A* and *B* are mixed to produce image *C*, then each pixel in image *C* will correspond to the brightest pixel in that position from either image *A* or *B*. Pixels from *A* and *B* are not blended together to form new pixels for image *C*.

**non-allocated overhead percentage charge** BUSINESS *n. See* **²overhead.**

**non-anamorphic lens** *n. See* **spherical lens.**

**non-camera film; noncamera film** *n. Also* **handmade film.** *See* **direct animation.**

**non-commercial advertising** *n.* Advertising placed by or promoting the products and services of not-for-profit organizations such as charities, government agencies, religious groups, etc. *See* **advertising genre.**

**non-commercial film; noncommercial film** *n.* A work produced as part of an experimental movement or as an expression of a personal vision that is not intended to make money. This is not to be confused with works produced with the express intent of making money, but which fail to do so.

**non-common carrier** *n.* A communications infrastructure service provider that schedules all of the programming carried on its system. This includes traditional broadcasters and cable television system operators (who select the stations carried, though not the specific content of each station). *Compare* **common carrier.**

**non-contiguous area** LEGAL *n.* National possessions of a particular country that are not within its contiguous political borders. Non-contiguous areas often fall under the legal jurisdiction of their home country, but are excluded from standard distribution contracts covering that territory. Non-contiguous areas include embassies, military bases, oil rigs, ships-at-sea, airlines-in-flight, etc. as well as the non-contiguous areas of foreign countries that may extend into a licensed territory. *Compare* **T's and P's.**

**non-deductible; ND** *n.* A meal break where the cast and crew remains on the clock and is paid for their time, as opposed to deductible

meal breaks where cast and crew are off the clock and are not paid for their time.

**non-destructive editing** *n.* An electronic editing technique that does not modify the source material in any way. Non-destructive editing systems (such as all contemporary non-linear editing systems), maintain an edit decision list that is applied to the source material to produce an edited work. Film editing, which is destructive, requires one to physically cut the film and splice it back together again to create an edited work.

**non-diegetic** ACADEMIC *mod.* Relating to an element that does not have an identifiable source within the film frame, or is not directly implied by on-screen action, typically background music. *Compare* **diegetic; off-camera.**

**non-directional microphone** *n. See* **omni-directional microphone.**

**non-drop frame; ~ time code** *n.* A time code system developed by SMPTE for NTSC video that counts a full 30 frames per second. Since there are only 29.97 frames per second in contemporary NTSC video, the time code counter and the real time elapsed do not remain in sync. Other video standards, such as 24p and PAL run at integer frame rates, so non-drop frame time code and time of day clocks remain in sync. *Compare* **drop frame; SMPTE time code; time code.**

**non-duplication rule** *n.* A restriction placed on U.S. cable television systems by the FCC that prohibits them from importing distant programming that is simultaneously available from a local broadcaster. *Compare* **syndicated exclusivity.**

**non-fiction** *n.* The presentation of real people or events, as in an actuality, documentary, educational film, nature film, news broadcast, etc. *Compare* **fiction.**

**non-fiction script** *n. See* **two-column script.**

**non-flammable film** *n. See* **acetate base; polyester base.**

**non-flicker shutter** *n.* A multi-blade projector shutter that can present the same image two or three times before advancing the film to the next frame. This doubles or triples the image flicker rate as compared to the actual frame rate. (Silent film running at 16 or 18 frames per second tended to use three blade shutters for a flicker rate of 48–54 time per second while sound film running at 24 frames per second tends to use a two blade shutter for a flicker rate of 48 times per second.) These higher rates are generally sufficient to eliminate perceptible image flicker. *Compare* **shutter flicker.**

**non-human actor** *n. See* **animal performer.**

**non-linear** *mod.* **1.** The ability to access data in an arbitrary order, without having to read the data sequentially from start to finish. This can apply systems that support such random access, the media upon which the data are recorded (usually computer disks or RAM), or the data themselves (such as audiovisual recordings). **2.** Lacking either or both proportionality (the output level does not change smoothly in proportion to changes in the input level) or additivity (if input *a* causes output *A* and input *b* causes output *B*, then an input of *a* + *b* does not result in an output of *A* + *B*). *Also* **direct access.** *See* **random access.** *Compare* **linear.**

**non-linear assembly** *n. See* **checkerboard assembly.**

**non-linear distortion** *n.* Harmonic distortion and intermodulation distortion that results in increasingly reduced amplifier gain as input gain is increased, rather than the ideal situation where output gain is in direct proportion to input gain. All audio devices have local peculiarities or deviations from linearity at specific signal levels. *Compare* **distortion; linear distortion.**

**non-linear editing; nonlinear editing; NLE** *n.* An electronic editing system that is not based on linear media such as film or videotape. Instead, it is based on nonlinear media, such as a computer hard disk drive or electronic memory, that allow access to random points within a shot or edited sequence without having to fast-forward or rewind through the intervening material.

When using a nonlinear editing system with a film finish, an edit decision list (EDL) containing all of the edit points is delivered to the negative cutter. With a video finish, if editing was performed in an off-line editing system (working at less than full image resolution to save money and work faster during this highly interactive process) then an EDL must be produced for use in an on-line editing session (where the final edits are performed at full image resolution — this phase also commonly includes final compositing and optical effects). A time code EDL containing all the edit points, or a bin and sequence if using a compatible on-line editing system, is delivered to the post facility. The telecined original is assembled and laid on to a high resolution tape. With a film finish via a digital intermediate, a film cut list is sent to the scanning facility, which scans the negative in a high resolution format (typically 4K). An EDL is then used to assemble the scanned frames and the assembly is recorded to film.

The first NLE system was the CMX-600, introduced c. 1971 at a cost of $250,000 each. It recorded monochrome video to computer disks for off-line editing. When the program was finished, the CMX-600 synchronized with a CMX-200 auto-assembly system to reproduce the edited program from the original videotape source materials.

Through the 1970s and early 1980s, various NLE systems were developed, including the CMX-300, Editing Machines' EMC2, Lucas Films' EditDroid, and the Montage Picture Processor, but the market did not take off until 1989 when the first Avid Media Composer system debuted at that year's NAB convention in Las Vegas, Nevada. Contemporary commercial nonlinear editing systems include Avid, D-Vision, Final Cut Pro, and Media 100.

*Also* **random access editing.** *Compare* **digital non-linear editing.**

**Avid Media Composer Adrenaline digital non-linear editing system (© 2000–2008 Avid Technology, Inc. All Rights Reserved).**

**non-linear recording** *n.* The use of a recording medium that supports random access, such as a computer disk drive or a solid state memory card, rather than a linear medium, such as conventional magnetic tape. Non-linear recording systems also allow for playback in any order, while linear systems require that playback occur in the order in which the material was recorded. *Compare* **hard disk recording.**

**non-narrative** *mod.* A work that does not tell a fictional story, including everything from non-fiction, documentary works and news pro-

grams to experimental, experience-based works. *Compare* **actuality; documentary; fiction; narrative.**

**non-national** LEGAL *mod.* Relating to an audiovisual work that was not produced by the film industry of the country where it is being exhibited. For example, French-produced works are non-national products when exhibited in any country in the world other than France and its possessions. Note, however, that audiovisual works from other countries may be treated as national works within a country if they meet conditions set forth under certain agreements, most often co-production agreements. *Compare* **domestic.**

**non-news programming tie-in** *n.* News stories that are little more than promotional announcements for popular programs carried on that channel or movies that have a great deal of popular buzz.

**non-preemptible** *mod.* **1.** Incapable of being preempted according to a contractual agreement. ➢ *n.* **2.** Advertising time sold for a premium rate with a guarantee that the spot will not be preempted if the broadcaster can find another advertiser willing to pay more for that same time slot. *Compare* **preemptible.**

**non-pro; nonpro** *n.* One who works outside the entertainment industry. [Industry trade paper jargon.]

**non-real time** *n.* Faster or slower than the natural flow of time. For example, high resolution digital film output renders fewer than 24 frames per second (slower than real time) while the electronic transfer of compressed video can be accomplished in less than real time. *Also* **time.** *Compare* **filmic time; real time.**

**non-reflex** *mod.* Relating to a camera that does not have a reflex lens system; a twin-lens camera with one taking lens (the lens through which light passes on its way to expose the film) and one viewing lens (which projects an image onto the viewfinder). There is a slight amount of parallax error in such a camera. Also, if there are any differences between the two lenses focus or exposure may be affected. Older models of Bolex and Bell & Howell 16mm cameras may be non-reflex cameras.

**non-regulatory state** LEGAL *n.* A state within the U.S. that does not have anti-blind bidding laws.

**non-representational film** ACADEMIC *n.* An offshoot of the New American Cinema movement that was developed in the 1960s. It eliminated recognizable human characters and landscapes from film and concentrated on purely graphical images. The early roots of nonrepresentational filmmaking date back to the graphic films of the 1920s such as Hans Richter's *Rhythmus '21* (1921) and Viking Eggeling's *Symphonie Diagonale* (1924). Practitioners included Scott Bartlett, Stan VanDerBeek, and John Whitney. With the advent of electronic tools such as computer graphics, videography, and laser holography in the 1970s, nonrepresentational cinema evolved into expanded cinema. *Compare* **representational film.**

**non-reproducing blue** *n.* A particular shade of blue that is not picked up by photocopiers. One can use this fact to make rough sketches using a non-reproducing blue pencil, draw black clean-up lines directly over the blue, and then photocopy the drawing to produce a copy that has only the final black lines. *Compare* **animation xerography.**

**non-residential pay-per-view** *n.* A pay-per-view service where an individual fee is charged for viewing a particular program in a temporary living space (such as a hotel room) according to the broadcaster's schedule. *See* **pay-per-view.** *Compare* **residential pay-per-view; video-on-demand.**

**non-sealed beam HMI PAR** *n. See* **HMI single-ended PAR.**

**non-speaking part; non-speaking role** *n.* A role without any lines of dialogue, typically a bit part. Such a part may be expanded to a speaking part during production, at which point the actor's pay rate generally goes up. *Compare* **speaking part.**

**non-substantive film** *n.* Color film where the color-producing chemicals are introduced during processing in the developing solution rather than already being present in the film emulsion. For example, the Kodachrome process (mostly used for color Super-8 and 16mm film) was non-substantive. *Compare* **substantive film.**

**non-sync** *mod.* **1.** A camera that does not have crystal sync speed control, and is therefore not suitable for synchronous sound filming because it cannot be relied upon to run at an exact speed, not because it is too noisy (though it may also be too loud to use conveniently when recording sound in an enclosed space). **2.** Either sound recorded without synchronized picture, or a picture shot without synchronized sound. *Compare* **wild recording.**

**non-sync recording** *n. See* **wild recording.**

**non-synchronous sound; nonsynchronous sound; non-sync sound; nonsync sound** *n. See* **asynchronous sound; wild sound.**

**non-theatrical** *mod.* **1.** Relating to the exhibition of an audiovisual work before a limited audience in a facility that is not primarily engaged in motion picture exhibition, including schools, libraries, hospitals, churches, restaurants, bars, clubs, trains, Red Cross facilities, oil fields or rigs, logging camps, and government organizations such as embassies, military bases, and military vessels.

Non-theatrical does not include other forms of cinematic exhibition (theatrical or public video), television broadcast, or home entertainment. In many cases, it also excludes alternate (ancillary) venues that regularly show motion pictures to audiences who have paid some sort of admission or access fee such as airlines (in-flight movies), hotels, trains, and passenger ships.

The most common distribution channels include:

- Ancillary
- Cinematic (theatrical, non-theatrical, public video)
- Home Entertainment (rental and sell-thru)
- Internet
- Television (free, pay, pay-per-view; terrestrial broadcast, satellite, cable)

➢ *n.* **2. ~ film:** A motion picture produced for other than theatrical distribution, typically training or industrial films. *Compare* **ancillary.**

**non-union production; non-union shoot** *n.* An audiovisual work where the majority of the cast and crew are not represented by labor guilds or unions. In the U.S., a work with Screen Actors Guild represented actors, but a non-union crew, is often classified as a non-union production. *Compare* **artificial pickup; union production.**

**nondescript** *mod.* **1.** Relating to something that is ordinary and unremarkable.

An ND car would be an average automobile with no striking characteristics. The exact vehicle is not important. A nondescript office building would be one that could be found in most any city. There is nothing about it that identifies its location, purpose, etc. The physical characteristics of ND objects are not important to the story, and should not attract particular attention to themselves.

➢ *n.* **2. ND:** A script notation indicating something that is nondescript.

**noninterlaced imaging; noninterlaced scanning** *n. See* **progressive imaging.**

**nonlinearity** *n.* The property of some electronic circuits (especially amplifiers) where the output signal strength is not proportional to the input signal strength. In a linear circuit, the amount of gain (increase or decrease from input to output) is a constant. A circuit's nonlinearity is thus the degree to which the gain depends on the input signal strength. This is not generally a factor for digital or FM (frequency

modulation) systems, since they are not based on subtle variations in signal strength. On the other hand, nonlinearity can have a significant negative impact on analog and AM (amplitude modulation) systems.

**A 1,000-watt Molequartz Nooklite (courtesy Mole-Richardson Co., www.mole.com).**

**nook light** *n.* A small, rectangular, open-face lamp that can fit into tight places (nooks). Generally equipped with a 650- to 2,000-watt bulb.

**normal angle** *n.* The angle of view that approximates human vision — roughly 40°.

**normal key** *n. See* **ordinary key.**

**normal lens; normal focus lens** *n.* **1.** A lens with a normal angle field of view, or approximately 40–50°. **2.** A lens whose focal length is about the same as the diagonal measurement of a square equal in size to the full film width or about twice the diagonal of the recorded film or video image.

Using 35mm film as an example, a square 35mm on each side has a diagonal of 49.5mm. A standard 35mm film frame measures 21 × 16 mm and has a diagonal of 26.4mm. Twice that is 52.8mm. 50mm is a nice round number sitting neatly between these two diagonal measurements, so it is natural that the most common normal focal length lens used with 35mm film is 50mm. Similarly, the most common normal lens for 16mm film is 25mm and for 65mm film, the most common normal lens is 125mm. The angle of view with such a lens and film combination is roughly the same at a given distance as the angle that the human eye would see at the same distance from a subject. It is neither wide angle nor telephoto. Because it provides the most natural, undistorted image, a normal lens is also the most commonly used lens.

*Also* **medium lens.** *Compare* **fisheye lens; long lens; ultrawide-angle lens; wide-angle lens.**

**normal map** *n.* A variation on bump mapping that uses three color channels (RGB — red, green, and blue) rather than the simple grayscale (luminance-only) values common to bump mapping. The normal map is obtained from a high-resolution object and projected on to a low-resolution version of the same object. This allows for sophisticated image shading and the illusion of high levels of detail on low-resolution objects. As a result, this is more efficient (in terms of storage space, rendering time, and required processing power) than using high-resolution objects directly. *Compare* **mapping.**

**normal stereo** *n. See* **Blumlein pair; coincident pair.**

**normalize** *v.* To boost the highest level of a signal waveform or sample in a digital system to 0 dB and then raise all other signal samples by the same proportion. This maximizes resolution while minimizing certain types of noise.

**north** *n.* The top of an animation drawing, stand, or setup, while south, east, and west are the bottom, right, and left, respectively.

**North American Broadcasters Association; NABA** *n.* The trade association representing Canadian and U.S. broadcasters that is based in Toronto, Canada and was founded in 1972 as the North American National Broadcasters Association. NABA is affiliated with the World Intellectual Property Organization and the International Telecommunication Union, and is one of the eight members of the World Broadcasting Unions. The NABA Web site is www.nabanet.com.

**norvalizing** *n.* Playing a sound effect at a lower than normal level in an attempt to hide the fact that it is not in sync with the picture.

**nose grease** *n.* Lubricating grease obtained by rubbing a piece of equipment against one's nose. An old wives' remedy (or in this case, "old camera assistant's remedy") for quickly lubricating the camera's pressure plate so that it does not stick to the film.

**nose room** *n.* The space between an actor's nose (when filmed in profile) and the edge of the frame. This space is important for both aesthetic and technical reasons. When an actor is in profile, the actor's face may appear crowded up against the edge of the frame if there is more room behind the actor's head than in front of it. As a general rule, such frames are composed so that ⅓ of the empty space is behind the actor's head while ⅔ is in front. On the technical side, video transfers often trim top, bottom, and sides from the frame, possibly cutting off the tip of a nose that appears too near the edge of the frame. Most camera viewfinders denote the "TV safe" area so the image can be properly composed for both a widescreen presentation as well as a standard video transfer. *Compare* **headroom.**

**nosebleed seats** *n.* [After the supposed high altitude of such seats and low air pressure that may cause one to have a nosebleed.] *See* **peanut gallery.**

**nosh** *v.* **1.** To eat a small snack or a light meal: *We'll nosh after the meeting.*

**USAGE:** Often used in combination with "on": *We'll nosh on whatever is in the fridge.*

➢ *n.* **2.** A snack: *I could go for a quick nosh.* [Yiddish. From *nash* and *nashn*, meaning to eat sweets; from the Middle High German *naschen*, meaning to nibble.]

**nostril shot** *n.* An unflattering camera angle.

**not rated; NR** *n.* A work that does not have a content advisory rating from an applicable ratings or censorship board. The work may be exempt from review, may still be reviewed in the future, or may have been reviewed but the distributor has chosen not to use the rating that was assigned. *Compare* **not yet rated.**

**not yet rated** *n.* A work that does not have a content advisory rating from an applicable ratings or censorship board, but will receive one before it is made available to the public. *Compare* **not rated.**

**notch; film ~** *n.* A hole punched on the edge of a piece of film that signals a change in the color timing lights during film printing. As the film passes through the printer, the momentary gap created by the notch allows two electrical contacts to meet and complete a circuit. This initiates a change in the printing lights that results in a change in the color balance and printing density of the film output.

**notch filter** *n. See* **band-reject filter.**

**notcher; film ~** *n.* The device used to punch a hole on the edge of a piece of film as a signal to change the color timing lights during printing.

**notes** *n. See* **continuity report; development notes; director's notes; production notes; script notes; spotting notes; timing notes.**

**notices** *n.* Published critical reviews of a creative work: *The film's notices were surprisingly good.*

**Nouvelle Vague, La** *n. Also* **New Wave.** *See* **French New Wave.**

**Nova** *n. obs.* The original name for TriStar, founded in 1982 by Columbia Pictures, HBO, and CBS.

**November sweeps** *n.* The quarterly U.S. television ratings period that runs through November. It is considered the most important of the four sweeps periods by networks and their potential commercial sponsors since the Nielsen-determined advertising rates for the next quarter

go into the holiday shopping season. Networks usually attempt to push viewership during November sweeps by aggressively advertising movies, specials, and special guest stars appearing on shows. *Compare* **sweeps.**

**now and next** *phr.* The television program schedule information for what is playing at the present time (now) and what will shortly be available (next) as found in an event information table or electronic program guide. *Also* **present and next.**

**NR** ABBR. *n. See* **noise reduction; not rated.**

**NRB** ABBR. *n. See* **National Religious Broadcasters.**

**NRG** ABBR. *n.* A U.S.–based entertainment industry market research firm that administers test screenings and focus groups. Now a division of Nielsen Media Research. [An initialism of *National Research Group*.]

**NRP** ABBR. *n. See* **net rating point.**

**NRSS** ABBR. *n.* [An initialism of *National Renewable Security Standard*.] *See* **CEA-679-C.**

**n.s.g.** *phr.* Not so good; bad: *After his latest box office flop, the long-term prospects for Alan's career are n.s.g.* [Industry trade paper jargon.]

**NSI** ABBR. *n. See* **Nielsen Station Index.**

**NSP** *mod.* Narrow Spot. For example, an NSP PAR light is a PAR light with a fixed narrow spot focus. *Compare* **MF; VNSP; WF.**

**NTC** ABBR. *n. See* **National Telemedia Council, Inc.**

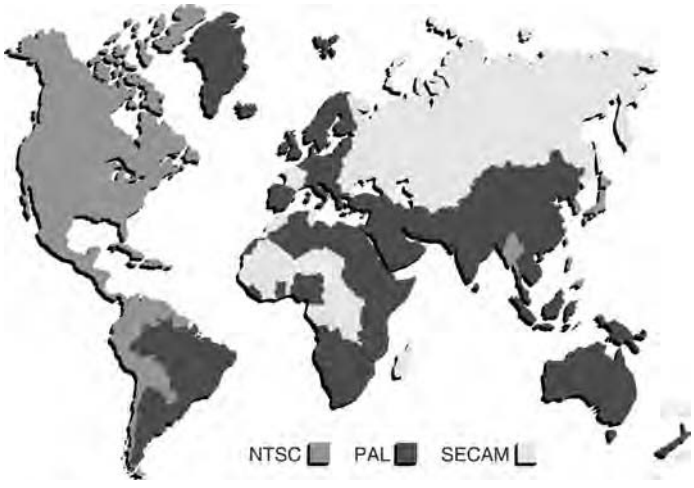
**NTI** ABBR. *n. See* **Nielsen Television Index.**

**NTSC** ABBR. *n.* **1.** The analog broadcast television and video standard common to North America, Japan, and portions of Latin America. Originally adopted as the U.S. standard by the FCC in April 1941. The Electronic Industry Association's color television standard (RS-170A) was adopted by the FCC in 1953 as the NTSC color standard. The FCC mandated that most, but not all, U.S. television broadcasters switch over to the ATSC digital format by June 2009.

NTSC video features 525 interlaced scan lines split between two fields per frame (odd and even numbered scan lines in alternating fields) refreshed at 29.97 frames per second. The original NTSC standard's 30 frames per second was adjusted to 29.97 frames per second as a technical compromise when color was introduced in 1953. The speed change was necessary to avoid audible noise caused by beat-frequency interference between the color subcarrier and the average value of the sound carrier.

NTSC has a broadcast video bandwidth of 4.2 MHz with the color subcarrier at 3.579545 MHz and the sound carrier at 4.5 MHz. Not all of the NTSC scan lines contain picture information; only 480 lines are within the active picture area. When NTSC is converted to a digital format, it is generally at 704 × 480 or 720 × 480 pixels.

**2.** The most common mnemonic for NTSC is "Never Twice the Same Color" or "Never The Same Color" (a slang reference to picture fidelity problems in the NTSC standard). **3.** An organization that develops standards for television broadcasting and receiving equipment in the U.S. Established in 1940 by the Radio Manufacturers Association in cooperation with the FCC. The black-and-white NTSC television system proposal (525 interlaced lines at 30 frames per second) was adopted by the FCC as the U.S. standard in April 1941. The NTSC Web site is www.ntsc-tv.com. [An acronym of *National Television Standards Committee* or *National Television Systems Committee*.] *See* **480i; 525i; 59.94i; 60i; RCA Compatible Color Television; RS-170A.** *Compare* **PAL; SECAM.**




**The traditional NTSC (definition 1) territories.**

**NTSC decoder** *n.* The electronics that extract component video information from a composite NTSC signal. NTSC decoders originally employed a notch filter to separate out the color signal that is interleaved with the black-and-white signal. More advanced versions use a more precise comb filter.

**nude scene** *n.* A shot, scene, or sequence in which one or more performers appear partially or fully nude. *Compare* **body double; sex scene.**

**nudie; nuddie; nuddy** *n.* An audiovisual work that features more than the average amount of nudity in an attempt to arouse the audience's prurient interest. *See* **skin flick; softcore pornography.**

**nudity; N** LEGAL *n.* **1.** The visual presentation of an unclothed human form.

The presentation of nudity in motion pictures dates back to the earliest motion experiments conducted in the 1870s and 1880s. The first nude scenes in mainstream feature films were performed by Audrey Munson in Mutual Film Corporation's *Inspiration* (1915) and *Purity* (1916) and Annette Kellerman in Fox Film Corporation's *A Daughter of the Gods* (1916). In 1917, the U.S. National Board of Review banned nudity in films. In 1933, Hedy Lamarr gained international fame for appearing nude in the Czech production *Extase* (*Ecstasy*, 1932).

**2. ~ rider:** A common clause in an actor's employment contract that specifies whether or not the actor is willing to appear nude in the work and under what conditions the producer may use a body double. Nudity clauses often go into great detail concerning what parts of the actor's body may be shown, how they may be shown, and under what conditions such scenes may be filmed (often on a closed set with only essential personnel present).

**nudnik** SLANG *n.* An epithet for a bore, crank, or pest; an obtuse or bothersome person. [Yiddish. From *nudne*, meaning boring.]

**nuit Américaine** *n.* [French for *American night*.] *See* **day-for-night.**

**null** *n.* A virtual animation peg. The null has no direct effect within the computer generated world (it cannot be seen in a rendered image, it does not cast a shadow, it does not impede the motion of other objects, etc.) other than to provide a fixed point in space to which other objects may be attached or aligned. *See* **animation pegs.**

**null clock** *n.* A digital audio signal with embedded word clock data but without any actual audio data.

**number** *n.* An act, especially a musical performance: *The show's running long; we're going to have to kill your last number.*

**A production number from MGM's *Singin' in the Rain* (1952), featuring Gene Kelly (center, holding hat) (courtesy Heritage Auctions, www.ha.com).**

**number board** *n. See* **slate.**

**number of screens** *n. See* **screen count.**

**#1 grip clip** *n.* A metal spring clamp that can hold objects up to 1" thick.

**#1 wood clamp** *n.* A traditional wooden clothespin, often used to secure gels, diffusion, etc. to the barn doors on a light. *Also* **C-47.** *See* **clothespin.**

**#2 grip clip** *n.* A metal spring clamp that can hold objects up to 2" thick.

**#3 grip clip** *n.* A metal spring clamp that can hold objects up to 3" thick.

**numbering machine** *n.* The device used to apply code numbers to sound and picture film elements once they have been synced. *Also* **coding machine.** *Compare* **Acmade numbers.**

**numbers** *n.* Box office performance and admissions.

**nut** BUSINESS *n. See* **house nut.**

**NVoD** ABBR. *n. See* **near-video-on-demand.** *Compare* **VoD.**

**NWC** ABBR. *n. See* **net weekly circulation.**

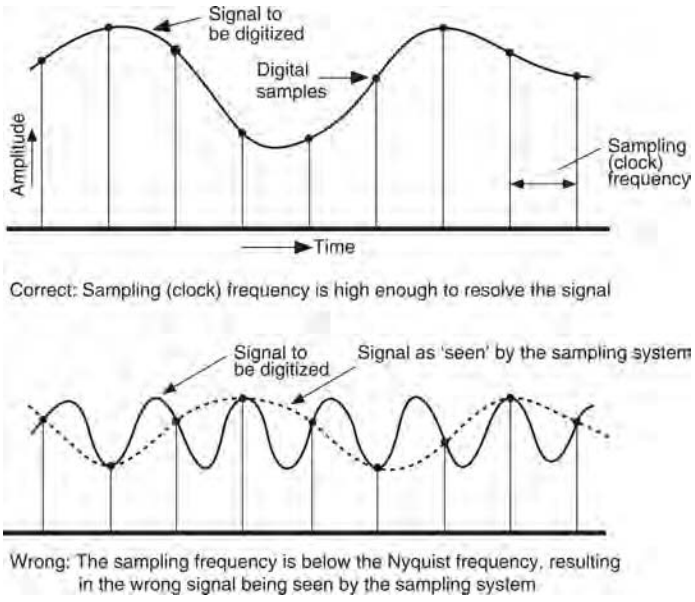
**nybble** *n. See* **nibble.**

**NYFCC** ABBR. *n. See* **New York Film Critics Circle.**

**Nyquist frequency** *n.* The highest signal frequency that can be reproduced accurately when an analog signal is digitally encoded at a given sampling rate, generally considered to be half the sampling rate. Looking at it another way, the Nyquist frequency is the minimum digital sampling rate necessary to achieve an accurate approximation of an analog signal, or at least twice the input signal frequency.

For example, the upper range of human hearing tends to be 20 kHz. The Nyquist frequency is twice that, or 40 kHz. Audio CDs are generally produced with a sample rate of 44.1 kHz, reproducing sounds as high as 22.05 kHz without distortion. Digitizing sounds with sample rates below the Nyquist frequency causes audio aliasing, perceived as a buzzing sound.

[An eponym, after Swedish born Bell Laboratories engineer *Harry Nyquist*.] *Also* **folding frequency.** *See* **cut-off frequency.**




**Nyquist frequency (© 2008 Quantel Ltd., All Rights Reserved, www.quantel.com).**

**Nyquist noise** *n. See* **Johnson noise.**

**O** ABBR. *n.* A U.S. Conference of Catholic Bishops (USCCB) Office for Film and Broadcasting content advisory rating for audiovisual works indicating that the material is morally offensive and generally not suitable for viewing. Other ratings include A-I, A-II, A-III, A-IV, and L. The USCCB Web site is www.usccb.org.

**O&O; ~ station** ABBR. *n.* A radio or television station that is both owned and operated by one of the broadcast networks, as opposed to network affiliates, which are owned and operated by independent station groups or other entities, and independent stations, which have no formal network affiliation. [An initialism of *Owned and Operated station*.]

**OAP** ABBR. *n.* [An initialism of *Original Answer Print*.] *See* **answer print.**

**OAR** ABBR. *n. See* **original aspect ratio.**

**oat opera** *n.* [First appeared in print in 1942. A blend of *oat* (after the oats horses eat) and *opera*, after the pattern of *soap opera*.] *See* **western.**

**oater** *n.* A western. In particular, a genre of television western especially popular in the early 1960s when westerns were the dominant form of prime-time television drama programming in the U.S. Other nicknames for the genre include oatburner, oat opera, horse opera, and thatawayer. [First appeared in print in 1951. Coined by *Variety* after the oats horses eat] *See* **western.**

**OAV** ABBR. *n.* [An initialism of *Original Animation Video*.] *See* **OVA.**

**obie** *n.* **1.** A small spotlight, typically 250 watts. **2.** A small light mounted directly to a camera and intended to direct light at the subject's face, acting as a fill light (lessening the shadows from wrinkles and age lines) or as an eye light (adding sparkle to the eyes). [An eponym, after British actress *Merle Oberon*, nicknamed *Obie*. Developed by Oberon's future husband, American cinematographer Lucien Ballard, for use on *This Love of Ours* (1945) to help hide Oberon's facial scars, the result of a car crash in 1937.] *See* **inky dink.**

**object animation** *n. See* **stop motion.**

**object carousel** *n.* A means of delivering a variety of data via a one-way broadcast system. Since the receiver cannot communicate directly with the broadcaster to request a specific data object, the broadcaster sends every available data object one after the other in a continuous loop. The receiver then waits until the object it needs is next transmitted. *Also* **DSM-CC OC; OC.** *Compare* **DSM-CC.**

**objective** *n.* The optical device (lens) that converts rays of light into a focused image in a camera, printer, or projector.

**objective camera** *n.* A filming technique that emphasizes a natural and unobtrusive point-of-view. More often used in documentary filmmaking than in narrative film. Typically features eye-level camera placement and minimal camera movement or editing. The film *Look* (2007) offers perhaps the ultimate expression of the objective camera where the entire work is presented from the perspective of surveillance cameras.

**objective delivery requirements** *n.* Quantifiable characteristics of a work (such as starring actors, running time, classification rating, etc.) or specific deliverable items (such as an answer print, a certain number of publicity stills, a separate music and effects track, etc.) that the producer must provide the distributor in order to comply with the delivery requirements of a negative pickup or acquisition/distribution agreement. *Also* **picture specifications; production specifications.** *Compare* **approved elements; minimum requirements.**

**objective video assessment** *n.* A mathematically-derived means for judging the quality of a digital video signal and the system that produced it that is not dependent on subjective human opinion. Various objective video assessment techniques exist ranging from simple to technically sophisticated, each attempting to accurately predict the subjective perception of human vision. One of the most basic is a comparison of the peak signal-to-noise ratios between input and output video signals as they pass through a digital video processing system. *Compare* **subjective video assessment.**

**obligatory scene** *n.* A scene that appears so often in works of a particular genre that it becomes an almost necessary part of the story telling formula, such as the chase scene in a crime drama or the shootout in a western. *Compare* **fan service.**

**oblique angle; oblique frame** *n.* A shot with the camera tilted slightly with respect to the horizon, similar to a Dutch angle. Often used to depict a subjective view or to create a sense of disequilibrium in the audience.

**obscene material** LEGAL *n.* Content deemed (or believed) to contain something that is obscene, and not merely indecent, according to contemporary standards. In general, obscene material in the U.S. is not protected by the 1st Amendment right to free speech. The classification of obscene material is subjective and depends on the context in which the offending material appears. *Compare* **Miller test; pornography.**

**observation port** *n.* A window between the projection booth and the auditorium in a theater that allows the projectionist to see the screen and the audience.

**observational cinema** *n. See* **direct cinema.**

**observer effect; observer bias; observer paradox** *n. See* **Hawthorne effect.**

**OC** ABBR. *See* **off-camera; open-captioning; optical carrier.** *Compare* **OS; script abbreviation.**

**OCAP** ABBR. *n. See* **OpenCable Application Platform.**

**occurrence** *n.* An individual film print.

**OCN** ABBR. *n.* [An initialism of *Original Camera Negative* or *Original Color Negative*.] *See* **camera-original; EK neg.**

**octave** *n.* The logarithmic relation of sound frequencies used in most modern Western music. The frequency of each higher octave is twice the preceding one. Octaves are perceived as equal pitch intervals, even though the true bandwidth in Hertz varies with the frequency level of the octave.

**Octopus; ~ dolly** *n.* The trade name by which the Elemack Spyder dolly is known in the U.K. *See* **Spyder.**

**octopus box** *n. Also* **spider box.** *See* **distribution box.**

**ocular** *n.* The eyepiece of an optical instrument, such as a film camera, telescope, or microscope.

**OCUR** ABBR. *n. See* **OpenCable Unidirectional Receiver.**

**odeon** *n.* **1.** A kind of theater in ancient Greece, smaller than the dramatic theater and roofed over, in which poets and musicians submitted their works for the approval of the public, and contended for prizes. **2.** *obs.* At one time a popular name for a motion picture theater. *Compare* **bijou; rialto.**

**Odorama** *n. obs.* The trade name for the process developed by John Waters for his 1981 film, *Polyester*, where the audience is given "scratch and sniff" cards and instructed by on-screen cues when to scratch and sniff each appropriate scent. Inspired by 1960's Smell-O-Vision. *Compare* **AromaRama.**

**of-its-time** *mod.* A work that is closely associated with the period in which it was made, often one that was very controversial or trend setting when first released, but that is now considered near-mainstream or quite ordinary or that baffles contemporary audiences who cannot understand what all the fuss was about. Examples include *Jag är nyfiken — en film i gult* (*I Am Curious — Yellow*, 1969), *Medium Cool* (1969), and *Alphaville* (1965).

**A film that is of-its-time: Athos Films' *Alphaville, une étrange aventure de Lemmy Caution* (1965) (courtesy Heritage Auctions, www.ha.com).**

**Ofcom** *n.* The communications industry regulatory body for the U.K., established by the Communications Act 2003 and in operation since December 29, 2003. Ofcom absorbed the responsibilities of five former government agencies: the Broadcasting Standards Commission (BSC), the Independent Television Commission (ITC), Oftel, the Radio Authority, and the Radiocommunications Agency. The Ofcom Web site is www.ofcom.org.uk. [A blend of *Office of Communications*.]

**OFDM** ABBR. *n. See* **orthogonal frequency division multiplexing.**

**off-air** *mod.* Relating to a terrestrial television broadcast that can be received with a standard antenna and does not require a hard-wired connection as does cable television.

**off-axis** *mod.* **1.** To one side; not directly in front of or behind. The opposite of *on-axis*. **2.** Not within the optimal acceptance angle of a microphone, and therefore not recorded at full level. *Compare* **angle of acceptance; on-axis.**

**off-axis coloration** *n.* A dull or colored effect on sound sources that are not placed within the optimal acceptance angle of the microphone.

In general, microphones with a flat frequency response (similar acceptance angle polar plots for midrange and high frequency sounds) over the recording field will exhibit less off-axis coloration. To avoid off-axis coloration when miking a large source, such as an orchestra, mics should be placed so they are aimed at the sound sources that put out the highest frequencies being recorded, such as cymbals. Most large-diaphragm mics (with a diaphragm larger than ¾") have more off-axis coloration than smaller mics.

**off-balance lighting** *n.* A lighting configuration that creates uneven or strongly contrasting areas of illumination, such as a brightly lit subject against a dark background or a series of pools of light with darkness in between.

**off-book** *mod.* **1.** When an actor delivers his lines from memory without referring to a written script. **2.** When an actor deviates from the written script, especially when one does not follow the cue cards or teleprompter during a live television broadcast. *Compare* **on book.**

**off-camera** *mod.* **1.** Located outside of the camera's field of view, such as dialogue, or other sound, delivered from a source that is not seen. ➢ *n.* **2. OC:** A script notation indicating sound that comes from or action that takes place off-camera. *Also* **out of frame.** *See* **off-screen.** *Compare* **non-diegetic; on-screen.**

**off-camera announcer** *n. See* **announcer.**

**off-camera turn** *n.* A turn away from the camera; when an actor turns to present a profile view (or the back of his head) to the camera. *Compare* **on-camera turn.**

**off-gassing** *n. See* **outgassing.**

**off-line; offline** *mod.* **1.** Not connected to a computer network or a central controlling computer. **2.** Relating to a computer that is not connected to a network, particularly one that is not connected to the Internet. **3.** Not operating or working: *Your latte will take about 10 minutes; the cappuccino machine is offline right now. Compare* **off-line editing; on-line.**

**off-line captioning** *n.* Dialogue subtitles added to a televised work after it has been shot (during post-production). Typically presented as pop-on captions in the upper or lower third of the screen. *Compare* **closed-captioning; live captioning; live-display captioning.**

**off-line editing; off-line; offline** *n.* Electronic editing using a relatively low-cost editing facility and possibly a low resolution copy of the original video or film material. The final product of an off-line edit is an edit decision list that can be used to produce the final, edited work during a full resolution, high quality on-line edit session or to conform the original film negative. *Compare* **proxy.**

**off-line videotape editor** *n.* A videotape editor who performs a preliminary edit of a work. The off-line editor may work with the director and producers during production to prepare an edit decision list (EDL) for an initial cut that will be finalized later in an on-line editing session. The EDL created during the off-line session may simply be a list of the preferred takes and shots, or it may contain the detailed decisions of a complete cut of the work. *Also* **videotape editor.** *Compare* **on-line videotape editor.**

**off-lot** *mod.* Relating to a studio-produced work that is shot at locations or facilities located somewhere other than the studio's lot.

**off-mic** *mod.* Relating to sound that was not properly oriented towards the microphone when originally recorded; recorded sound that is muffled, faint, or unclear. The film depicted as being made within *Singin' in the Rain* (1952), *The Dancing Cavalier* (a musical version of the earlier silent production of *The Dueling Cavalier*), demonstrates a number of sound recording problems. For example, Lina Lamont (played by Jean Hagen) keeps turning her head away from the microphone during filming. When the dailies are played back, her voice goes on- and off-mic. *See* **off-axis.** *Compare* **on-mic.**

**off-network; off-net** *mod.* Relating to those aspects of television broadcasting that are unrelated to a major television network.

**off-network programming; off-network syndication; off-net** *n.* The reruns of a television series that originally aired on a major television network but that now appear in syndication as reruns. New episodes of the series may or may not still be in first-run on the network. Generally, programs must have 60 or more produced episodes before they are sold into off-network syndication. *Compare* **first-run programming; syndicated programming.**

**off-network show** *n.* A program originally produced for network broadcast that has now been sold to non-network broadcasters.

**off-network syndication market** *n. See* **syndicated programming.**

**off-network television productions** *n. See* **syndicated programming.**

**off-screen** *mod.* **1.** Relating to action that is not within the camera's field of view, but is still identifiable as occurring within the narrative space. Off-screen action is most often indicated by the sound that it makes, or an on-screen character's reaction to it. ➢ *n.* **2. O.S.:** A script notation indicating sound that comes from or action that takes place off-screen. *Also* **out of frame.** *See* **off-camera.** *Compare* **diegetic; non-diegetic; on-screen.**

**off-screen announcer** *n. See* **announcer.**

**off-screen sound** *n.* A sound that originates from outside the camera's field of view but is still associated with the scene being recorded, even if it is recorded at a different time and place. *Compare* **diegetic; non-diegetic; off-screen.**

**off-screen voice** *n.* Dialogue that originates from a source that is part of the scene but not presently on the screen. This differs from a voice-over, which originates from a source that is not part of the scene. For example, the voice of a participant in a conversation who is not on-screen, is an off-screen voice, but the inner thoughts of a character (on- or off-screen) is a voice-over.

**off the air** *phr.* **1.** Reception of a television signal that has been broadcast through the air rather than by wire. ➢ *n.* **2.** When a broadcaster stops transmitting program information, whether intentional or not. The broadcaster may continue transmitting a carrier wave, a test pattern, or an out-of-service message, but if the broadcaster is not transmitting its programmed content, it is off the air.

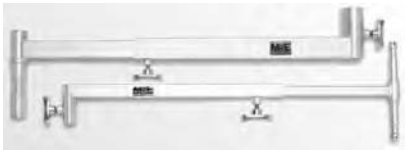
**off-the-bottom expenses; off-the-bottom deductions** LEGAL *n.* Those expenses that a distribution contract allows the distributor to deduct from its gross rentals after paying gross participations when calculating net profit.

**off-the-top expenses; off-the-top deductions** LEGAL *n.* Those expenses that a distribution contract allows the distributor to deduct from its gross rentals before paying gross participations or deducting its distribution fee.

**official nationality** LEGAL *n. See* **nationality test.**

**offlay** *v.* To separate individual sound effects, pieces of dialog, or other sounds originally in a single recording to allow for individual equalization or other effects treatment.

**offset; ~ arm** *n.* A device added to the top of an equipment stand to create an off-center mounting point with either a double-ended ⅝" (baby) pin or a 1⅛" (junior) receiver. Generally used when there is some obstruction (a set piece, furniture, etc.) that prevents the stand from being placed directly beneath the equipment. Keep in mind that this will make the stand off-balance, so care should be exercised when using an offset arm. *Compare* **[1]header; side arm.**



**Offset arms with a 1⅛-inch (junior) receiver, top, and double ⅝-inch (baby) pins (courtesy Matthews Studio Equipment, www.msegrip.com).**

**offset right** BUSINESS *n.* The legal privilege to deduct an unrelated expense from the amount owed to another party. For example, if an exhibitor has offset rights and a distributor owes the exhibitor reimbursement for past co-op advertising, the exhibitor may deduct that amount from the money owed the distributor for a film then in release (even though the co-op advertising was not related to the work in current distribution).

**offshore territory** *n. See* **foreign territory.**

**OH** BUSINESS *n. See* **[2]overhead.**

**OK take** *n. See* **circle take.**

**OLED monitor** ABBR. *n.* A flat-panel monitor that uses organic light-emitting diodes (OLED) to create an image. OLED monitors are generally superior to both plasma and LCD monitors, but are still rather new on the market. OLED uses less power than LCD or plasma, while delivering exceptional brightness, color saturation, and contrast. Like LCDs, they are immune to burn-in, but suffer earlier burn-out than either LCD or plasma. The longest-lived OLED color, yellow, only lasts about 10,000 hours before it is reduced to 50 percent of its original brightness. [An initialism of *Organic Light-Emitting Diode*.] *Compare* **LCD monitor; plasma monitor; SED.**

**OMA** ABBR. *n. See* **Open Mobile Alliance.**

**omake** *n.* A comedic short appearing at the end of an anime episode that fills out the time slot. It may provide additional information on the continuing story line, but it is not part of the accompanying episode. [Transliterated from the Japanese.]

**omega loop** *n.* The path taken by videotape as it is wrapped around the read/write drum in certain videotape recorders; the length of tape wrapped around the drum at any given time in a videotape recorder that uses an omega loop. [After the similarity of the tape path to the uppercase Greek letter *omega* (Ω).] *Compare* **alpha loop; half loop.**

**OMF** ABBR. *n.* A standard digital file format used for post-production interchange of digital media. It supports video, audio, graphics, animation, and effects as well as edit decision list information. [An initialism of *Open Media Framework*.]

**omitted scene** *n.* A scene or sequence deleted from a script after the scenes have been numbered or after the script has been locked or left out of a particular edit of a work even though the footage has been shot. *Compare* **added scene.**

**omni-directional microphone; omnidirectional microphone** *n.* A microphone that is equally sensitive to sounds from all directions. Lavaliere mics tend to be omni-directional (since their placement and orientation is imprecise) while boom mics are more directional (since they can be pointed in the specific direction of the desired sound while blocking out most other sound). *Also* **non-directional microphone.** *See* **pressure operation.** *Compare* **directional microphone.**

**OMNIMAX** *n.* The trade name for the IMAX Dome system, where a 165° image is projected through a fisheye lens onto the inner surface of a spherical dome suspended above the audience. The IMAX Web site is www.imax.com. [*OMNIMAX* is not an acronym or an abbreviation.]

**omniscient camera** *n.* A camera whose view does not present the point-of-view of a particular character. The camera can be anywhere, such as flying over Maria (played by Julie Andrews) in the opening sequence of *The Sound of Music* (1965). The camera can show anything, such as the point-of-view of the bomb that sank the USS Arizona in *Pearl Harbor* (2001). In most cases the camera is omniscient, save for the occasional subjective, or POV, shot in a larger work. Noted exceptions include *E.T. the Extra-Terrestrial* (1982) where most shots were from a child's eye level and *Lady in the Lake* (1946) where the entire film was shot from the protagonist's point-of-view. *Compare* **subjective camera.**

**omniscient point-of-view** *n.* **1.** When the narrator knows everything occurring in a story, including character thoughts, conversations, and events.

In an audiovisual work, if there are scenes where the protagonist does not appear, or shots showing things that the protagonist cannot see, then the camera is presenting an omniscient point-of-view, since the audience is privy to information denied the protagonist. An omniscient point-of-view can be neutral (where scenes appear simply as they are) or editorial (where the selection of the material presented is fashioned to make a statement or influence an opinion in the viewer).

**2.** A camera perspective other than that of one of the characters. The vast majority of audiovisual works are shot using an omniscient, or third-person point-of-view. *Also* **²third-person.** *Compare* **subjective point-of-view.**

**OMPB** ABBR. *n. See* **Overseas Motion Picture Bureau.**

**on** *prep.* **1.** On stage or on camera, particularly used in live television: *You're on in ten minutes.* (You need to be on stage and ready to perform in ten minutes.) **2.** Performing; in character: *He's always on, so I have no idea what he is really like.*

**on a bell; put us ~** *phr.* Shooting is about to start or is already taking place and everyone in the vicinity should be quiet. Generally said by the director or AD to the sound mixer, directing the mixer to sound a loud alarm bell. If the stage is so equipped, red lights will start flashing at all of the entrances and exists, indicating that admittance to the stage is forbidden until the director calls "cut." At the take's conclusion, two bells signal that activity (and extraneous noise) can resume.

**on a daily** *phr.* When one is hired as a day player: *Alan's on a daily for this shoot. Compare* **on a weekly.**

**on a weekly** *n.* When one is hired for at least a week, but not necessarily for the entire term of a project. Most union contracts offer a discount when one commits to an entire week at a time versus an individual daily rate. *Compare* **on a daily.**

**on avail; avail** *phr.* On reserve, but not under contract.

For example, when actors are asked to be "on avail," the producer is asking that they keep themselves available should the producer need them on a particular day or at a particular time. They are not being guaranteed work and there is no contractual obligation between the parties. If actors book other work for the time they were requested to be on avail, then courtesy dictates that they inform the producer.

*Also* **first refusal.** *Compare* **hold.**

**on-axis** *mod.* **1.** Directly in front of or behind. The opposite of *off-axis*. **2.** Within the optimal acceptance angle of a microphone, and therefore recorded at full level. *Compare* **angle of acceptance; off-axis.**

**on book** *mod.* Relating to delivering lines while reading from a written script. *Compare* **off-book.**

**on call** *n.* Ready for work if needed, but not on duty (or on the set). One is generally paid for time spent on call — usually some fraction of the full rate due if one is called into work.

**on-camera** *mod.* Relating to anything (people or objects) visible within the camera's field of view; something that will be seen on screen when the work is shown.

**on camera** *phr.* On live television: *I saw the whole thing on camera.* [A regionalism of the U.K.]

**on-camera narration** *n.* Narration delivered by a performer who is visible on screen.

**on-camera turn** *n.* A turn towards the camera; when an actor turns to face the camera. *Compare* **off-camera turn.**

**on-demand; ~ service** *n. See* **streaming; video-on-demand.**

**on legs** *phr.* On a tripod: *Let's shoot this one on legs; we'll save the Steadicam for later.*

**on-line; online** *mod.* **1.** Connected to a computer network or to a central controlling computer. **2.** Using a computer that is connected to a network, particularly the Internet. **3.** In progress; operating: *The*

*cappuccino machine is back online; your latte will be ready shortly. Compare* **off-line; on-line editing.**

**on-line captioning** *n. See* **live captioning.**

**on-line editing; on-line; online** *n.* Electronic editing using a relatively high-cost editing facility and either the original camera videotapes or high-resolution digital video files (including digitally converted motion picture film).

An on-line edit session may mimic the editorial decisions made in an off-line session by following the off-line session's edit decision list. Color correction, digital effects, optical effects, visual effects, composites, etc. may be added to a work during an on-line editing session. The final product is suitable for video distribution or output to film.

*Compare* **conforming.**

**on-line videotape editor** *n.* A videotape editor who assembles the final work during post-production. The on-line editor often works from an edit decision list prepared during an earlier off-line editing session. *Also* **videotape editor.** *Compare* **off-line videotape editor.**

**on location** *n. See* **location shooting.**

**on-mic** *n.* Relating to strong, clear sound that was properly oriented towards the microphone when originally recorded. *See* **on-axis.** *Compare* **off-mic.**

**on ones** *phr. See* **shooting on ones.**

**on-screen** *mod.* Relating to something that is seen in an audiovisual work. Appearing, quite literally, on the screen. *Compare* **diegetic; off-screen.**

**on-screen display** *n. See* **OSD.**

**on spec; on speculation** *mod.* **1.** Relating to a work (film, television pilot, etc.) produced without a distribution contract in place. **2.** Relating to a script written in the hopes of later being sold: *Alan has written six scripts on spec, but has yet to sell a single one. Compare* **spec film; spec pilot; spec script.**

**on stage** *phr.* Move more towards the center of the stage or set.

**on the bird** *mod.* Available on satellite television.

**on the cutting room floor; left ~** *phr.* A reference to something that has been edited out and no longer appears in the finished work or was shot but never included in any of the edits. In theory, the segments are cut and left lying on the floor: *Alan's best scenes were left on the cutting room floor.* In reality, editing rooms are not that messy. The omitted footage is usually carefully logged, rolled up, and stored against future need.

This phenomenon usually refers to scenes or sequences that are cut (often because the film runs too long or is not paced right). These could add up to an actor's entire performance in the film. The actor may be cut from the film because he was unavailable to complete filming, his "big scene" was cut and so all of his other scenes had to be cut or he would seem out of place, or the piece just worked better without those scenes. Kevin Costner's performance in *The Big Chill* (1983) was reduced to that of a body in the morgue during the opening sequence through no fault of his own. The rest was left on the cutting room floor.

**on the nose** *phr.* **1.** Something that is too obvious or too literal. This could be a performance where the actor is indicating or a script that lacks subtlety. It also could be an editing style that tries to dictate to the audience exactly what they should be thinking or feeling at a particular moment. **2.** Shooting with the camera set exactly as indicated by a light meter reading without any further exposure adjustment.

**on threes** *phr. See* **shooting on threes.**

**on twos** *phr. See* **shooting on twos.**

**1/1.001; 1000/1001** *n.* The difference in scan rates between 30 frames per second (60 fields per second), the original NTSC video frame rate, and 29.97 frames per second (59.94 fields per second), the actual frame rate of contemporary NTSC video.

This slight speed difference was introduced as a technical compromise in 1953 when color was added to the NTSC television standard, allowing older black-and-white only televisions to play the new color broadcasts (albeit, in black-and-white). The speed change was necessary to avoid audible noise caused by beat-frequency interference between the color subcarrier and the average value of the sound carrier. All contemporary NTSC video, both color and black-and-white, operates at 29.97 frames-per-second.

When 24 frames-per-second film is transferred to NTSC video, it is first slowed down by a similar factor to 23.976 frames per second before it is converted to video's 29.97 frame rate. Many digital video formats also support rates of 23.976, 29.97, and 59.94 to remain compatible with existing NTSC formats and workflows.

**USAGE:** Even though it is technically inaccurate, contemporary NTSC video is often referred to as operating at 30 frames-per-second as a matter of convenience.

**:1** *phr. See* **...to one.**

**#1 grip clip** *n. See* **number one grip clip.**

**#1 wood clamp** *n. See* **number one wood clamp**

**one-and-a-half** *n. See* **light deuce.**

**1-bit color; 1bpp** *n.* A digital image color depth where each pixel uses one bit to indicate if it is turned on (1) or off (0). A color pallet may be used to identify the "on" color. (For a monochrome display, a color pallet is not necessary since the image can only appear in one color.) *Also* **one-bit per pixel.** *Compare* **color depth.**

**one-bit delta sigma audio encoding** *n.* A type of digital encoding where the signal is sampled at a relatively high rate (generally 700 kHz–5.6 MHz) but only the difference between successive samples (the delta) is recorded, rather than the actual sample level, resulting in a much more compact output. The original analog signal is reconstituted by summing the deltas (using a mathematical sigma function) to calculate the proper amplitude of each sound wave.

As the name implies, one-bit delta sigma audio encoding uses 1 bit per sample, rather than the 14–16 bits per sample used by most digital encoding systems. The simplicity of one-bit encoding makes the analog-to-digital/digital-to-analog conversion very fast and easy to perform. The single-bit resolution is made up for by extreme oversampling (at least 700 thousand to 28 million samples per second versus 48 thousand samples per second for CD audio).

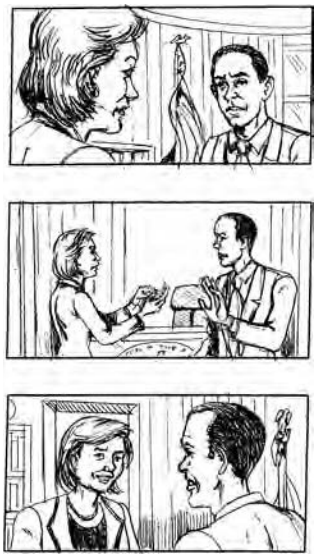
The technique is based on pulse-density modulation (PDM) technology. PDM can be used to encode any analog signal, but delta sigma audio encoding is optimized for audio applications. Originally developed to replace pulse code modulation (PCM) technology for audio analog-to-digital applications and introduced in 1999 under the trade name Direct Stream Digital (DSD) as part of the Sony/Phillips Super Audio CD (SACD) format. Other one-bit formats include DSF (DSD Stream Format), WSD (Wideband Single-bit Data), and DSDIFF (DSD Interchange File Format).

**1.85:1; 1.85** *mod.* The most common contemporary theatrical image aspect ratio; an image that is 1.85 units wide for every 1 unit tall. When a 1.85 image is displayed on a standard 4:3 or widescreen 16:9 television screen, the image is either letterboxed or pan-and-scanned. *See* **standard aspect ratio.** *Compare* **1.66:1.**

**one-eighth** *See* **eighth (⅛).**

**180° rule; 180-degree rule; 180-degree system** *n.* A rule that stipulates an imaginary line is drawn down the central axis of action and camera angles are kept to one side of this line. The camera can be placed

anywhere so long as it films the action from an angle within this 180° arc. In a two shot, the line extends between the two people so that they are only filmed from one side. If a vehicle is moving across the screen, then the line extends in its direction of travel. This way the vehicle always moves left to right (or right to left). Following the 180° rule helps avoid disorienting the audience with sudden continuity jumps wherein people seem to switch places or cars change direction without explanation. This is more of a guideline than a fixed rule, but one should cross the imaginary line established by the 180° rule with care. *Also* **matching direction; stage line.** *See* **axis of action.** *Compare* **continuity editing; crossing the line; eyeline.**



**By staying on one side of the axis of action, the 180° rule is satisfied and the characters stay on the same side of the screen in each shot (illustration by William Mitchell, www.largedarkshape.com).**

**one-eyed monster** *n.* A television set or television in general: *That one-eyed monster is going to rot your brain.*

**one for safety** *phr.* The director's request for an additional take of the same shot after at least one acceptable take (circle take) has been recorded. This is generally done on the off chance that the first circle take will be unusable during editing (damaged during processing, containing an unobserved boom shadow, etc.).

**one-hander** *n.* A work that focuses on a single primary character (even though it has a number of performers in the cast): *The one-hander features an Oscar-worthy starring role, but no supporting performances of note.* [Industry trade paper jargon.] *Compare* **one-man show; two-hander.**

**one inch spade bit** *n. See* **[1]hammer.**

**one-inch Type B; 1" Type B** *n. See* **Type B.**

**one-inch Type C** *n. See* **Type C.**

**one-inch video; ~ tape; 1" video; 1" tape** *n.* A reel-to-reel video recording format based on 1" tape that was introduced in the mid–1970s. Material recorded on one-inch videotape is of the same quality as that recorded on 2" quadruplex videotape, the standard at the time 1" was introduced. Since one-inch videotape was also less expensive and easier to use than 2", it soon became the standard broadcast recording format. *See* **Type B; Type C.**

**1K** ABBR. *n.* **1.** A 1,000-watt light. Either open-faced or equipped with a Fresnel lens, generally with a standard ⅝" (baby) female receiver used to attach the light to a stand. The amount of power consumed by the lamp(s) in a light fixture is often used as an indication of how much total light will be produced, though there is not always a direct correlation. ➢ *mod.* **2.** Fitted with a standard ⅝" (baby) mounting pin or receiver: a 1K light stand, for example. **3.** Film scanned to digital video at a horizontal resolution of 1024 pixels for a full-aperture (Academy or squeezed anamorphic) 35mm film frame. This resolution is acceptable for a video finish, but 2K resolution is considered the minimum resolution for a film finish. ➢ *n.* **4.** A kilobit or kilobyte. Commonly used in reference to digital systems. For example, 1K of RAM (computer memory) is equal to 1024 bytes while digital video or audio data moving at a bit rate of 1Kbps is equal to 1024 bits per second. *See* **gutless deuce.** *Compare* **2K; 4K; 5K.**

**one-light; one-lite; ~ print** *n.* **1.** A print made without adjusted printer lights.

Color prints are typically made using three timing lights, one for each of the primary colors. In a one-light, the print is made using a single white light, rather than three color-filtered lights (or with the three color-filtered lights all at the same setting). Technically, a black-and-white print only needs one light, but that light can still be adjusted in intensity from shot to shot to achieve an overall balance in the finished work. A one-light black-and-white print would then be one made with the printer light at a fixed setting from end to end. Besides being the least expensive type of print, a one light also shows what the individual shots look like when edited together, and gives a fairly good idea of how much color (or exposure) correction work will be necessary.

The lab may choose to do some color timing even on a one-light print, though this would tend to make it more of a best light print. The lab may adjust the timing lights with a change in filming locations or film rolls. It may also adjust for individual shots that are so far off from the rest of the work that they would be hardly viewable at the standard settings. Any such adjustments are at the discretion of the colorist, since the customer is only paying for a one-light print. Dailies are typically one-light prints. **2.** A print produced from a color-timed negative using a single printer light setting. Most release prints are one-light prints. *Also* **untimed print.** *Compare* **best light; timed print.**

**one-light dailies** *n.* Dailies produced as a one-light print — each roll may have a separate color correction setting, but adjustments will not be made for individual shots.

Black-and-white one-light dailies are produced using a single white light adjusted for the average brightness of each roll. Color one-light dailies are produced using a mixture of red, green, and blue light according to the color timing settings of the film printer, so the "one-light" in this case refers to a single setting for the printer lights, rather than a single physical light.

*Also* **one-light workprint.**

**one-light dupe** *n.* A color timed negative; a duplicate negative produced with all appropriate color timing adjustments so that one-light release prints can be produced directly from the color timed negative.

**one-light workprint** *n. See* **one-light dailies.**

**one-line description** *n. See* **tag line.**

**one-liner** *n.* **1.** A short joke, usually a single sentence; a zinger. **2.** A short description of a work; a tagline or continuity synopsis. **3.** A summary of a day's shooting activity identifying each scene to be shot with a short, one line description of the action. [First appeared in print in 1969.]

**one-man production** *n.* A work produced by a single individual. One-man shows traditionally feature a single actor in front of the camera, but a full crew behind the scenes. One-man productions are the result of a single person's efforts.

Many animated works are one-man productions, such as Marv Newland's *Bambi Meets Godzilla* (1969) and Len Lye's *A Colour Box* (1935). In live action works, special and visual effects can allow one person to play multiple parts at the same time. Hayley Mills and Lindsay Lohan played twin sisters in separate versions of *The Parent Trap* (1961 and 1998) using split screens and green screens, respectively. This same technology can be applied to the one-man production to allow the same person to play all of the parts in a film. In *The Wishing Well* (2004), everyone who appears on screen from the lead character to the background extras is writer/director/producer Rod Maxwell. He plays 35 different characters, both male and female, ranging in age from 7 to 70. This makes *The Wishing Well* a one-man show. Maxwell also designed and applied his own prosthetic makeup, edited the work, mixed the sound, and performed his own rotoscoping,

compositing, and color correcting. Maxwell shot the work himself using a digital camera, so he did not require the services of a film processing lab. The work takes place in a virtual world that Maxwell created in Lightwave 3D, allowing him to control every aspect down to the wind. All of this makes *The Wishing Well* the ultimate expression of the one-man production.

*Compare* **direct animation.**

**one-man show** *n.* A work featuring a single performer. One-man shows are more common on the stage than on the screen. Hal Holbrook's *Mark Twain Tonight* (1967) and James Whitmore's *Will Rogers' USA* (1972) are examples of traditional one-man shows filmed for television. *Compare* **one-man production.**

**one-off** *n. See* **one-up.**

**1⅛"** *n.* The standard diameter of a junior equipment stand's male pin or matching female receiver.

**1R** *n.* Single Perf; film with perforations along only one edge. Generally appears on a 16mm film can label. *Compare* **2R.**

**one-reeler** *n.* A short film that fits on a single projector reel, especially a short silent film. One-reel sound films are about ten minutes long or less. Since film shot during the Silent Era (c. 1886–1930) tended to run at lower frame rates, a silent one-reeler could be up to 15 minutes long. *Compare* **two-reeler.**

**1.78:1** *mod. See* **16:9.**

**one sheet; ~ poster** *n.* A movie poster; the most common poster size in contemporary use in the U.S. market. The actual size of a U.S. one sheet varies slightly, but is typically 27" wide by 41" tall (68 × 104 cm). *See* **comp.** *Compare* **mini one sheet.**

**Clockwise from lower left, Universal's *Love-Slaves of the Amazons* (1957) half-sheet, one sheet, three sheet, and six sheet posters (Chad Plambeck collection).**

**Actor Calvin Walton in a one-shot from *In/Significant Others* (2008) (photograph by Lee Roberts, © Fourth Ward Productions).**

**one-shot; 1-shot** *n.* A shot composed so that it shows only a single person at a time. Often a medium to close shot. The term is generally used when only one person will be shown in a scene where multiple people are present. *See* **single.** *Compare* **three-shot; two-shot.**

**1.66:1** *mod.* **1.** The most common contemporary European theatrical image aspect ratio; an image that is 1.66 units wide for every 1 unit tall. (Selected over 1.85:1 more for economic than for artistic reasons.) When a 1.66 image is displayed on a standard 4:3 television screen, the image is either letterboxed or pan-and-scanned. When displayed on a widescreen 16:9 television screen, it may be pillar-boxed or simply stretched horizontally to fill the screen. **2.** The native aspect ratio of Super-16 when shot full frame with a spherical lens. *See* **European widescreen.** *Compare* **1.85:1.**

**one thousand eighty** *See* **ten-eighty (1080).**

**one thousand nine hundred twenty; 1920 × 1080** *See* **ten-eighty (1080).**

**one thousand one hundred twenty-five** *See* **eleven-twenty-five (1125).**

**1280 × 720** *See* **720p.**

**one thousand two hundred fifty** *See* **twelve-fifty (1250).**

**1.37:1; 1.37** *mod. See* **Academy aperture.**

**1.33:1; 1.33** *mod.* **1.** The standard television screen aspect ratio; an image that is 1.33 times wider than it is tall. Also expressed as 4:3 or 4 × 3. The widescreen television aspect ratio is 16:9. **2.** *obs.* The standard Silent Era 35mm film aspect ratio c. 1890–1930.

The 1.33:1 aspect ratio originated with the Kinetoscope developed by W.K.L. Dickson for the Edison Company c. 1890. For that device, Dickson selected a 1" by ¾" image area on 1⅜" film. That worked out to a 1.33:1 aspect ratio. (The 1⅜" film was within ⅛₀₀₀ of an inch of 35mm, which then became the standard film gauge.) The introduction of Movietone sound-on-film in 1927 reduced the standard 35mm image width, making it more square until the introduction of 1.37:1 Academy aperture in 1932. (Academy aperture is often called 1.33, but the standard 35mm projection aperture is actually 1.37.)

*Also* **4 × 3; 4:3.**

**one-time-only** *n.* A non-recurring change in a program's broadcast schedule, including cancellation of a single episode. *See* **delayed broadcast; preemption.**

**one-to-one; 1:1** *n.* Generally, a direct track-to-track copy of an audio program. Specifically, a copy of the edited work track copied onto another roll of striped mag film so that sound editors and mixers can have access to the sound material. There are a number of variants including 2:2 (a two-track to two-track copy), 3:3 (a three-track to three-track copy), and so on.

**120-second spot** *n.* **1.** A television commercial with a total running time of 120 seconds (2:00). Not in common use. **2.** A two-minute time slot allocated for commercial messages in a television broadcast schedule. The slot can accommodate one 120-second spot or several shorter commercials. *Compare* **10-second spot; 15-second spot; 20-second spot; 30-second spot; 60-second spot.**

**one-up** *n.* A television special; a single program that is not part of a series. *Also* **one-off.**

**one-way set** *n.* A set constructed so that it can only be filmed from a single direction, such as an interior set with only one wall.

**one-way system** *n.* A cable television system that is broadcast-only — there is no return path from the customer to the headend. In a one-way system, if a customer wants to order a pay-per-view event, a separate communications channel must be used to order the programming (such as placing a phone call). Most contemporary cable TV systems support

two-way communications with their customers. *Compare* **two-way system.**

**one-week window** *n. See* **broadcast week.**

**oner** *n.* An entire scene shot in one continuous take. Technically, an establishing shot could be called a oner, but only if it is presented in the final work as a single shot that is not interrupted with close-ups, cutaways, reaction shots, etc. Oners most often include complex camera moves or in-camera visual effects, such as scene/location transitions. The opening shots of *Touch of Evil* (1958) and *La Nuit Américaine* (*Day for Night,* 1973) are classic examples. Oners are common in the works of Robert Altman and Mike Nichols, as in *The Player* (1992) and *Carnal Knowledge* (1971). A particularly deft example appears in *Notting Hill* (1999), when William Thacker (played by Hugh Grant) walks down Portobello Road and experiences every season of the year; the pregnant woman at the beginning of his walk has given birth and reappears with her new child at the end.

**ones** *n. See* **shooting on ones.**

**ongoing costs** BUSINESS *n.* Expenses that accrue even after a work has reached an actual or contractual breakeven point.

**onion at the end** *phr.* The emotional moment or action near the end of a work that makes the audience cry. [Borrowed from British music hall jargon.]

**onion ballad** *n. See* **tearjerker.**

**onionskin** *n.* A type of thin, strong, translucent paper popular in hand-drawn animation because it allows the animator to stack several sheets of paper and match each new drawing to those it follows. An onionskin type feature is often included in keyframe-based computer animation systems. *Also* **Kodatrace.**

**onkie-bonk** *n. See* **platypus.**

**o.o.** *n.* Once-over; an examination or review: *The project is on hold until the studio finishes giving its budget the o.o.* [Industry trade paper jargon.]

**OOB; OoB** ABBR. *n. See* **out of band.**

**OOB-FDC** ABBR. *n. See* **out-of-band-forward-data-channel.**

**OOB-RDC** ABBR. *n. See* **out-of-band-reverse-data-channel.**

**OOC** ABBR. *mod.* Relating to anime characters who have stepped outside their series persona and are behaving as if they were actors with personalities that differ from the characters they play. [An initialism of *Out Of Character.*] *Compare* **break the fourth wall.**

**opacity** *n.* **1.** The state of being opaque; the quality of an object that renders it impervious to rays of light; a lack of transparency. Often applied to motion picture film or film images and their relative ability to transmit or block light. **2.** The ratio of the amount of light falling upon a surface to the amount of light that passes through the surface.

**opaque** *mod.* Impervious to the rays of light; not transparent.

**opaque leader** *n.* Film leader that does not transmit light; black leader used in A/B cutting and printing.

**opaquer** *n. See* **painter.**

**open** *v.* **1.** To become available in theaters: *Alan's latest film opens next week.* **2.** To make a strong showing at the box office, particularly during the first weekend of release: *A bankable star will open a movie.* If the run continues strong after the opening, then the movie has legs. According to an industry adage, "A film is like a parachute: if it doesn't open, you die." **3.** To turn or face more towards the camera. ➢ *n.* **4.** A show open: the teaser and opening credits sequence in a broadcast television program. *Compare* **close.**

**open and close** *n.* The sequences at the beginning and end of a television program, typical of variety programs. Bookend sketches may be used as an open and close or the host may greet the audience at the start of the program and say goodbye at the end. The latter technique is also common to television news programs. *Also* **top and tail.**

**open bidding** BUSINESS *n.* A bidding process where the competing bidders are aware of the terms being offered by the other bidders and may adjust their bid accordingly; an auction. With open bidding, one can play one bidder against another to drive up the price. In some situations, this can lead to a bidding war. *Also* **auction.** *Compare* **closed bidding.**

**open call** *n.* A casting session where all interested actors are invited to audition, generally by a public notice or an advertisement in the industry trades. *Compare* **cattle call.**

**open-captioned** *n.* A work with permanent captions or subtitles burned into the image. *Compare* **closed-captioned.**

**open-captioning; OC; open captioning** *n.* Subtitles that are burned into the image and are always visible on screen. Often provided to translate spoken dialogue into a different language or provided for the benefit of the deaf or hearing impaired. *Compare* **closed-captioning.**

**open checking** *n.* Theatrical attendance checking where the checker is not anonymous. The exhibitor may actively assist the checker or simply grant the checker access to the exhibition facilities and ticket systems.

**open content** LEGAL *n.* The application of an open source-type concept to other forms of creative content beyond computer software. In many cases, the same copyleft license agreements are used. *Compare* **copyleft; copyright; public domain.**

**open end** *n.* A diffuser or scrim framed on only three sides so it can be used to shape only a portion of the light cast by a lamp.

**A selection of open end flags (courtesy Matthews Studio Equipment, www.msegrip.com).**

**open-end commercial** *n.* A commercial advertisement with space at the end for mention of the local retailers that carry the product.

**open-end program** *n.* A nationally broadcast program that allows space for the insertion of local advertisements.

**Open EPG** *n.* An electronic program guide (EPG) standard developed by the Consumer Electronics Association, principally for the North American market. Open EPG provides a non-proprietary way for home entertainment devices to obtain program and schedule information for terrestrial broadcast, satellite broadcast, cable television systems, and Internet-based content delivery. *Compare* **APG; EPG; IPG; MPG.**

**open-face light** *n.* A lamp without a lens, producing a wider, more diffused beam of light than a lamp with a focusing lens. Open-face lights are focused by adjusting the reflector mounted behind the lamp bulb. *Also* **beam light; open light.**

**open form** ACADEMIC *n.* A type of work that appears spontaneous and informal — even if it is not — thus giving a natural, real-world feel to the work. The work appears to be set in a natural location, presenting action as it unfolds before the camera without an obvious sense that the

staging, acting, camera moves, or editing have been crafted. *Compare* **closed form.**

**open light** *n. See* **open-face light.**

**open mic** *n.* A microphone that is turned on: *Be careful what you say in front of an open mic; you never know who may be listening. Also* **live mic.**

**Open Mobile Alliance; OMA** *n.* An association established in June 2002 to develop and promote standards that help ensure interoperability across mobile telephone devices, service providers, operators, and networks. The OMA has more than 300 member companies representing mobile telephone service providers, hardware suppliers, software developers, and content providers. The OMA Web site is www.openmobilealliance.org.

**open-reel; ~ recorder; ~ tape recorder** *n. See* **reel-to-reel.**

**open seating** *n.* A theatrical exhibition policy where patrons are allowed to select their own seats in the auditorium on a first come, first served basis. *Also* **festival seating.** *Compare* **hard ticket; reserved admission engagement.**

**open shop** BUSINESS *n.* A situation where one need not be a guild or union member to obtain work. Guilds and unions generally oppose open shops. *Compare* **closed shop; right to work.**

**open up** *v.* To use a lower lens *f*-stop; to increase the size of a lens aperture, allowing more light to pass through the lens. This decreases the image clarity and depth of field. The opposite of *stop* or *close down*.

**open up a movie; open a movie up** *v.* To increase the number of locations appearing in a work, particularly the number of outdoor locations. Usually done to reduce the claustrophobic feel of a work that takes place all in one space, or to add a more dynamic visual feel than could be achieved by shooting in a limited number of locations. Not every work benefits from being opened up.

**open video system; OVS** *n.* A cable television service where the system operator is compelled by government regulation to lease channel capacity to unaffiliated programmers at just, reasonable, and non-discriminatory rates. In an OVS, multiple providers pool their content to create the program lineup offered to consumers.

**OpenCable** *n.* The trade name for an initiative led by CableLabs on behalf of its members, seeking to set a common set of requirements for interoperable digital set-top boxes, television receivers, and other advanced digital devices regardless of manufacturer. Among other things, OpenCable–compliant devices are capable of delivering digital video, data, and interactive services to a television set.

**OpenCable Application Platform; OCAP** *n.* The trade name for the software interface specification that completely defines the OpenCable host software interface standard.

**OpenCable device** *n.* An OpenCable–compliant digital set-top converter or cable-ready digital television receiver that allows reception of existing cable television channels and provides the user interface for future, interactive applications.

**OpenCable Unidirectional Receiver; OCUR** *n.* The trade name for a device that uses a CableCARD to get conditional access protected broadcast digital content from a cable television provider, protects the content with a CableLabs approved digital rights management system, and sends the content out over the digital rights interface to a home media server.

**opening credits** *n. See* **front credits.**

**opening day** *n.* The date that a film is first available in the theaters: *With opening day only a week away, Alan is hitting all the talk shows. See* **release date.** *Compare* **street date.**

**opening theme song** *n.* The distinctive music that accompanies the opening credits of a serial work. *See* **theme song.** *Compare* **closing theme song.**

**opening title sequence** *n.* The sequence of images that accompanies the opening credits. *Compare* **closing title sequence; cold open.**

**opening weekend** BUSINESS *n.* **1.** The first weekend following the release of a theatrical film in a particular market. The length of the opening weekend is dependent on the market. For example, in the U.S., an opening weekend typically runs from Friday through Sunday, while in France it runs from Wednesday through Sunday. Neighboring holidays can extend a weekend to include trailing or leading days. For example, in the U.S., Thanksgiving (which occurs on the 4th Thursday of November) adds Thursday to the U.S. weekend. **2.** A strong opening weekend that will lead to a profitable film: *This movie needs an opening weekend if it's going to make money.* (This movie needs to take in a great deal of money during its opening weekend if it is going to make enough to recoup its production and distribution costs and eventually turn a profit.)

**operating cameraman** *n. See* **camera operator.**

**operating cinematographer** *n. See* **camera operator.**

**operational staff** *n. See* **crew; production staff.**

**operations department** *n.* The people responsible for scheduling and logging commercials, promos, etc. at a television station. Typically only found as a separate department at larger stations.

**operator** *n. See* **camera operator.**

**OPM** BUSINESS *phr. See* **other people's money.**

**opportunity cost** *Compare* **customer value.**

**opposite track path; OTP** *n.* A DVD recording scheme employed for particularly long, uninterrupted play programs where the top layer (layer 0) is recorded from the inside of the disc towards the outside and the second layer (layer 1) is recorded from the outside in. This allows the read head to start at the inside of the disk, move to the outside, then reverse direction and move back towards the inside. In the alternative, the read head must travel back to the inside of the disc to start reading the second layer, causing an interruption in the program being played. *Also* **RSDL.** *Compare* **parallel track path.**

**optical** *n.* A special film effect or other film element produced on an optical printer, including wipes, dissolves, superimposed titles, etc. (also called optical effects). The resulting negative is included in the conformed negative by the negative cutter, so opticals are generally produced before negative cutting begins. (Most opticals are now actually produced digitally rather than on film using an optical printer.)

**USAGE:** *Blow-ups*, *reductions*, and similar items are produced on an optical printer, but they are not *optical effects*. The term *opticals* (often presented in the plural) usually refers specifically to an optical effect.

*See* **optical composite; optical effect.**

**optical axis** *n.* An imaginary line that extends from the image focal point in a camera (or other optical device), through the physical center of the lens, and on into the distance. This represents the optical center of the image.

**optical carrier; OC** *n.* A standardized optical fiber line used for digital data transmission. Defined as having a data bandwidth of 51.84 Mbps and available in integer multiples (OC-1 = 51.84 Mbps, OC-2 = 103.68 Mbps, OC-3 = 155.52 Mbps, and so on). *Compare* **synchronous optical network.**

**optical composite** *n.* A composite image produced on an optical printer. *See* **optical.** *Compare* **composite shot; digital composite.**

**optical disc** *n.* A data storage media that uses a laser to read the information recorded on disc-shaped media such as a CD, VCD, or DVD. Most optical discs consist of an aluminum substrate (upon which the digital information is recorded) encased in a clear polycarbonate shell (to protect the surface of the disc from damage). Contemporary optical disc standards are all digital, but the original laserdiscs contained analog recordings.

**optical dissolve** *n. See* **dissolve.**

**optical dupe** *n.* A duplicate negative produced on an optical printer, rather than a contact printer.

**optical effect** *n.* A visual effect traditionally produced on an optical printer, such as a wipe, dissolve, superimposed title, etc. Optical effects can also be produced electronically without using an optical printer, but they are still called optical effects.

**USAGE:** Not all opticals are optical effects; blow-ups and reductions, while produced on an optical printer (and therefore an optical), are not visual effects, and therefore are not optical effects.

*See* **optical; visual effects.**

**optical-effect animation** *n.* An animated effect achieved as a series of optical effects, such as overlapping dissolves.

**optical fiber** *n.* An extremely thin, flexible thread of pure glass or high-quality plastic, able to carry one thousand times the information possible with traditional copper wire using modulated beams of light rather than electromagnetic waves.

**optical flip** *n.* A flip (a transition where the image seems to flip over to reveal a second image on its reverse side) or flop (a right-for-left reversal of an image) produced using an optical printer.

**optical house** *n.* A company that specializes in the production of opticals or optical effects.

**optical layout** *n.* Instructions for an animation camera operator specifying scene durations, the type of transition between each scene (usually a straight cut), and any optical effects within each scene. *Compare* **animation layout.**

**optical print** *n.* A positive film print produced on an optical printer, rather than a contact printer.

When producing an optical print, the source material is generally a negative and the copy is generally produced on reversal stock, resulting in an optical dupe negative. If produced using negative, or print, stock then the result is a positive print (a negative of a negative is a positive). Most contact prints are produced in this fashion, with a negative original resulting in a positive and a positive original resulting in a negative. Optical prints tend to have less clarity and more contrast than an otherwise identical contact print. This is mostly of concern for 16mm and smaller film gauges since this degradation is less perceptible in 35mm and larger gauges.

An optical print can be produced in "A" or "B" image orientations, with the image reading correctly left to right from the emulsion side of the film, or from the base side of the film, respectively. For 35mm, the convention is to produce "A" prints and "B" negatives. There is no such standard for 16mm, so one must specify the desired orientation.

*Compare* **contact print.**

**optical printer** *n.* A device used to produce an optical print, usually reserved for the production of special film effects: blow-ups, reductions, dissolves, wipes, traveling mattes, etc. There are two types of optical printers: step or intermittent (the most common type) and continuous (generally limited to film gauge reductions and blow-ups).

The device is an interlocked projector and camera with the projector facing directly into the camera's lens. The printer is mounted to a very strong table with a heavy base so stray vibrations do not affect the re-photographing process. The same raw film stock may be run through the optical printer's camera more than once as part of the printing process, each time recording a new layer or component of the final image. An optical printer is much more versatile than a contact printer, but an optical print is also more expensive and, due to slight imperfections in the optics of projector and camera, may not be as sharp as a contact print.

*Compare* **contact printer; continuous optical printer; intermittent optical printer.**

**optical printing** *n.* The process of producing an optical print. Essentially, the original material is re-photographed frame by frame using the interlocked projector and camera that constitute an optical printer. Typically used to produce optical effects that are too complex for contact printing. Also used to produce a duplicate that is of a different gauge than the original, as in a blow-up or reduction, or where the film gauge may be the same but with a different image size, as in a blow-down. *Compare* **contact printing; continuous printing; intermittent printing.**

**optical reader** *n. See* **optical sound reader.**

**optical reduction printing** *n.* The process of using an optical printer to produce a copy of a film that has a smaller film gauge than the original — such as producing a 16mm duplicate from a 35mm original. (Now rarely used since video has largely replaced film in the non-theatrical market previously dominated by 16mm reduction prints.)

**optical sound** *n.* The sound-on-film process where analog or digital sound is encoded as an image on motion picture film for playback during projection.

The first commercially viable optical sound system was Fox's analog Movietone, appearing in 1927. The same system is still in use with little change from its original form. The general process for optical sound is that the sound waves are converted into light modulations. Analog sound uses either variable area (changing in width) or variable density (changing in intensity) encoding in a strip on the picture film off to one side between the film frame and the sprocket holes. Digital sound uses a binary encoding, either in place of the analog sound track or in the space between the sprocket holes. When a film print with an optical sound track runs through a projector, the exciter lamp shines through the appropriate optical sound track. The relatively light or dark areas of the optical sound track interrupt the light from the exciter lamp. These variations in light intensity are registered by a photoelectric cell and converted into electricity. This electric signal is amplified and played back through a speaker (sometimes called a sound monitor). Digital sound requires the additional step of converting the signal back to analog form for final playback. At present, optical sound is only used during projection since both analog and digital production sound are recorded on magnetic media.

In the early days of sound, optical equipment was also used for production sound recording. The optical sound would be recorded on a film recorder (essentially, a very precise camera) that was interlocked with the picture film camera. Since the optical sound had to be sent to the lab and processed before it could be heard, a second simultaneous recording would be made on wax disc for immediate playback. Both sound and picture were recorded at the same speed on the same gauge film stock so that during editing the optical sound film could be cut and spliced along with its matching picture. Reliable, high-quality magnetic sound came along in the 1940s and replaced optical sound for production recording by the 1950s. Editing equipment was already configured to edit two identically-sized strips of film running at the same speed (one for sound and one for picture). The magnetic sound was transferred from its original recording media (usually ¼" reel-to-reel tape) to full coat or stripe magnetic film stock at the same gauge and speed as the picture film. This allowed editors to cut magnetic sound film using essentially the same equipment and techniques as had previously been employed for editing optical sound. The only major equipment change was to replace the optical sound reader with a magnetic one.

*Compare* **optical sound track.**

**optical sound head** *n.* The device within a film projector consisting of an exciter lamp and an optical sound reader that converts the pattern recorded on an optical sound track into a varying electrical signal that can be reproduced as audible sound.

**optical sound reader** *n.* The device within a film projector that converts the varying levels of light produced by shining the exciter lamp through the optical sound track into varying levels of electricity that can then be used to produce sound. Part of the sound head. *Also* **optical reader.**

**optical sound track** *n.* **1.** Sound encoded as a photographic image on a strip of film, usually along one edge of a release print. When run through a projector or telecine, the exciter lamp shines through the optical sound track and onto the optical sound reader. The resulting variations in light intensity are then converted into electricity and then into sound. Originally used for analog sound, it has more recently been used for digital sound. 35mm and larger film gauges support multi-track audio, but 16mm optical sound film only supports only a single mono track. **2.** The particular film element that contains only the optical sound track and is used in the production of release prints.

After the final sound mix, a full-length optical sound track is recorded to high-contrast film stock. When this film is processed, it results in a negative that contains only the sound track in its proper position for a release print (for a traditional analog sound track, this is off to the left between where the film frame will end and the sprocket holes begin). The optical track negative is a separate element from the conformed picture negative. The two are joined by contact printing both elements onto the same piece of film with the proper offset for later playback (this offset synchronization is maintained using printer's sync marks). Depending on the type of film stock that was loaded in the printer, this is either a positive print (prints struck directly from the negative are usually reserved for special uses, such as the world premier), a dupe negative, or an interpositive. The latter two are then used to produce multiple composite prints for theatrical release.

*Also* **Academy centerline; optical track.**

**optical step printer** *n. See* **intermittent optical printer.**

**optical stereo** *n.* Stereo sound recorded as an optical soundtrack.

**optical track** *n. See* **optical sound track.**

**optical transfer** *n.* The process of converting magnetic sound into optical sound that is then recorded on high-contrast film stock as a negative image. The sound negative is then combined with the picture negative to produce a composite, or married, print. *See* **transfer.**

**optical vignetting** *n.* An image artifact caused by the fact that the lens barrel (the cylindrical container that holds the various elements that make up the lens) blocks a portion of the peripheral light entering the lens along its edges. This results in a physical darkening of the edges of the image. This may not be visible in the recorded image (or may only appear near the extreme right and left edges) because the rectangular image aperture mask cuts off the edges of the circular optical image. It can be eliminated by using a large enough lens so that the image aperture mask cuts off all of the optical vignetting or by using a smaller lens aperture (increasing the *f*-stop) so that less of the lens periphery is actually used. *Also* **vignetting.** *Compare* **relative light distribution.**

**optical zoom** *n.* **1.** A digital video in-camera zoom created by adjusting the focal length on a varifocal (zoom) lens as opposed to a digital zoom created electronically by interpolating the pixels necessary for an enlarged image. **2.** A visual zoom effect created during post-production using an optical printer. Optical zooms do not exhibit the depth of field and spatial separation artifacts associated with an in-camera zoom, but there is a danger of image degradation if the image is enlarged too far from its original size. *Compare* **digital zoom.**

**optically print** *v.* To produce using an optical printer: *We'll have more control if we optically print the dissolve. Compare* **contact print.**

**optics** *n.* **1.** The branch of the physical sciences dealing with the nature and properties of light, the laws of its modification by opaque and transparent bodies, and the phenomena of vision. **2.** Those portions of a camera, printer, or projector through which light passes; the collective components that comprise a lens.

**optimize** *v.* To adjust hardware or software playback settings to ensure proper reproduction of a particular video or audio recording.

**option; ~ agreement; ~ contract** LEGAL *n.* An agreement granting the right to perform some action (usually to buy or sell property or to use it in some fashion) for a stated price within a stated period of time; an agreement where a fee is paid to secure the exclusive right to purchase or exploit a work (a literary work that can be adapted into an audiovisual work, a television pilot that can be turned into a series, etc.) during a defined time period.

During the period of the option the buyer does not own the property and cannot exploit it commercially. To do so, the buyer must exercise the option and purchase the appropriate exploitation rights to the work. If the purchase option has not been exercised by the time the option contract runs out (the agreed time period has run its course), then the optioned rights are forfeit and another buyer may option or purchase the property. The owner has no further obligation to the prior option holder.

Many option contracts include a renewal provision under which the buyer may extend the term of the option by making an additional payment. Depending on the contract, option payments may or may not count towards the eventual cost of exercising the right to acquire the work.

At one time, studios purchased works outright, owning all rights in perpetuity, but it is now more common for a producer to purchase the rights to a work for some period of time, after which they revert to the original rights holder. The new work, such as a movie made from a book, remains the property of the producer. It does not transfer to the original work's owner if the rights to the underlying work revert or are later re-sold.

**option period** BUSINESS *n.* The defined time during which one can exercise an option. *Also* **option time.**

**option/purchase agreement** LEGAL *n.* A contractual arrangement where a producer controls the right to purchase a written work during a specified period for a pre-negotiated amount. The option period often ranges from 6 months to 3 years, but is usually 12 to 18 months with an extension provision for a similar period.

An option/purchase agreement allows the producer time to finance and package a project based on the optioned work. If the purchase option has not been exercised by the conclusion of the option period, the producer may pay a negotiated renewal fee to retain the right to purchase the work at some future date, possibly subject to the author's approval. If there is no renewal agreement, then the author is free to market the work elsewhere.

There is no set standard, but option fees tend to be 10 percent of the negotiated purchase price per year. (For independent productions, the screenplay often represents 1–3 percent of the total anticipated budget.) Generally, the money paid for the initial option period is deducted from the negotiated purchase price, but extension payments are not. For example, if the negotiated purchase price is $100,000, then the first year's option may cost $10,000. When the option is exercised, the producer will owe an additional $90,000. If the option is extended twice at $10,000 each time, the producer will have paid $30,000 for the option. Exercising the option to purchase the work will still cost $90,000.

Because of the legal complications behind an option/purchase agreement, the parties involved often write a shorter option/purchase memo. This is a brief written agreement stating that the negotiation of details normally found in an option/purchase agreement, such as specific contract clauses, will be postponed by the producer and screenwriter until a future date, usually the moment when the producer is able to package and finance the potential film.

*Compare* **exclusive representation agreement; exclusivity.**

**option time** *n. See* **network option time; option period.**

**ORACLE** ABBR. *n. obs.* The trade name for a U.K. teletext service launched by Britain's Independent Television Authority (ITA) in 1974 for use on ITV, the broadcast network operated by the ITA. In 1993, the ITV teletext service franchise was granted to Teletext U.K. Limited. [An initialism of *Optional Reception of Announcements by Coded Line Electronics*.] *Compare* **Ceefax; videotext.**

**orange** *n.* **1.** One of the seven major colors into which the rays of pure white light divide themselves when refracted through a prism; a hue resembling the color of the meat of a cantaloupe or the rind and pulp of an orange. The seven colors of the visible spectrum are red, orange, yellow, green, blue, indigo, and violet (in order of decreasing wavelength). **2.** The color cast of daylight-balanced film when exposed using unfiltered tungsten light.

**Orange British Academy Film Awards** *n. See* **BAFTA Awards.**

**orange stick** *n.* A hardwood or plastic stick with one pointed end and one rounded end, manufactured for nail cuticle care but also used to clean debris from the camera's gate. [After the orangewood from which it is traditionally produced.]

**orchestration** *n.* The arrangement of music for an orchestra; orchestral treatment of a composition.

**orchestrator** *n.* One who arranges music so that it can be played by an orchestra. In some cases, the original composer produces the orchestration. *See* **arranger.**

**ordinary key** *n.* A distribution market that is neither particularly large (major key) or small (sub-key). *Also* **normal key; secondary city.** *Compare* **key; key city; major key; sub-key.**

**org** *n.* An organization, especially an association. [Industry trade paper jargon.]

**organ; pipe ~** *n.* A wind instrument containing numerous pipes of various dimensions and kinds played using compressed air and controlled by keyboards similar to those of a piano, often with additional foot keys or pedals. Commonly installed in larger theaters to provide musical accompaniment to silent films. Many pipe organs were retained during the early Sound Era (c. 1930) to provide entertainment before and between features, such as audience sing-alongs. Now found only rarely in motion picture theaters. *See* **Wurlitzer.**

**organ improvisation** *n. See* **piano improvisation.**

**organic** *mod.* Fits in naturally or seamlessly with its environment: *Product placement is least intrusive when it is organic to the work in which it appears.*

**organizationally unique identifier; OUID** *n.* A digital identifier that is created by, and only has meaning within the context of, a particular organization. By their nature, OUIDs can take any form and can repeat identifiers created by other parties. They are only unique within the context of the organization that created them. This limits their utility in general commerce. *Compare* **globally unique identifier; program identifier.**

**orientation shot** *n.* An establishing shot that introduces the audience to the location, situation, and relationships that will play out during the scene or sequence to follow.

**original** *n.* **1.** Film (negative or reversal stock) or video shot by a camera. In film, the negative is most often the camera-original, but if one shoots reversal stock (producing a positive camera-original), or if a work includes opticals, then it may be necessary to distinguish the original material from other, similar items.

In analog video, each copy is one generation removed from its master. The camera-original is first generation. Subsequent copies are generally degraded in some way. Digital video does not suffer a generational quality loss unless it is compressed using a lossy codec (as is most digital video). Exact copies can be made with no generational loss, but edited copies may incorporate re-compression artifacts that degrade the overall quality. **2.** A screenplay that is not based on previously published material.

**original airing; original** *n. See* **first play.**

**original animation video** *n. Also* **OAV.**

**original answer print** *n. See* **answer print.**

**original aspect ratio; OAR** *n.* The aspect ratio for which a work was originally composed. Generally used to distinguish this from a modified aspect ratio used when the work is cropped to fit a different screen shape, such as when a theatrical work (originally in a 1.85:1 or wider aspect ratio) is presented on television cropped to a 1.33 (standard television) or 1.67 (widescreen television) aspect ratio. *Compare* **modified aspect ratio.**

**original camera negative; original color negative; OCN** *n. See* **camera-original; EK neg.**

**original film; original negative; original picture negative** *n. See* **camera-original.**

**original master** *n.* The first generation of an analog recording, including film, video, or audio. *Compare* **camera-original; video master.**

**original picture negative** *n. See* **camera-original.**

**original programming** *n.* **1.** Television shows produced by a local station, either an independent station or a network affiliate. Producing original programming is generally less expensive than buying syndicated programming, though it usually has lower production values and may not enjoy the same ratings. **2.** Material produced expressly for television broadcast when aired during its first run.

**original score** *n.* Background music written expressly for a particular work; the fourth (and final) type of music developed to accompany motion pictures during the Silent Era (c. 1886–1930). The earliest known original score was composed by Camille Saint-Saëns for the film *L'assassinat du Duc de Guise* (*The Assassination of the Duke of Guise*, 1908). *Compare* **piano improvisation; prearranged score; published musical extract.**

**original screenplay** *n.* A screenplay written specifically as an audiovisual work, based on new material rather than being adapted from previously published material (a book, a play, an earlier audiovisual work, etc.). *Compare* **adapted screenplay.**

**original sound negative** *n.* A film negative with an image of a work's optical sound track recorded directly by a film-based optical sound recorder. The original sound negative is combined with (married to) the conformed image negative to produce a composite print — often a color-timed interpositive or internegative from which release prints can be made. *See* **sound negative.**

**original soundtrack album** *n.* A musical album containing songs and other music used in a motion picture. Some soundtrack albums include music that was "inspired by" a motion picture but that does not actually appear in it. *See* **OST.** *Compare* **score album.**

**original version** *n.* **1.** The first version of a work released to the public; the version of a work first released in its home market. With day and date releases of multiple versions, each slightly modified to meet the requirements of the local market, it can be difficult to identify a single original version. With multi-national co-productions, it can be difficult

to identify a single home market. **2.** The version of a work upon which an adaptation is based.

**original video animation** *n. See* **OVA.**

**Orion Pictures Corporation** *n.* **1.** A U.S.–based motion picture and television production and distribution company originally founded as Filmways, Inc. in 1968. In 1982, the Orion Pictures Company management team left that company for Filmways. When the original Orion was absorbed into Warner Bros., Filmways changed its name to Orion Pictures Corporation. The new Orion's primary assets consisted of the film libraries of the former Filmways and American International Pictures, Inc., which had been acquired by Filmways in 1979. Orion produced some television products, but focused mostly on theatrical works including *Amadeus* (1984), *Platoon* (1986), the RoboCop series, and a number of Woody Allen films. By the 1990s, the company was heavily in debt. Even the financial and critical success of *Dances with Wolves* (1990) and *Silence of the Lambs* (1991) could not save the company and it filed for bankruptcy in December 1991. It emerged from bankruptcy in 1992 but did not resume active film production until 1995. Shortly after, Orion merged with Metromedia International Group, Inc., which also acquired the Motion Picture Corporation of America and The Samuel Goldwyn Company, later renamed Goldwyn Entertainment Company. Orion's financial prospects did not improve, and it released its last film, *8 Heads in a Duffle Bag*, in 1997. Orion was subsequently acquired by MGM in 1998. **2.** *obs.* A U.S.–based motion picture production company founded in 1978 as Orion Pictures Company by five former United Artists executives with financial backing and distribution through Warner Bros. Over the years, Orion produced numerous films including *10* (1979), *Caddyshack* (1980), and *Arthur* (1981). In 1982, the four surviving founders (one having died in the interval) left Orion for Filmways while Orion was absorbed into Warner Bros. as Orion-Warner Enterprises, Inc.

**Orthicon tube** *n. obs.* A common video camera tube originally introduced in 1939. It superseded the Iconoscope camera tube developed in 1923 by Vladimir K. Zworykin. The Orthicon tube was itself replaced by the Image Orthicon, introduced in 1954.

**ortho; ~ film** *n. See* **orthochromatic; orthochromatic film.**

**orthochromatic; ortho** *mod. obs.* Relating to a photographic film emulsion that is sensitive to shades of blue and green light, but not particularly sensitive to shades of red and yellow light (which record on film as black). Most often applied in reference to black-and-white film. [A blend of the Greek *ortho-* (meaning correct) and *khromatikos* (from *khroma* and *khromat-*, meaning color).] *Compare* **monochromatic; panchromatic.**

**orthochromatic film; ortho** *n. obs.* Photographic film with an orthochromatic emulsion, especially black-and-white film.

Orthochromatic black-and-white film stocks came into common use c. 1873 and remained the dominant type until well into the 1920s. Since orthochromatic film was not sensitive to red, it did not reproduce flesh tones very well (requiring heavy makeup on Caucasian actors to eliminate the red tones from their skin). Its insensitivity to yellow caused blonde hair to appear dark. At the same time, blue photographed as white, so clouds did not show up clearly in the sky. To its credit, ortho film is relatively fast, allowing shooting in low-light situations or the use of high *f*-stops (small apertures) to achieve deep focus where foreground and background elements are all in focus.

**orthogonal frequency division multiplexing; OFDM** *n.* The method dividing a digital broadcast signal among thousands of small carrier frequencies to fit it into a terrestrial broadcast spectrum that is already filled with analog channels.

**OS** ABBR. *mod.* Describing a sound that appears to originate from a source that is not seen on screen at the time, but that is still part of the scene; a diegetic sound (such as the voice of an actor or the ring of an alarm clock established as being in the scene, but not presently on camera) rather than non-diegetic sounds (such as narration, the background musical score, etc.). [An initialism of *Off-Screen*.] *Compare* **OC; script abbreviation; VO.**

**Oscar** *n.* **1.** The trade name for the statuette given to commemorate an Academy Award. See www.oscars.com.

**An Oscar statuette (definition 1) (© A.M.P.A.S., www.oscars.org).**

The statuette is a 13½"-tall, 8½-pound, 24-karat gold-plated knight holding a sword while standing on a reel of film. The film reel has five spokes, one for each of original five branches of the Academy: actors, directors, producers, technicians, and writers. The statuette was designed by MGM art director Cedric Gibbons and sculpted by George Stanley in 1929.

Originally, the statuette was solid bronze and plated in gold. During World War II when metal was scarce, the award was made of painted plaster. After the war, all of the plaster Oscars were replaced with metal ones. Now, the core of the statuette is made of britannium, an alloy of tin, copper, and antimony that is similar to pewter. It is plated in copper and nickel silver prior to its final gold plating.

The only visible change to Oscar over the years came in 1945 when the Belgian black marble base (originally designed by Cedric Gibbons' assistant, Frederic Hope) was replaced with a taller metal base. Since 1982, the awards have been manufactured by R. S. Owens and Company, of Chicago, Illinois.

**2. Oscars:** The ceremony during which Academy Awards are presented. See www.oscars.com. [First used in print in 1933 by Hollywood columnist Sidney Skolsky in association with Katharine Hepburn's first Best Actress award that same year. The origin of the name is unclear. Some attribute the name to Academy librarian Margaret Herrick who believed the statuette resembled her uncle Oscar. The Academy did not officially adopt the name until 1939.] *See* **Academy Award.** *Compare* **Winner's Agreement.**

**Oscar Micheaux Corporation** *n. obs.* The Black-owned U.S. motion picture company founded in 1918 by filmmaker Oscar Micheaux, who maintained its success well into the 1940s. It produced and distributed films, such as *The Homesteaders* (1919), *Birthright* (1924), and *Body and Soul* (1925), that featured Black actors and presented issues and themes that were important to its primary Black audience. *Compare* **Lincoln Motion Picture Company.**

**Oscar Micheaux's *Murder in Harlem* (1935), *Underworld* (1937), and *Lying Lips* (1939) (courtesy DiscoverBlackHeritage.com).**

**oscillating mirror** *n. See* **rotating mirror.**

**oscilloscope** *n.* An electronic test instrument that produces images that relate to changes in the monitored electrical signal, generally

oscillations in voltage or current. Waveform monitors and vectorscopes are two common types of oscilloscopes. *Compare* **vectorscope; waveform monitor.**

**OSD** ABBR. *n.* A system where information such as graphs and important warnings overwrite a visual display. [An initialism of *On-Screen Display*.] *Also* **on-screen display.**

**OT** ABBR. *n.* The time worked in excess of a standard shift and for which an employee is due premium pay, often 1.5 times the base rate of pay or higher. [An initialism of *Over Time*.]

**OTF** ABBR. *n.* Light metering inside the camera body, taken at the film plane. [An initialism of *Off The Film*.]

**other people's money; OPM** BUSINESS *phr.* Project funding obtained from third party sources not directly involved in the creation of the project; loans, equity investments, grants, etc. that do not come from the project principals (director, producers, actors, etc.). By putting other people's money at risk, one's own financial future is not completely dependent on the project's success or failure. Given the highly speculative nature of producing an audiovisual work, most people are willing to accept the inconvenience of working with outside financiers who may make the occasional unreasonable demand.

**OTP** ABBR. *n. See* **opposite track path.**

**OTS** ABBR. *n. See* **over-the-shoulder.** *Compare* **script abbreviation.**

**OTT; o.t.t.** ABBR. *mod.* Excessive and out of place; exaggerated; beyond belief: *Alan's acting was OTT as per usual.* [An initialism of *Over The Top*. Used as industry trade paper jargon.]

**OUI** ABBR. *n.* [An initialism of *Organizationally Unique Identifier*.] *Also* **OUID.** *Compare* **GUI.**

**OUID** ABBR. *n. See* **organizationally unique identifier.**

**out** *n. See* **outtake.**

**out cue** *n.* The line delivered by an on-air talent indicating that there is about to be a commercial break. *Compare* **continuity announcer; go to commercial; throw to commercial.**

**out of band; OOB; ~ channel** *n.* The combination of the forward and reverse out-of-band communications channels in a cable television system. The OOB channel is not part of the television programming provided by the cable system and instead provides an IP–based communication channel between the cable system and a digital set-top box.

**out-of-band-forward-data-channel; OOB-FDC** *n.* The portion of the cable television RF range that is used to deliver system or service information to a home receiver. Its frequency range is generally 70 to 130 MHz.

**out-of-band-reverse-data-channel; OOB-RDC** *n.* The portion of the cable television RF range that is used to deliver data from the home receiver to the cable headend. Its frequency range is generally 5 to 40 MHz.

**out-of-camera-film** *n. See* **direct animation.**

**out of character** *n.* Acting in a way that is not in keeping with established behavior or personality.

**out of continuity** *mod.* Out of script order.

This method of shooting is usually more time and cost effective than shooting the scenes in the same order that they appear in the script. For instance, one could shoot all scenes that take place at a particular location before moving on to the next location, even if the scenes are from different parts of the script. A noted exception to this is *American Graffiti* (1973); George Lucas intentionally shot the picture in continuity (script order). The entire film takes place over the course of one night. As the night wore on in the movie, the shots came from later in the shoot. The exhaustion that naturally set in from working so many long hours, mostly at night, added an extra element of reality to the performances as the film progressed.

Two other exceptions are *Timecode* (2000) and *Russian Ark* (2002). These films completed the rope trick (named for Alfred Hitchcock's 1948 film *Rope*) by shooting an entire feature film using one long, continuous take (or, in the case of *Timecode*, four simultaneous takes each shot with a different camera and projected in a 4-way split screen.) Naturally, achieving this effect necessitated shooting these films in continuity. Hitchcock's original rope trick was actually several shots edited together to give the appearance of a single, continuous shot, since no camera magazine can hold enough film to shoot an entire feature. *Timecode* and *Russian Ark* achieved the effect by shooting on video and finishing on film.

Works filmed before a live audience are generally shot in continuity order for the sake of the studio audience.

*Compare* **strict continuity.**

**out of frame** *phr. See* **off-camera; off-screen.**

**out-of-home** *mod.* Seen, heard, read, used, etc. while not at home. *Compare* **in-home.**

**out-of-phase** *n. Also* **antiphase.** *See* **phase reversal.**

**out of sync** *phr.* When sound and picture were supposed to match one another, but do not. *Compare* **in sync.**

**out of view** *phr.* To begin a shot focused on a subject, then move the camera so that the subject is no longer in the camera's view. *Compare* **into view.**

**out-take; out** *n. See* **outtake.**

**outboard reels** *n.* Large film reels that are not attached to, and operate independently of, the projector. The large horizontal platters used to hold an entire feature film (up to 12,000') in contemporary theaters are examples of outboard reels.

**outdated stock; outdated film stock** *n.* Unexposed film stock that is past its prime. Raw film, like milk, is perishable. Also like milk, it will stay fresh longer if it is refrigerated (about two to three years, depending on the film stock). When film "spoils," the dyes change color and the grain becomes more pronounced. This results in a fogged, muddy, and desaturated image. The faster the film, the shorter its shelf life. Also, color film ages faster than black-and-white. Proceeding with the milk analogy, milk that is past its prime may still be drinkable, and film that is outdated may still be usable. Generally, outdated film stock is sold at a significantly reduced price, sometimes even given away for free. There is only one way to tell if film has deteriorated too far: select a sample from the roll, expose it, process it, and examine the result. However, even this is not an absolute guarantee that using the outdated film will yield acceptable results.

**outer image** *n.* How one is seen by others; that portion of an actor's performance that can be seen by an audience. The inner image, while invisible to the audience, can have a significant impact on the outer image, and therefore the performance. *Compare* **inner image.**

**outgassing** *n.* The tendency of materials such acetate and nitrate film bases to give off vapors as they decay. Some of these vapors may be corrosive or toxic. *Also* **off-gassing.**

**outgoing scene; outgoing shot** *n.* **1.** The first, or "A," scene or shot in a wipe, dissolve, or fade out/fade in; the scene or shot that is departing, rather than the one that is arriving, in a transition effect. **2.** The scene or shot that is now on screen but that will depart with the next cut. *Compare* **incoming scene.**

**outline; story ~** *n.* The blueprint for a script; a synopsis of a proposed work that provides a sketch of the events and characters in the story, typically in 5,000 words or less. An outline may be produced as a detailed synopsis and may be followed by an expanded treatment or a full screenplay.

**outline aliasing** *n.* The visual jaggies that occur when diagonal or curved lines have visible stair-step increments rather than smooth edges. *Also* **jaggies; stair step effect.** *See* **aliasing.** *Compare* **audio aliasing; color aliasing; motion aliasing; raster aliasing.**

**output; out** *n.* **1.** The point where something leaves a system, such as the cable connection point where a signal (analog or digital content) exits an electronic device. The output of one device is often connected to the input of another. **2.** The outgoing signal, data, or other material leaving a device. *Compare* **input.**

**output deal; output arrangement** BUSINESS *n.* **1.** A distributor's agreement with a producer where the distributor agrees to purchase the distribution rights to a package of works (often the producer's entire output over the duration of the agreement) from the producer under predefined terms that may include adjustments for past performance or current production costs. **2.** A similar arrangement between a producer or distributor and a premium cable movie channel for the pay TV broadcast rights to a package of works. *Compare* **housekeeping deal; overall deal.**

**output level** *n.* The signal voltage or power present at the output of a device. *See* **nominal level.**

**outreach campaign** *n. See* **grass roots campaign.**

**outright sale** BUSINESS *n.* **1.** A flat fee license agreement, rather than a full transfer of ownership rights; a distribution agreement for a particular work, territory, distribution channel, and period of time where the license fee is established up front and is not dependent on how the work performs in the commercial market (the distributor is not entitled to a share of the proceeds).

Outright, or flat, sales complicate the calculation of worldwide performance statistics since the sub-distributors or exhibitors who licensed the work are not normally obligated to report the work's financial performance back to the original distributor or rights owner.

**2.** An acquisition of rights that is not preceded by an option period or contingent upon further development of the property in question.

During the Studio Era (1927–1954), producers usually acquired works outright — often purchasing all rights to the underlying work in perpetuity — while it is now more common to purchase an option to a work while it is developed further, talent is attached, the property is shopped around to studios or distributors, etc. The rare exception is the high-profile outright sale of a highly sought-after property, in some cases following a bidding war or as a way of avoiding a potential bidding war.

**outro** *n.* The closing or end credits theme music, especially for a television program. [Coined in imitation of *intro* (clipped from *introduction*).] *Compare* **intro.**

**outs** *n.* Material that has been removed from a work during editing, ranging from a few frames to entire sequences. *See* **outtake.** *Compare* **trims.**

**outside participation** *n.* Payments due to third party profit participants according to the terms of an acquisition or distribution contract.

**outside production company** *n. See* **independent producer.**

**outside prop person** *n.* On a television production crew, one who acquires props (purchase or rental) from third party sources rather than the company's own props department. *Compare* **inside prop person.**

**outside story** *n.* The principal, goal-driven story in a work with a conventional two-story structure; the A story. The secondary story often has an emotional focus, such as a love interest. Many works, including action, thriller, and horror films, only have an outside story. If a work does have more than one story, then each will have its own plot points. *Also* **action story.** *See* **spine; subplot.** *Compare* **heart; inside story; main plot.**

**outside the pot** BUSINESS *phr.* Revenue that is not included in the distributor's gross when calculating gross or net profit participations.

**outstandings** BUSINESS *n.* The amount an exhibitor owes a distributor (or vice versa). Outstandings generally involve film rental payments and co-op advertising expenses.

If one or the other party has offset rights, then the outstandings from one work can be deducted from the money owed for another work. Otherwise, the outstandings from each work must be resolved individually, which can significantly delay payments to profit participants and impact a work's breakeven point (since the distributor may be charging the producer interest on as yet un-recovered amounts).

*Compare* **overage.**

**outtake; out-take; out** *n.* **1.** Footage from the workprint that does not appear in the final edited version of a work. Short outtakes, anywhere from a single frame to about a foot, are generally called trims. **2.** An unplanned humorous moment captured on film. These are often flubbed lines, misbehaving props, unpredictable animals, etc. Such outtakes do not appear in the edited work, though they are often shown during end credits sequences, as part of a DVD's bonus features, or on televised compilation shows along with outtakes from many different programs. *Compare* **blooper reel.**

**OVA** ABBR. *n.* An animated program that is released directly on video rather than first appearing on television or in a theater. Often experimental works. Generally of better quality than animation produced for television but not as high quality as animation produced for theatrical release. Most often applied to anime. [An initialism of *Original Video Animation*.] *Also* **OAV.**

**over; dirty ~** *n. See* **dirty single.**

**over-budget** BUSINESS *mod.* When expenses exceed the amount previously budgeted. This could apply to a single category of expense (advertising, costumes, raw film stock, etc.), but more often applies to aggregate expenses, such as the total production cost.

**over-budget penalty** BUSINESS *n.* A clause common to project financing contracts that provides for financial disincentive (upfront fines, loss of future participations, etc.) if expenses exceed the agreed upon budget by an amount greater than the penalty-free cushion (often a certain percent of the original budget).

**over-crank** *v. See* **overcrank.**

**over-cranked** *mod.* A slow motion shot, either produced in the camera by overcranking or through a post-production process (optical or digital).

**over dub; overdub** *v.* **1.** To replace unwanted dialogue with a new line. Commonly used to remove profanity from theatrical works broadcast on television. The alternatives are to leave a moment of silence in place of the offending words or to cover up the words with an electronic tone, or bleep. **2.** To add additional material or tracks to a multitrack recording. *See* **track.**

**over music** *phr.* A script notation indicating that the action or dialogue takes place while music plays in the background.

**over scale** BUSINESS *n.* Pay that is greater than the minimum amount specified in a guild or union contract. *Compare* **[1]scale.**

**over-score** *v.* To use so much music in an audiovisual work that it loses its impact on the audience — the audience is simply numbed by it all. *See* **wall-to-wall music.**

**over shoulder** *mod. See* **over-the-shoulder.**

**over-the-air** *mod.* A traditional radio signal sent from a terrestrial (ground-based) transmitter to one or more receivers (televisions or radios).

**over-the-line** *mod. See* **above-the-line.**

**over-the-shoulder; over the shoulder; ~ shot** *mod.* **1.** A shot composed so that the camera is behind an actor and shows a portion of that actor in the foreground on one side of the frame.

Typically, this type of shot shows just the side of the head and one shoulder of the foreground actor, but the exact composition can vary. By shooting over a character's shoulder, the camera can show the character in the foreground and what the character is looking at in the middle- and background of the same frame. This shot is most often used to film dialogue between two characters by alternating OTS shots between the two actors. In this way, the camera can see the face of one actor while also seeing the back of the other actor in the same frame. This gives added context to the shot and allows for more interaction between the two actors. It is also slightly more difficult to film and edit since the actions and positions of both actors must match in the reverse angle (if it is used). Dialogue scenes can also be shot as alternating one-shots instead of OTS shots. This alternative technique is generally less expensive, faster to shoot, and easier to edit.

➢ *n.* **2. OTS; OSS:** A script notation indicating a change to an over-the-shoulder shot. *Compare* **clean single; POV.**

**over the transom** *phr.* The collective means by which unsolicited materials arrive: *Several hundred unsolicited scripts come in over the transom each week.*

**over-39 light** *n.* Soft, diffuse light that does not cast strong shadows and tends to hide surface imperfections. [After the belief that this type of lighting is more flattering for older actors (presumably those over 39).]

**overage** BUSINESS *n.* **1.** An amount owed after one has recovered any advances or guarantees previously paid. Essentially, the amount owed over and above any pre-payments.

Under an exhibition contract, this is the excess amount owed by an exhibitor to a distributor. The house nut (exhibitor overhead) and allowed expenses (such as co-op advertising) are deducted first then the remaining box office is divided according to the agreed upon percentage split (subject to any percentage floor stipulated in the contract). This is the amount owed the distributor. If the exhibitor has previously paid an advance or guarantee to the distributor, this is recouped from the distributor's share. Any money then owed to the distributor is an overage.

A similar process applies to sub-distribution and foreign sales agreements where the sub-distributor first applies the money owed to the primary distributor or foreign sales agent to any advances or guarantees that the sub-distributor previously paid. Once those have been recouped, then any further amount owed is an overage. Foreign distribution deals for independent films rarely pay overages. For the most part, a foreign sales agent's (and therefore an independent producer's) income from a foreign distribution deal is limited to the advances and guarantees.

**2.** Payment for work performed beyond what was stipulated in the original contract. **3.** Over-budget expenses; film production costs in excess of the original budget. *Compare* **outstandings; over-budget.**

**overall deal; overall development deal** BUSINESS *n.* **1.** An output deal where a distributor pays the operational overhead and project development expenses of an independent producer in return for the right of first refusal for all of the producer's works. **2.** A television development agreement between a network and an independent producer calling for the development of some number of new TV series during a specified period of time. *Compare* **output deal.**

**overall gamma** *n.* **1.** The proportional change in gamma as an image moves through a system. If there is an overall gamma of 1.0, then the contrast ratio between any two areas in the original image is the same in the output image. If the overall gamma is greater than 1.0, then there has been an increase in image contrast. If the overall gamma is less than 1.0, then there has been a decrease in image contrast.

One would normally expect that an overall gamma of 1.0 is desirable in all situations. However, human vision is such that contrast levels appear to be reduced when one views a bright object against a dark background (such as a movie screen in a dark theater). Therefore, theatrical gammas tend to be above 1.0 (in general, they are about 1.5 relative to the original scene that was photographed). Television tends to be viewed in brighter surroundings than those found in a theater, but the images are still relatively bright when compared to their immediate surroundings, so they tend to have an overall gamma of about 1.25.

**2.** The ability to differentiate between close shades of color or levels of brightness in a finished image, taking into account the collective gamma of the various systems and media used in image production.

For example, the image on a typical theatrical motion picture release print has passed through several stages on its way from the camera to the screen. The gamma of the final image is not determined solely by the gamma of the release print stock, since the gamma of each of the prior image stocks used in the production of the release print have had an impact on the overall gamma of the final image.

**overall luminance range** *n.* The variation in illumination (brightness range) from the brightest to the darkest area visible within the frame. *See* **brightness range.** *Compare* **subject luminance range.**

**overall term deal** BUSINESS *n. See* **overall deal.**

**overbuild** *v.* To construct a new cable television system in an area that is already served by another cable system. This is rare given the high cost of construction and the municipal franchise agreements that often grant exclusive rights to service a given area.

**overbuilder** *n.* A company that overbuilds an incumbent cable television system operator and offers customers a competitive alternative.

**overcorrect** *v.* To use a filter to exaggerate the effects of a particular color; going beyond simple color-balance to achieve a color-imbalance or overall color cast.

**overcrank; over-crank** *v.* To run a camera faster than the intended display speed. The resulting shot will take more time to play back than it took to shoot, thereby creating the appearance of slow motion.

Overcranking is more difficult to achieve in video. The effect of overcranking can be simulated electronically by interpolating new frames in-between existing frames. Sony pioneered a technique for creating half-speed video slow motion by creating full progressive scan video frames from individual interlaced video fields, thereby doubling the effective frame rate. Panasonic has developed a digital video system capable of both under- and over-cranking known as the VariCam.

[After to hand cranked cameras used during the early Silent Era.] *See* **fast speed.** *Compare* **undercrank.**

**overdevelop** *v.* To give more development time during film processing than required given the emulsion type, developer temperature, and solution concentration; to lengthen the development time, increase the developer temperature, or concentrate the development chemical solution during film processing.

The image on overdeveloped film is denser (thicker) than it normally would be. An overdeveloped negative will produce a light print, and therefore a lighter than normal image on screen. An overdeveloped print will transmit less light than normal, and therefore result in a darker than normal image on screen.

***Left:*** **Underexposed and underdeveloped.** ***Middle:*** **Underexposed and normally developed.** ***Right:*** **Underexposed and overdeveloped.**

***Left:*** **Normally exposed and underdeveloped.** ***Middle:*** **Normally exposed and normally developed.** ***Right:*** **Normally exposed and overdeveloped.**

***Left:*** **Overexposed and underdeveloped.** ***Middle:*** **Overexposed and normally developed.** ***Right:*** **Overexposed and overdeveloped (photographs by Shahla Omar, www.shahlaomarphoto.com).**

Film may be intentionally overdeveloped (push processing) for effect or to compensate for underexposure, though at the cost of increased image contrast and visible grain and a loss of image detail versus proper exposure and normal development.

*Also* **forced development; forced processing; uprating.** *See* **push processing.** *Compare* **underdevelop.**

**overexpose** *v.* To give more than normal exposure time or lower than normal *f*-stop (wider than normal aperture) required for an optimal exposure; to use more light than the film emulsion or video imaging device can tolerate.

Optimal film exposure results in an image that approximates what is seen by the human eye, within the limitations of the particular film stock or video imaging device used. Overexposure may be intentional or accidental.

When film is overexposed in camera, the resulting negative is "thick" with an excessive buildup of exposed silver particles in the emulsion. Prints will be "thin" and the projected images will be light, with more detail in shadowed areas than is usual, but less detail in well lit areas. The overall depth of field will be reduced from what would have been achieved given a correct exposure. Overexposure can be compensated to a degree in processing or printing, but will result in an image with excess contrast.

When film is overexposed during printing, the resulting print is thick and the projected image will be dark, with crushed blacks and more detail in the highlights but less detail in the shadows.

Video tends to have less exposure latitude than film, so overexposure may wash out the highlights leaving relatively little detail in the image, even after electronic exposure adjustments during post-production. In addition, digital video will distort any portions of the image that exceed 100 percent of the allowable exposure level, recording no detail at all in these areas.

*Compare* **pull processing; underexpose.**

**overflow** *n.* Patrons who select a second choice when their first choice is not available. For example, moviegoers who decide to go to a different movie when the movie they came to see is sold out.

**[1]overhead** *n. See* **overhead kit.** *Compare* **butterfly.**

**[2]overhead; OH; ~ charges; ~ costs; ~ expenses; ~ surcharge** BUSINESS *n.* The cost of equipment, materials, and services that are necessary to conduct business but that are not related to specific products or services; those general administrative and executive charges or expenses that cannot be identified as belonging exclusively to any particular work or product. *Also* **non-allocated overhead percentage charge.** *See* **indirect expense; studio overhead.**

**overhead cluster** *n.* An area light with multiple bulbs arranged in a tight group (generally 6 1,000-watt lamps) that can be suspended above a set to create soft, shadowless illumination.

The bottom of the overhead cluster is open, but the lamps are inside glass, bowl-shaped globes with a silvered bottom surface. The silvered surfaces act as built-in reflectors and prevent harsh light from shining downward onto the subject. The open face of the fixture may be covered with wire mesh or some other form of diffusion to soften the light further.

**A 6,000-watt Six-Light Overhead Cluster and Six-Light MaxiCoop (courtesy Mole-Richardson Co., www.mole.com).**

*Also* **chicken coop; coop.** *Compare* **overhead strip; space light.**

**overhead kit; overhead set; overhead** *n.* A package of equipment that can be used to assemble an overhead shade or large bounce card for use on exterior shots. A typical kit includes a square frame (20', 12', 6', or 5' square) and a selection of materials that can be stretched across the frame to achieve different effects, such as a single net, a double net, a silk, and a solid. Kits may also include a gold solid, a silver solid, grifflon, grid cloth, or diffusion.

***Left:*** **An overhead kit set up and ready to use (courtesy Matthews Studio Equipment, www.msegrip.com).** ***Right:*** **An overhead shot looking down a stairwell from British International Pictures' *Blackmail* (1929), directed by Alfred Hitchcock.**

**USAGE:** The smaller kits (those under 12' square) are usually called *butterfly kits.*

**overhead shot** *n.* A shot taken from directly above, looking down. *Compare* **bird's-eye view.**

**overhead stand** *n.* A large grip stand with a standard 1⅛" (junior) female receiver, usually on a three-wheeled tripod base. Overheads come in different sizes; the larger ones (commonly called high boys) can be extended to 20' above the ground, while the smaller ones (medium high boys) can reach 12' to 14' high. *Also* **high roller.** *See* **Daddy Long Legs; roller stand.**

**overhead strip** *n.* A light fixture with multiple bulbs arranged in a single row (generally 5 1,000-watt lamps) that can be suspended above a set to create soft, shadowless illumination. *Compare* **overhead cluster.**

**overlap** *v.* **1.** To film the same action twice (either with multiple cameras and a single performance or multiple takes from different angles with a single camera) so that the action at the end of one shot is repeated at the beginning of another. This allows the editor to cut on action or to overlap the action (show the same action in the outgoing and incoming shots). **2.** To carry sound from one scene to another. Background music often overlaps from one scene to the next. In some cases, distinctive sounds from the next scene will be heard a moment before the visual switch, resulting in a foreshadowing effect. Alternatively, sound from the outgoing scene may carry forward to the incoming scene to help smooth the transition. **3.** To speak at the same time that someone else is speaking, creating overlapping dialogue. ➢ *n.* **4.** The film frames that overlay one another in a cement splice. With 35mm and larger formats, the overlap is generally confined to the space between frames. With 16mm and smaller formats, the overlap results in the loss of one frame in the final spliced film. Butt splices are the only kind that do not contain an overlap. **5.** The extra footage added to the head or tail of a shot to allow for a visual transition such as a dissolve or a wipe. When edited as A/B rolls, both the A and B rolls will contain image frames during the overlap period. At all other times, only one roll contains image frames while the other roll contains black leader. *Compare* **prelap; split edit.**

**overlap-dissolve** *n. See* **dissolve.**

**overlap sound cut** *n.* A visual cut that results in overlapping sound or dialogue. *See* **asynchronous sound; overlap.**

**overlap splice** *n. See* **cement splice.**

**overlapping action; overlap action** *n.* A series of shots that cut from one shot that shows the beginning of the action to another shot that repeats at least part of the original action.

Overlapping action is often used when filming explosions, where the same car will be shown exploding two, three, or more times from different angles and perhaps at different speeds. A more subtle form of overlapping action comes when an actor's motion slightly overlaps two shots. This may be due to the action being so fast that it is impossible to cut during the action without appearing jerky, or it may simply be an aesthetic choice of the editor. To be effective, the action must be filmed from two different angles with different composition, otherwise it may appear to be a jump cut. In some cases, overlapping action is used intentionally to create a jarring, slightly disorienting effect, as in the television drama series *Homicide: Life on the Street* (1993–1999).

In film, overlapping action is generally accomplished by using one camera and multiple takes. Stunt sequences are the most common exception, and are often filmed with multiple cameras to provide multiple angles from a single take. Many television programs, sitcoms in particular, are filmed with multiple cameras making it possible to achieve overlapping action from a single take.

*Compare* **cutting on action; double take; matching action.**

**overlapping dialogue; overlap dialogue** *n.* **1.** Dialogue spoken by two or more characters at the same time. It may be difficult to distinguish exactly what is said, and it also makes a scene much more difficult to shoot and to edit (since every shot used must match the dialogue spoken by several characters simultaneously), but it is more natural.

In real life, people rarely wait politely for everyone else to finish talking before they start. Overlapping dialogue is often taken to the extreme in live (or live-to-tape) television panel shows such as *The View* (1997–). In many cases, the overlapping is so extreme that the dialogue is unintelligible. Many works avoid overlapping dialogue entirely for cost and technical reasons rather than artistic ones, particularly those of the early Sound and Studio Eras. The first Hollywood feature film with overlapping dialogue was *His Girl Friday* (1940) with Cary Grant and Rosalind Russell.

Charles Jehlinger of the American Academy of Dramatic Arts observed the following, "In human conversation we do not wait for the other person to stop speaking before we answer him. We get his thought even before he finishes speaking. This rule holds good [when acting]. Our first word must come on top of the other person's last word, not after it, unless there is a reason for a pause. This rule is particularly important in comedy."

**2.** Dialogue from one shot or scene that carries over into another shot or scene without apparent interruption, despite a possible change in time or location.

Technically, a reaction shot contains dialogue that overlaps from shots of the speaker, but is rarely identified as an overlapping dialogue shot. More often, overlapping dialogue is identified when a conversation is first heard before a shot where the speakers are seen or when the same conversation shown as being carried on in a variety of locations over a period of time.

*Compare* **stepping on lines; watch the overlap.**

**overlapping markets** *n.* A geographic area covered by the predicted Grade B Service contours of two different broadcast television stations originating in two different markets.

**overlapping sound; overlap sound** *n.* Sound (including dialogue) heard over a shot before cutting to a shot where the source of the sound can be seen or sound that continues to be heard after cutting away from a shot where the source of the sound can be seen. *Also* **sound overlap.**

**overlay** *n.* **1.** In cel animation, portions of scenery drawn on their own cels so that they can be placed on top of the character and background cels, creating a sense of depth in the scene. Computer-based cel animation systems generally provide an electronic equivalent. **2.** In video, text or graphic elements that are added on top of other material (live or previously recorded video) to create a composite video image. ➢ *v.* **3.** To combine one image with another using a simple black-and-white matte or alpha channel. *See* **book.** *Compare* **inlay; sprite.**

**overlay negative; o'lay negative** *n.* A negative film element that is composited on top of other materials to produce a composite image, such as an overlay title.

**overlay title; o'lay title** *n.* A black-and-white film element (or its equivalent) with black text on a clear background used in the print manufacturing process to add white titles to the release print.

**overlighting** *n.* Using more illumination than a scene calls for. This does not result in overexposure, but rather in a loss of visual texture, contrast, and depth as all the shadows are filled in and the separation between foreground and background elements is lost.

**overmanning** *n.* [A regionalism of the U.K.] *See* **featherbedding.**

**overmodulation** *n.* When the amplitude of a signal rises above the limit of a recording or broadcasting system, distorting the signal and possibly damaging the equipment. In digital systems, overmodulation causes signal clipping.

**overnight; ~ television** *n. See* **late night.** *Compare* **day part.**

**overnights** *n.* The television ratings for a particular day's programming based on data from audience metering devices, prepared overnight and presented the morning of the next day. Coverage is limited to the top markets within a territory. *Compare* **homes using television.**

**overplay** *v.* To act in an exaggerated style that is unnatural or out of proportion to the scene; to overact. *Compare* **indicating; underplay.**

**override** BUSINESS *n.* A sub-distribution commission. For example, when the primary distributor contracts with a sub-distributor, the sub-distributor pays a fee to the distributor (some combination of advance, guarantee, flat sale, or percentage of box office revenue). Under normal circumstances, this revenue becomes part of the distributor's gross receipts. If the distributor takes an override, then it will deduct a set percent of this revenue (typically 10–25 percent) as a commission and report the balance as part of its gross receipts for the purpose of calculating profit participations. *Compare* **distribution fee; sub-distributor fee.**

**overrun** *v.* To give a lamp more power than it is designed to accept. This increases its light output and its color temperature, but shortens the life of the bulb.

**overs** *n.* Material that has been shot but is not used in the final work. This includes film exposed but never printed and film printed or video shot but not included in the final edit.

**overscan** *n.* The active part of a video signal that may fall outside of the area shown on a television screen.

The visible portion of the image scans on the screen; the excess portion overscans the screen and is not displayed. The exact size of the overscan area is not fixed, and depends on the unique characteristics of each television screen. A picture safe area is defined far enough inside the active image area to ensure that it appears on every screen and does not fall into the potential overscan area. Important picture material is framed so that it falls within this safe action area while the overscan area is filled with material that will not be missed by the viewer if it is cut off. A separate title safe area is defined inside the picture safe area to ensure that text does not run into the edge of the screen where it would be difficult to read. In general, the safe action area excludes the outer 5 percent of the active picture area while the title safe area excludes the outer 10 percent. Some professional-quality video monitors have an overscan mode where the entire picture is displayed, including the overscan area.

*See* **edge noise.** *Compare* **edge blanking; underscan.**

**Overseas Motion Picture Bureau; OMPB** *n. obs.* The division of the U.S. government's Office of War Information presided over by screenwriter Robert Riskin and director Frank Capra during World War II. The OMPB implemented the U.S. government's cultural and informational motion picture program outside the Americas. Its most notable achievement was aiding and supervising the distribution of Hollywood films in Allied-occupied North Africa in late 1942.

**overseas receptivity** BUSINESS *n. See* **cultural discount.**

**overseas supervisor** *n.* One who performs the function of animation director when a production uses an overseas studio (often one based in Asia) to produce animation. The overseas supervisor works directly with the animators to ensure that the vision of the director is carried out.

**overshoot** *v.* To film more takes and angles than are strictly necessary to provide more choice during editing. *Compare* **coverage; undershoot.**

**overt action** *n.* The noticeable movements made by characters in a scene: entering, exiting, kissing, fighting, etc. A continuity supervisor pays particular attention to these kinds of descriptions in a script, since these overt actions will have to match in the various shots taken of each scene during production.

**overtonal montage** *n.* Editing together different shots based on similarities or differences in the overall impact they have on the viewer, not just their dominant tone. [Coined in 1929 by Russian film pioneer Sergei Eisenstein.] *Compare* **intellectual montage; metric montage; rhythmic montage; tonal montage.**

**overtone** *n. See* **harmonic.**

**overture** *n.* A musical introduction that precedes the start of a motion picture. Hollywood epics often had special overture music that played in the theaters during the few minutes before the start of the program. For example, *Lawrence of Arabia* (1962), *Ben-Hur* (1959), and *Gone with the Wind* (1939) each had special overture music. *See* **prelude.** *Compare* **entr'acte; exit music; intermission.**

**OVS** ABBR. *n. See* **open video system.**

**owned and operated** *n. See* **O&O.**

**Oxberry** *n.* **1.** The trade name for the most common brand of commercial cel animation stand. **2.** The trade name for a once-popular brand of 16mm and 35mm optical printer.

**Oxberry pegbar** *n.* A type of animation registration peg system with two ¼" rectangular pegs on either end and one ¼" round peg in the center. See illustration with peg bar entry. *See* **peg bar.** *Compare* **Acme pegbar; Lightfoot pegbar.**

**oxidation** *n.* A chemical reaction in which oxygen bonds with other molecules, changing their basic properties. Film processing chemicals are particularly sensitive to oxidation and must be kept in air-tight containers to keep them fresh.

**oxide** *n. See* **iron oxide.**

**oxycalcium light** *n. See* **limelight.**

**oy vey** *phr.* Oh, woe! For example, a sign on the Williamsburg Bridge in New York City reads, "Leaving Brooklyn? 'Oy Vey!'" The words *oy* and *vey* may also be used independently to mean approximately the same thing: *Oy, we're over budget again!* OR *Vey, we're behind schedule.* [Yiddish. Common to Ashkenazi Jews. A blend of the Hebrew *oy* (which appears frequently in the *Bible*) and *vey* (which first appeared in the 3rd to 6th centuries).]

**Oz** *n.* Australia. [Derived from the first syllable of *Australia*. Used as trade paper jargon.]

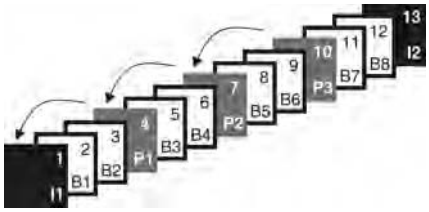
**ozone** *n.* The open space between catwalks (perms or greenbed), often spanned by wooden planks without safety railings: *Only a fool would step out into the ozone without a proper safety harness.*

**ozoner** *n.* [First appeared in print in 1948.] *See* **drive-in theater.** *Compare* **hardtop.**

**P; p** ABBR. *See* **Kodak standard; peta-; producer; progressive scan video.**

**P-band** *n. See* **Ku-band.**

**P-F/D agreement** *n. See* **production-financing/distribution agreement.**




**In this example, frame P1 is calculated based on the differences between frame 4 and I1, P2 is based on the differences between frame 7 and P1, and P3 is based on the differences between frame 10 and P2 (© 2008 Quantel Ltd., All Rights Reserved, www.quantel.com).**

**P frame** *n.* An MPEG difference frame that is derived based on how the current frame differs from the next previous P or I frame. Since consecutive frames tend to be very similar, this can significantly reduce the size of the resulting compressed image file. Similar to a QuickTime/AVI delta frame. [Clipped from either *predictive frame* or *predicted frame*.] *Compare* **B frame; I frame.**

**p-to-p; P2P; p2p** ABBR. *n. See* **peer-to-peer.**

**P1394** *n. See* **IEEE 1394.**

**PA** ABBR. *n.* **1.** Personal Assistant. **2.** Personal Appearance: *Alan will make a p.a. at the Shelbyville Mall next week.* **3.** Production Assistant. **4.** Public Accountant. **5.** Public Address. **6.** A class of U.S. copyrights issued to works of the performing arts, commonly extended to cartoons, motion pictures, television programs, screenplays, songs, etc. Copyright certificate numbers for works of this type all begin with the letters "PA." *Compare* **SR; ²TX; VA.**

**P&A; PA** ABBR. *n. See* **prints and advertising.**

**pace** *n. See* **rhythm; tempo.**

**Pacific Title; ~ and Art Studio** *n.* A film title and optical house, established in 1919 and located in Hollywood. The Pacific Title Web site is www.pactitle.com.

**package** *n.* **1.** A collection of elements or audiovisual works presented as a preassembled unit and sold for a single price. **2.** A collection of key creative participants brought together for a specific project — possibly including the writer (or the rights to a literary work or completed screenplay), the director, and the lead actors — all of whom are often represented by the same talent agency. This package of talent is presented to a producer or studio as an all-or-nothing proposal; if the potential buyer wants one of the elements (for instance, a hot literary property), the buyer must take them all.

In theory, packaging allows the creative participants to command higher wages than they might otherwise obtain. In reality, the major beneficiary is the agent who receives multiple commissions (and sometimes producer credit) for making the one deal.

**3.** A pre-recorded and edited news story or program segment, including any narration. **4.** A complete television program offered for sale and ready for broadcast following the insertion of commercials by the buyer; a package program. **5.** A collection of either national or local commercial time slots sold as a single unit; a package plan. *Compare* **element.**

**package fee** BUSINESS *n.* The commission paid to the party who assembled a package for sale.

**package plan** *n.* A collection of either national or local commercial time slots sold as a single unit for less than it would cost to purchase the time slots individually. *Also* **total audience plan.**

**package program; package show** *n.* A complete television program offered for sale and ready for broadcast following the insertion of commercials by the buyer.

**package sales** BUSINESS *n. See* **block booking; output deal; overall deal.** *Compare* **feature package; syndication package.**

**packaging** *n.* **1.** Assembling a package, such as a package of talent for a picture. With the demise of the studio system, packaging has become a popular method of developing projects. **2.** The way something is presented to the public or potential buyer: *Alan's packaging is fantastic; sadly, Alan himself is not.* **3.** The container or wrapper for a product, such as a DVD.

**packet** *n.* A series of bits containing data and control information, including source and destination addresses, formatted for transmission from one node to another on a digital communications network.

**packet identifier; PID** *n.* A unique integer value used to identify elementary streams of a program in a single- or multi-program MPEG-2 stream.

**packetized elementary stream; PES** *n.* An MPEG elementary stream containing audio, video, or data divided into packets and interleaved with other elementary streams to create an MPEG program stream. An MPEG stream can only carry one type of data at a time. To ensure that audio remains in sync with video and that data is available when needed, the individual elementary stream packets are grouped into larger chunks and included in the MPEG program stream in an alternating sequence.

**¹pact** LEGAL *n.* **1.** A contract: *Alan signed a seven-year pact with the studio.* ➢ *v.* **2.** To sign a contract: *Alan will pact with the first studio to meet his price.* [Industry trade paper jargon.]

**²Pact** ABBR. *n.* A trade association founded in 1991 to represent and promote the commercial interests of independent feature film, television, animation and interactive media companies in the U.K. Pact was formed in 1991 by the merger of four production associations, including the Independent Programme Producers Association and The Producers Association. In addition to its lobbying efforts, Pact provides a range of services for its members, including guild and union contract negotiations, special events, business advice, and subsidized legal services. The Pact Web site is www.pact.co.uk.

Pact is organized into the following Divisions:

- **Policy:** Lobbies government, regulators, and other opinion makers on behalf of its members.
- **Markets & Festivals:** Administers financial support for film and TV companies at key international trade markets and festivals and promotes its members to the international TV and film community.
- **Information:** Provides a range of information services, including the Pact Web site and an e-bulletin service.
- **Business Services:** Provides advice and guidance on a range of business affairs and legal matters, ranging from rights acquisition to negotiating production contracts with broadcasters and financiers and maintains film and TV agreements with broadcasters, guilds, and unions. It provides members with model contracts and supplies help and advice on industrial relations issues.

[An acronym of *Producers Alliance for Cinema and Television*.]

**pactee** *n.* One who is under contract. [Industry trade paper jargon.]

**pad** *n.* An electronic device that reduces a signal by a set amount. Used between devices if there is a danger of the output of one device causing a signal overload in the input of another device. *Also* **input pad; trim pot.**

**padding; pads** BUSINESS *n.* An additional amount (over-estimation) incorporated into budget estimates to allow for unforeseen expenses

and later cost overruns. Budget padding is not called out as an itemized amount, as is the contingency reserve, but is incorporated directly into budget items so that it does not call attention to itself. This may be in addition to a contingency line item (often 10 percent of the production budget) set aside against future need. *Also* **hidden contingency.** *Compare* **contingency reserve.**

**paddle plug** *n.* A type of heavy-duty electrical line connector.

Near the end of *Back to the Future* (1985), Doc Brown (played by Christopher Lloyd) attaches an electrical cable to the Hill Valley town square clock tower in preparation for a lightening bolt that will hit the tower at 10:02 PM that evening. The paddle plugs that join his electrical cables are featured prominently on screen.

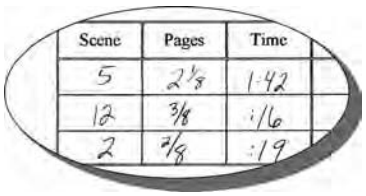
**pads** *n.* **1.** Portable cushions resembling a thick mattress, typically 4' × 6' and 8"–10" thick. Used to soften the impact of a short fall. **2.** Lightweight knee or elbow protection worn beneath a performer's clothing to soften the impact of a fall.

**page** *n.* **1.** A full page from a typed script. By convention, a page of a standard formatted script is assumed to translate into one minute of screen time; dialogue scenes run shorter, action scenes run longer, but in the end it averages out. **2.** A collection of data in a page store or frame buffer.

**page count** *n.* The total number of typed pages in a script.

Any pages that may be repeated or combined as a result of script revisions are counted as individual pages. Script pages are customarily divided into eighths, with the length of each scene measured in cumulative page eighths. Stock footage shots count as ⅛ of a page. A full page is considered Ⅷ .

**page eighths** *n.* A means of dividing a script page into standard units to help estimate finished running time and to judge progress during production.




**Page eighths as referenced in a script supervisor's daily progress report (courtesy Chase Gordon).**

Script pages are customarily divided into eighths, with the length of each scene measured by how many page eighths it occupies. A half page is ⅘ (not ½), while a page and a quarter is 1⅛, and so on. No matter how short a scene is, it is never considered to be shorter than ⅛. By convention, a page of a standard formatted motion picture script is assumed to translate into one minute of screen time; dialogue scenes run shorter, action scenes run longer, but it tends to average out in the end. Page counts are also used in production planning to judge how much work can be (or was) performed in a day.

**page store** *n.* A single screen (page) of text, graphics, or video held in electronic memory (in a computer, television, etc.). A single device may be able to store multiple pages, ready for immediate recall when needed. *Also* **still store.** *Compare* **still store.**

**paid media** *n.* Paid advertising (as opposed to free publicity).

**Paillard Company** *n. obs.* The Swiss manufacturer of the Bolex camera line.

**paint foreman; paint forewoman; paint foreperson** *n.* One who is directly in charge of the set painters and reports to the construction coordinator.

**Paintbox** *n.* **1.** The trade name for a video graphics system developed by Quantel for the broadcast market. **2.** The generic name for a video paint system that allows a graphic artist to manipulate individual video frames, even those not manufactured by Quantel (much the same as using Hoover for vacuum cleaner, Kleenex for facial tissue, or Xerox for photocopier). *Compare* **Harry.**

**painted matte shot** *n.* A composite image that includes a matte painting as one of its elements.

**painter** *n.* **1.** An artist who applies the paint to animation cels after someone else has applied the ink outlines. **2.** A member of the art department who paints sets. *Also* **colorer; opaquer.** *Compare* **inker; standby painter.**

**The Quantel Paintbox (© 2001–2005 Quantel Ltd., All Rights Reserved, www.quantel.com).**

**painter's algorithm** *n.* A computer graphics rendering technique that adjusts for parts of an image that are hidden from view by other parts of the same image (hidden surfaces) by rendering all objects in the order of their distance from the camera. Distant objects are rendered first and are then overlaid by nearer objects, essentially painting over all or part of the first object with the second object and so on until the image is complete. The giant eagle, Gwaihir, in *Lord of the Rings: The Return of the King* (2003) was rendered from tail to head one feather at a time using the painter's algorithm in RenderMan. According to Matt Aitken, digital models supervisor for Weta Digital of Wellington, New Zealand, "It works because the feathers have a fundamental order," allowing each to be rendered in proper sequence. Other techniques that relied on avoiding interpenetration to render the feathers tended to produce puffy eagles — not the sleek and powerful look that the director was hoping for.

**pairing** *n.* A video artifact that results from the partial or complete failure of interlaced scan line alignment where the scanning lines of alternate fields do not fall exactly between one another, but tend to fall one on top of each other in pairs.

**PAL** ABBR. *n.* **1.** A broadcast color television and video standard common to Europe and Australia, featuring 625 interlaced scan lines split between two fields per frame (odd and even numbered scan lines in alternating fields) refreshed at 25 frames per second.

PAL was developed in 1962 as an improvement on both NTSC and SECAM by Dr. Walter Bruch of Telefunken in West Germany. The key improvement in the PAL system is that it inverts the phase of the reference burst for the color signal on alternate lines. This helps correct inadvertent hue shifts caused by phase errors in the transmission stream and dramatically improves the color fidelity of the signal over that of NTSC. The first PAL broadcast was in the UK in 1967.

➢ *phr.* **2.** Mnemonics for PAL include "Perfection At Last" (a slang reference to PAL's improved picture fidelity as compared to NTSC), or "Pay A Lot" (a slang reference to PAL's relatively high equipment complexity, and therefore increased cost as compared to NTSC). [An acronym of *Phase Alternation by Line*, *Phase Alternating Line*, or *Phase Alternate Line*.] See illustration with NTSC entry. *See* **50i.** *Compare* **NTSC; SECAM.**

**PAL M** *n.* An Electronic Industry Association (EIA) variant of the PAL broadcast video that uses 525 interlaced lines and a nominal 30 frames per second rather than the standard 625 lines and 50 fields normally associated with PAL. Only used in Brazil.

**PAL N; PAL NC** *n.* A variant of the PAL broadcast video standard that uses a narrower video bandwidth than the standard (4.2 MHz vs. 5 MHz). As a result, the color subcarrier is at 3.582056 MHz instead of 4.433618 MHz and the sound carrier is at 4.5 MHz instead of 5.5 MHz. Used in Argentina, Paraguay, and Uruguay.

**palette; color ~** *n.* **1.** The full range of colors that can be reproduced by a given film stock or video technology. **2.** The list of colors that appear in an image, with each entry in the palette containing a set of associated RGB or CMYK values.

In an 8-bit image, for instance, one can represent at most 256 different colors. Many of the colors present in an image may not be in a standard 256 color range. Conversely, many of the 256 possible colors may not be useful when presenting the image. By intelligently selecting the specific colors in a palette from the full range of colors available (in a 16-, 24-, or 32-bit color space), and then using those colors to represent an image, the image can appear to have more colors, smoother gradations, and higher resolution than if one used the available bits to specify exact RGB or CMYK values. The same applies to gray scale in a black-and-white image.

*Also* **color lookup table; color map; color table; lookup table; LUT.** *Compare* **direct color.**

**Paley Center for Media; MT&R** *n.* A television and radio archive with offices in New York City and Los Angeles. Established as the Museum of Broadcasting in 1975 by William Paley, the founder of the CBS network. In March 1991, the organization changed its name to the Museum of Television & Radio then, in 2006, to The Paley Center for Media. In addition to its extensive archive of radio and television recordings, the Paley Center also provides public educational exhibitions and presents a variety of seminars. The Paley Center Web site is www.mtr.org. *Also* **Museum of Television & Radio.**

**PAM** ABBR. *n. See* **pulse amplitude modulation.**

**[1]pan** *v.* **1.** To rotate a camera or light left or right along a central, vertical axis; following the motion of an object by rotating a camera or light left or right.

**USAGE:** It is not correct to say "pan up" or "pan down," since a pan is a strictly horizontal movement. Vertical rotation is a *tilt* while rotation along the lens axis is a *roll.*

**2.** To move a sound from stereo-center to one side or the other using a mixer, sequencer, etc. ➢ *n.* **3.** The degree of rotation from the horizontal on the yaw axis. [Clipped from *panorama.*] *See* **pan shot.** *Compare* **dutch angle; follow.**

**[2]pan** *n.* [Clipped from *panchromatic* (a blend of the Greek *pan-*, meaning all, and *khromatikos*; from *khroma* and *khromat-*, meaning color).] *See* **panchromatic.**

**[3]pan** *v.* **1.** To give a very negative review: *Critics panned Alan's latest film.* ➢ *n.* **2.** The negative review itself: *Alan's film had more pans than a restaurant's kitchen.* [From the Old English *panne*; from the West Germanic *panna*; possibly from the Vulgar Latin *patna*; from the Latin *patina*, meaning a shallow pan or platter.]

**[4]pan** ABBR. *n. See* **pancake.**

**pan and scan** *n.* A method of presenting an image that has a wider aspect ratio than the display device by cropping the sides of the image so it fits within the bounds of the display device. This creates a virtual window through which a portion of the full image can be viewed. This window can be moved from side to side as necessary — either smoothly (introducing a virtual pan that did not exist in the original material) or abruptly (introducing a cut that did not exist in the original). Depending on the composition of the original widescreen frame and the skill with which the pan and scan is applied, this can be quite effective or oddly disconcerting.

When converting a widescreen film to fit a standard aspect ratio (4:3) television, only a portion of the full film frame can be seen at any given time through the television frame. Almost half of the original image is lost when 70mm, CinemaScope, and Panavision widescreen programs are converted using pan and scan. Even widescreen televisions (16 × 9) cannot display an entire theatrical widescreen image of 1.85 or wider.

Low-quality aspect ratio conversions simply focus on the center of the frame, cutting off the extreme left and right edges (a center cut-out). This can lead to two noses carrying on a conversation if the actors were framed to the far edges of the original frame. Since the difference between 1.85 (standard U.S. theatrical) and 1.78 (widescreen television) is relatively small, pan and scan may not be used. Instead, the entire image may be given a 4 percent anamorphic squeeze so that it will fit within the television frame, causing the actors to appear more slender than they actually are.

*See* **full screen.** *Compare* **center cut-out; letterbox; Pan-Scan; tilt and scan.**

**pan-and-tilt head** *n.* A camera mount that allows controlled panning (left/right) and tilting (up/down) motion. *Also* **pan-tilt head.** *Compare* **fluid head; friction head; gear head; gimbal head; gyroscope head.**

**pan and zoom** *n.* A technique commonly found in documentary programs where visual movement is added to still photographs by combining various camera moves (including pans and zooms) to reveal different portions of the image rather than simply presenting the entire image in a single, static shot.

**pan glass** *n. See* **contrast filter.**

**pan handle; panhandle** *n.* A handle attached to friction and fluid pan-and-tilt heads to control the camera movement when the head is not locked off. (Not used with gear heads since they are equipped with separate pan and tilt cranks.) *Compare* **handlebar mount.**

**Pan-Scan** *n.* A set of data that is intended to guide professional video equipment when extracting a different image aspect ratio than that in which video material was originally produced or distributed. Independent parameters are provided for image pan (horizontal displacement), tilt (vertical displacement), vertical size, horizontal size, and output aspect ratio. Pan-Scan information is not intended for use beyond the production and distribution environments. *Compare* **AFD; bar data; pan and scan.**

**pan shot** *n.* A shot during which the camera pans; a shot where the camera appears to pan, even if it was accomplished by some other means (such as post-production optical or visual effects). *See* **[1]pan.**

**pan-tilt head; pan/tilt head** *n. See* **pan-and-tilt head.**

**pan title** *n.* Text that moves horizontally across the screen, generally along the bottom. *See* **ribbon.** *Compare* **crawl; lower third.**

**Panaflex** *n.* The trade name for a 35mm reflex motion picture camera manufactured by Panavision.

**Panasonic 5-Pin** *n. See* **Control-M.**

**Panasonic VariCam** *n.* A digital video camcorder system developed by Panasonic that provides electronic over-and under-crank (slow and fast motion) recording of high definition video. The system records 720p video at 60 frames per second. Using a system of frame markers in the time code user bits, the VariCam can provide variable frame rate recording so that in-camera motion control is possible in an electronic camcorder. *Also* **VariCam.** *Compare* **Dalsa Origin; Grass Valley Viper FilmStream; Panavision Genesis; Sony CineAlta.**

**Panavision** *n.* A motion picture and video camera and lens equipment manufacturing company and film equipment rental house. Also the trade name for an anamorphic widescreen film lens system developed by Robert E. Gottschalk for the Panavision company in the 1950s. The Panavision Web site is www.panavision.com.

When first introduced, Panavision projector and camera lenses delivered sharper images than competing CinemaScope lenses and could be adjusted to deliver different aspect ratios, with 2.35:1 being the most common. Panavision-equipped productions surpassed CinemaScope by 1963

and by 1967 Panavision lenses were used for the vast majority of widescreen productions. In 1967 Panavision produced its first motion picture film camera, the 35mm Panavision Silent Reflex (PSR). The first of the now ubiquitous Panaflex cameras was introduced in 1972. while the Panacam, Panavision's first video camera, was introduced in 1980, and the HD-900F, Panavision's first high definition video camera, was introduced in 2000. The company continues to develop new film and video camera and lens systems.

*Compare* **Cinerama; Magnascope; Super Panavision; Todd-AO; Ultra Panavision; VistaVision.**

**Panavision 70** *n. See* **Super Panavision.**

**Panavision Genesis** *n.* The trade name for a high resolution digital motion picture camera developed by Panavision. The Genesis features a 12.4 megapixel sensor that is the same size as a 35mm film plane, allowing the Genesis to use existing Panavision 35mm lenses. An HDCamSR recorder can be mounted on the top or back of the camera, converting the camera to a camcorder for on-board recording. The Panavision Web site is www.panavision.com. *Also* **Genesis.** *Compare* **Dalsa Origin; Grass Valley Viper FilmStream; Panasonic VariCam; Sony CineAlta.**

**A selection of apple boxes, compared to a pancake (definition 1) at far right (courtesy Matthews Studio Equipment, www.mseg rip.com).**

**pancake** *n.* **1.** A very low riser, built out of wood; a ⅛ apple box in U.S. East coast terminology. The typical pancake consists of several layers of laminated plywood cut to the same length and width as an apple box. **2. ~ makeup:** A semi-solid theatrical makeup, usually applied with a damp sponge: *A smooth layer of pancake will cover all your blemishes.* **3. Pan-Cake:** The trade name for a brand of pancake makeup. *Also* **[4]pan.**

**panchromatic; pan** *mod.* Relating to film that is equally sensitive to almost all wavelengths of visible light. Most often applied in reference to black-and-white film. [A blend of the Greek *pan-* (meaning all) and *khromatikos* (from *khroma* and *khromat-*, meaning color).] *Compare* **monochromatic; orthochromatic; super-panchromatic.**

**panchromatic film; pan** *n.* Photographic film with a panchromatic emulsion, especially black-and-white film.

Before the development of panchromatic film, black-and-white film was only sensitive to shades of blue and green light. Panchromatic black-and-white film stock was developed in 1903, but did not come into common use in the motion picture industry for more than 20 years.

While panchromatic film provided an image that was superior to orthochromatic film, its adoption was delayed by the facts that it was more expensive, less stable, and required more light to achieve the same exposure (and therefore did not support as great a depth of field as did orthochromatic film). In 1925, Kodak began to actively promote panchromatic film to the motion picture community. Panchromatic film stock was by then comparable to orthochromatic in cost and stability.

By 1928, panchromatic film stocks accounted for 85 percent of all motion picture film shot. Over time, film speed increased to the point that panchromatic film required less light than orthochromatic film had originally. Mercury vapor and carbon arc lamps gave way to lighter, smaller, and cooler burning incandescent lamps as the primary type of artificial light used for motion picture production. By the 1940s, lighting, camera lens, and film technology had advanced to the point that deep focus, originally pioneered by silent film director Erich von Stroheim, was possible once again.

In an interesting twist of fate, the switch to color film stocks necessitated the reintroduction of carbon arc lamps for indoor shooting due to the film's relative insensitivity to light and the need to carefully balance the color of the light (carbon arc lamps closely approximate the sun's natural light). Later color film stocks allowed the return to incandescent tungsten lights.

**panel show** *n.* A television program format featuring multiple commentators, generally with a moderating host. Panel shows cross genres, including game shows (*What's My Line?*, 1950–1975), sports programs (*The Best Damn Sports Show Period*, 2001–), news commentary programs (*Meet the Press*, 1947–), talk shows (*The View*, 1997–), and comedy programs (*Politically Incorrect*, 1994–2002).

**panelist** *n.* One who appears on a panel show.

**panning & scanning** *n. See* **pan and scan.**

**Panopticon** *n. obs.* A 70mm film camera and projector system developed in the U.S. by Major Woodville Latham. First demonstrated to the public in New York City in 1895. *Compare* **Latham loop.**

**Panoptikon** *n. obs. See* **Eidoloscope.**

**panoramic shot** *n.* A shot that presents a wide vista (panorama), either by panning the camera to show more area than will fit within the frame or by presenting a wide angle view with the camera some distance from the subject.

**panpot** *n.* An audio mixer control used to position a channel's signal somewhere between the right and left speakers. [Clipped from *panoramic potentiometer*.]

**pantheon** ACADEMIC *n.* In auteur film criticism, the group of directors of the highest artistic caliber and greatest critical acclaim. [From the Middle English *Panteon*; from the Latin *Pantheum*; from the Greek *Pantheion*, meaning a shrine to all the Gods.]

**pantograph; ~ table** *n.* A movable, hinged arm fixed to a table on one end with a pointing device in the middle and a writing device at the far end. Commonly used to make a copy of a line drawing. By adjusting the hinge points, the copy can be the same size as the original, enlarged, or reduced.

In the days before carbon paper, Thomas Jefferson was noted for using a pantograph equipped with two ink quills so he could make a simultaneous copy of every letter he wrote. Engineers, drafters, and animators once used pantographs to make faithful reproductions of a drawing in a different scale.

[A blend of the Greek *panto* (meaning all) and *-graphos* (meaning writing).]

**pantomime** *n. See* **mime.**

**paparazzi** *n.* Journalists, mainly photographers, who hound celebrities, following them wherever they go, staking out their homes, etc.

**USAGE:** *Paparazzo* is the singular form of paparazzi: *The paparazzo's poor choice in cologne gave away his hiding place.*

[An eponym, after *Signor Paparazzo*, the name of the journalist that photographs celebrities in Federico Fellini's *La Dolce Vita* (*The Sweet Life*, 1960).] *Also* **paps; ratsy.**

**paper edit** *n.* The process of making a list of select takes and in/out points (typically using video time code or film edge/code numbers) in preparation for an editing session.

**paper is cheaper than film** *phr.* A filmmaking aphorism that says one should spend the time needed to get the script right before starting production. It is far less expensive to rewrite a script (on paper) than to try and fix a scene once it has been shot (on film or video).

**paper print** *n.* Film prints produced using strips of photosensitive paper rather than celluloid or similar transparent materials, common during the early Silent Era (c. 1886–1910).

Paper prints cannot be used for theatrical exhibition, but they can be copyrighted. Until 1907, copyright law failed to recognize filmmaking technology. Projection prints, therefore, could not be copyrighted, but if the same material were recorded on paper as a series of still photographs, then it could be copyrighted and the author would enjoy the same legal protections as the author of a book. Some motion picture companies, such as the Edison Company and the Biograph Company, submitted their entire films as paper prints — other producers only submitted representative sequences. The U.S. Library of Congress has over 3,000 motion pictures recorded as paper prints, many of these have been used to restore early silent films long after the nitrate-based negatives had been lost.

**paper tape** *n.* Paper-backed adhesive tape similar to masking that that is used for a variety of purposes. It is not as sticky as gaffer's tape, so it is used in situations where gaffer's tape may damage a surface. For example, it is commonly used in film editorial to tape film ends on dailies or Kem rolls so they do not unspool, but is not used for splicing and should not be used on raw stock. Available in both black and white.

**paps** *n. See* **paparazzi.**

**[1]Par** *n. See* **Paramount Pictures.**

**[2]PAR** ABBR. *n.* A sealed-beam lamp that integrates the light source, reflector, and lens in a single unit, much like an automobile headlight.

Because they contain an integrated reflector and lens, they cannot be focused and therefore come in fixed wide flood (WF), medium flood (MF), narrow spot (NSP), and very narrow spot (VNSP) configurations. PARs put out a great deal of harsh tungsten- or daylight-balanced light with a relatively long throw and wide coverage. They also burn very hot. They can easily damage set pieces, foamcore bounce cards, or flags that are placed too close to the light or used without proper ventilation.

**A 1,000-watt Molepar and a 9,000-watt 9-Light Molepar (courtesy Mole-Richardson Co., www.mole.com).**

[An acronym of *Parabolic Aluminized Reflector*.] *Also* **birdseye.** *Compare* **FAY.**

**parabolic aluminized reflector** *n. See* **[2]PAR.**

**parabolic reflector** *n.* A dish-shaped structure in the shape of a parabola that is used to focus energy.

Parabolic reflectors are commonly used to reflect light, radio wave, and sound. When placed behind a light source in a lamp housing, the reflector directs and focuses the light rays into a parallel beam. Often used in sealed lighting units such as PAR (parabolic aluminized reflector) lights. In a satellite receiver, the reflector focuses the incoming radio waves onto a radio receiver located at the focal point. In a parabolic microphone, a sound receiver is located at the focal point and oriented towards the inner surface of the dish, while the dish it directed at the sound source. The incoming sound waves are reflected off the dish and focused on the receiver. Mainly used when recording sound in outdoor locations.

*See* **reflector.** *Compare* **spherical reflector.**

**parabolic spotlight** *n.* A spotlight that uses a parabolic mirror behind the light source to focus and direct the light rays.

**paradigmatic** ACADEMIC *mod.* In semiotics, the significance attached by the choices made. For example, the significance of the use of a long shot instead of a close-up or one word of dialogue instead of one of its synonyms (or dialogue instead of silence).

One can better understand the relationship between *syntagmatic* and *paradigmatic* by thinking of a two dimensional graph. In the horizontal direction appears the series of choices made. Each new choice follows a previous choice and is in turn followed by the next choice. Syntagmatic meaning is derived from this series of choices and their relation to one another. In the vertical direction above or below each choice appear all the paradigmatic choices that were not made as the work was being prepared. Each choice represents one of a myriad possible choices that could have been made. Paradigmatic meaning is derived by understanding what was not selected and how that reflects on what was selected.

[From the French *paradigmatique*; from the Greek *paradeigmatikos*, meaning acting as a model or example. Attributed to Russian linguist Roman Jakobson by Ferdinand de Saussure.] *Compare* **syntagmatic.**

**paradigmatic categories** ACADEMIC *n.* In semiotics, the types of choices made by the filmmaker that provide context for a work, generally denotative (specific or direct) or connotative (suggested by or associated with). These are somewhat indistinct categories, defined by the symbolic relationships — that is, the relationship between the signifier (the physical form of the sign) and the signified (the concept represented by the sign).

According to *How to Read a Film* (pub. 2000), "In the iconic image, signifier is identical with signified. In symbols the signifier is equal to the signified, but not identical. In metonymies and synecdoches, signifier is similar in some way to signified, while in tropes, the signifier is not equal to (distinctly different from) the signified. Here the relationship is considerably more tenuous. In indexes, signifier and signified are congruent."

*Also* **categories of choice.** *Compare* **syntagmatic categories.**

**paradigmatic connotation** ACADEMIC *n.* In semiotics, the additional meaning that results when the audience compares (consciously or unconsciously) the selected shot (or word, gesture, composition, etc.) to the universe of possibilities that were not chosen. For example, the additional meaning imparted to an audience by the director's choice of a zoom instead of a dolly shot or a low angle shot instead of a high or neutral angle. The more familiar the audience is with film grammar, the more paradigmatic connotations they derive. *Compare* **diegesis; syntagmatic connotation.**

**paradox of choice** *n.* The observed phenomenon that some consumer choice is a good thing (allowing more cumulative sales in a category than would have been enjoyed by a single product offering and increasing overall consumer satisfaction), but that too much choice leads to consumer dissatisfaction (confusion when faced with a myriad of choices, buyer's remorse over the possibility of missing a better opportunity, increased opportunity cost associated with the search/selection process, etc.). The process makes the role of the media supply chain middlemen (the content aggregators, Internet search engines, etc. that filter out the noise and help viewers focus on content that appeals to their particular interests) both vital and increasingly valuable. Middlemen may be the ultimate financial beneficiaries of expanding consumer choice, more so than the original content creators.

**parallactic movement** *n.* The apparent motion of one stationary object with respect to another stationary object caused by the actual movement of the camera. For example, as the camera moves forward, objects to the side of the image will move off screen. As the camera moves to the side, objects closer to the camera will seem to move faster than objects far from the camera.

**parallax; ~ error** *n.* The apparent displacement, or difference of position, of a fixed object, when seen from two different positions or points of view.

Human binocular vision uses parallax to give depth perception. (Each eye records a slightly different image of the same object because the eyes are separated on either side of the nose. The brain interprets these differences to calculate the distance to the object.) Non-reflex cameras suffer

from parallax error between the taking and viewing lenses. When the subject is at a significant distance from the camera, this is not enough to notice. As the camera moves closer to its subject, allowances may have to be made for the fact that the two lenses see a slightly different image.

Stereoscopic imaging systems rely on the parallax error between left and right eyes to create their 3D images. In such systems, two images are separated by the average distance between a pair of human eyes — approximately 70mm (the exact distance is adjusted based on the composition of the subject being filmed and its distance from the camera). When these two images are presented to the viewer, one to each eye, the brain interprets these slightly different images to create the impression of three-dimensional depth.

**parallel** *n. See* **parallel set.**

**parallel action** *n.* Action taking place in two or more places at the same time, generally intercut with one another or presented in split screen so that they play out at nearly the same time.

In Mike Figgis' *Timecode* (2000), four streams of parallel (and occasionally intersecting) action, originally filmed at exactly the same time, are presented in a four-way split screen. In *Silence of the Lambs* (1991), the FBI prepares to raid a house with the killer, Jame Gumb (played by Ted Levine), inside. When the FBI agents break down the door, the audience finally realizes that the exterior (with the FBI) and interior (with Jame Gumb) are two different houses. One of the first examples of parallel action occurs in James Williamson's *Attack on a Chinese Mission Station* (1900).

*Compare* **parallel cutting.**

**parallel cutting; parallel editing** *n.* Crosscutting between two or more scenes or story lines, generally ones that are unfolding at different times within the storyline.

**USAGE:** Some use *parallel editing* (and *parallel cutting*) synonymously with *crosscutting*, while others make the distinction that crosscutting intermixes scenes that take place at the same time while parallel cutting intermixes scenes that take place at different times.

*Compare* **parallel action.**

**parallel imaging format** *n.* A system that presents an entire image in a single instant, such as traditional film projection, LCD or plasma monitors, and DLP video projectors. This contrasts with a traditional CRT-based television monitor where each image is painted one line at a time. *Compare* **serial imaging format.**

**parallel interface** *n.* A data transmission scheme where all bits in a word are sent simultaneously, each along a separate wire with additional wires for parity checks, handshaking, etc. Parallel interfaces are generally more expensive to implement than serial interfaces and are most effective over shorter distances. Their limitations are offset by their ability to achieve faster transmission times. *Also* **parallel port.** *Compare* **serial interface.**

**parallel montage** *n.* Editing without regard to strict chronological flow, including repeated actions (showing the same thing more than once), overlapping actions (where one shot repeats a portion of the previous shot), and shots presented out of chronological order (as must be done when crosscutting between two scenes that take place simultaneously). For example, repeated actions can be seen in shots of explosions, where the same action is seen several times from different angles, perhaps even at different speeds. Examples of overlapping action occur regularly in the television drama series *Homicide: Life on the Street* (1993–1999), particularly during the police interrogation scenes.

**parallel port** *n. See* **parallel interface.**

**parallel set; parallels** *n.* A temporary elevated light or camera platform constructed from a kit of metal tubing, typically with a working platform 6' off the ground and a set of integrated handrails for safety and attaching equipment.

**An erected parallel set (courtesy Matthews Studio Equipment, www.msegrip.com).**

Parallels are easier to assemble and more portable than traditional scaffolding. They may be mounted on wheels for mobility and may incorporate screw jacks at the base for leveling on an uneven surface. One set of parallels can be mounted on top of another set in place of the lower set's handrails to create a taller platform, but it is not advisable to go more than three sets (or 18') high without taking special precautions (particularly if the lower set of parallels is on wheels).

**parallel sound** *n.* Sound that is not from the scene on screen, but is still related to it, such as narration, a character's inner thoughts, the sounds of an on-screen character's recollection of the past, etc.

**parallel sync** *n. See* **cutting sync.**

**parallel track path; PTP** *n.* A DVD recording scheme employed with double layer discs where both layers are recorded from the inside of the disc towards the outside. Used when a single program does not span both layers, and so will not be affected by the delay between finishing one side and starting the other. *Compare* **opposite track path.**

**parallel tracked** *mod.* Relating to a work presented in a format that contains multiple language versions or language options, including the original language(s) and alternate language subtitles or dubbing.

**parallel transmission** *n.* The simultaneous transmission of related signal elements over two or more separate paths. *Compare* **serial transmission.**

**parallelism** *n.* When image and sound are complementary or mutually reinforcing; the use of similar or identical language, structures, events, or ideas in different parts of a work. The opposite of *counterpoint.*

**parameter** *n.* A user-controlled value that governs some aspect of a device's or software's performance.

**parametric equalizer** *n. Also* **peaking equalizer.** *See* **equalizer.**

***Paramount Decree*; *Paramount Consent Decree of 1948*; *Paramount Case*** LEGAL *n.* The U.S. Supreme Court decision (and subsequent consent degrees) that brought an end to the Hollywood studio system.

On May 3, 1948, the U.S. Supreme Court ruled on the *United States v. Paramount Pictures, Inc., et al* antitrust case (334 U.S. 131) in response to a U.S. government appeal of what was felt to be a too-lenient ruling from a lower court. The Supreme Court agreed and expanded the lower court's ruling into a prohibition against a single company owning both distribution and exhibition businesses. In addition, the ruling banned theatrical block booking in the U.S. This was the culmination of a series of motion picture industry lawsuits and consent decrees instigated by the U.S. Department of Justice, dating back to antitrust charges first brought against Fox and Warner Bros. on July 20, 1928. The formal *Paramount* proceedings began in 1938 and concluded in 1951 when Paramount officially signed the decree. While the *Paramount Decree* put an end to the vertically-integrated motion picture monopoly in the U.S., it did not prevent the defendants from owning similar holdings outside the U.S. The *Paramount* decree was finally allowed to lapse in the 1980s and Hollywood studios once again began acquiring U.S. theatrical exhibition properties.

The "et al" of the case's title were American Theatres, Columbia Pictures, MGM (Loew's), RKO, Twentieth Century–Fox, United Artists, Universal, and Warner Bros. While the matter is generally known as the *Paramount Decree*, in honor of Paramount as the lead defendant, separate consent decrees were actually negotiated with each of the nine defendants.

The terms of each decree were unique to the nature of the defendant's business, but generally included the same provisions. The legal actions embodied in the *Paramount Decree* mirror the earlier suit against the MPPC (the Edison Trust), with the beneficiaries of that earlier action (the American independents) now the targets of the *Decree* (having become the Hollywood studios).

*Also* **Consent Decree of 1948.**

**Paramount Pictures** *n.* A major Hollywood motion picture studio and media conglomerate, originally founded in 1914 as the Paramount Pictures Corporation by William H. Hodkinson. In 1916, Adolph Zukor purchased a controlling interest in Paramount and merged it with his Famous Players Film Company (established in 1912) and the Jesse L. Lasky's Feature Play Company (established in 1913). At the time, the production arm of the studio was known as the Famous Players–Lasky Corporation, while the distribution arm continued on as Paramount. In 1924, the company was renamed Paramount Famous Lasky Corporation. In 1930, the company was again renamed, this time to Paramount Publix Corporation. Finally, the company took on the name Paramount Pictures, Inc. in 1935. Paramount was purchased by Gulf+Western in 1966, which changed its name to Paramount Communications, Inc. in 1989. In 1994, Paramount was purchased by Viacom, which merged it with CBS in 2000 and then separated the two companies in 2006. Paramount is a member of the Motion Picture Association and the Motion Picture Association of America. The Paramount Web site is www.paramount.com.

**parent roll** *n.* The original sheet of film produced by a manufacturer from which strips of film are cut. The typical parent roll is 0.003–0.008" thick, up to 4½' wide, and 2,000–3,000' long. *Also* **jumbo roll.**

**parent station** *n.* A television station that provides its programming to a satellite station. Both stations are usually in the same ratings market (in which case, their individual ratings are combined into a single number). If they are in different markets, then their ratings are reported separately, but may be combined when selling ad space. *Compare* **repeater; satellite station; sister station.**

**parental advisory system** *n.* An alternative to censorship, where creative works are assigned different coded ratings (such as G, TV-MA, or 13 ans+) according to the subject matter contained within, allowing parents to voluntarily control what content their children view. Depending on the jurisdiction and the distribution channel, the ratings themselves may be voluntary or compulsory, self-applied or assigned by a ratings board. The key point is that it is left up to the consumer to act on the rating, however it is obtained. *Also* **content advisory.**

**parental control** *n.* The ability for a consumer (presumably a parent of young children) to selectively block the television programming viewable in the household. *Compare* **V-Chip.**

**parenthetical** *n. See* **character direction.**

**Parents Television Council; PTC** *n.* The not-for-profit organization established in 1995 that monitors U.S. television and brings "America's demand for positive, family-oriented television programming to the entertainment industry." Among other things, the PTC monitors the content of U.S. prime time television and provides a rating service, called *The Family Guide*, for all prime time sitcoms and dramas on the major U.S. networks and select cable channels. The PTC Web site is www.parentstv.org.

**parody** *n.* A work that imitates in a humorous or satiric way; a work where the language, appearance, or sentiment of a person or a prior work is mimicked. *Also* **send-up.** *See* **spoof.**

**parole** ACADEMIC *n.* In semiotics, the use of language unique to a particular creative work or speaker. [French. Coined by the Swiss linguist Ferdinand de Saussure.] *Compare* **langue.**

**part** *n. See* **role.**

**part one airing** *n.* A program re-broadcast within the same week of its original broadcast. [Commonly used in Nielsen television ratings reports.] *Also* **first week repeat.** *Compare* **part two airing; two week window.**

**part-silver mirror; partially-silvered mirror** *n. See* **half-silver mirror.** *Compare* **beam-splitter.**

**part two airing** *n.* A program re-broadcast in the week immediately following its original broadcast. [Commonly used in Nielsen television ratings reports.] *Also* **second week repeat.** *Compare* **part one airing; two week window.**

**Crossbow Productions' *Young Frankenstein* (1974) is a parody of Universal's Frankenstein films of the 1930s. Here, the monster (Peter Boyle) visits the cottage of a blind hermit (Gene Hackman) in a scene taken from *Bride of Frankenstein* (1935) (courtesy Heritage Auctions, www.ha.com).**

**partial lighting** *n.* A lighting technique typical of film noir and horror films of the 1930s where portions of a subject are left dark to draw the viewer's attention to the portion that is illuminated.

**partial reflector** *n.* An optical arrangement where some of the incoming light is diverted from its normal path. This arrangement was used in the multi-strip Technicolor film cameras to split the incoming light and expose the multiple film strips simultaneously. It is also commonly found in film cameras where a portion of the light is diverted to the viewfinder or video tap. *Compare* **pellicle; prism beam splitter; rotating mirror.**

**participant** *n.* **1.** A collective term for anyone involved in the making of a film. This includes the writer, director, producer, and cast members, regardless of the extent of their financial participation in the proceeds of the film. **2. profit ~ :** An entity (a person or a company) that shares in the proceeds that may be derived from a project; one who is entitled to receive contingent compensation; a gross or net profit participant. **3.** The consumer of interactive media. Rather than being a passive viewer, listener, or reader as with traditional media, consumer of interactive media is an active participant in the process, communicating with others or affecting the outcome of the event.

**participate** BUSINESS *v.* To have a share in common with others; to receive a part of.

**participation; gross profit ~ ; net profit ~ ; percentage ~ ; profit ~ ; ~ in gross receipts** BUSINESS *n.* **1.** A share of the revenue generated by the commercial exploitation of a work, generally a percentage of gross income or net profit (distributor's net, producer's gross, etc.) as defined by and payable under a production or distribution contract. **2.** Advertising expenses shared between distributor and exhibitor; co-op advertising costs. *Compare* **residuals.**

**participation rate** BUSINESS *n.* The percent of gross or net revenue to which a profit participant is entitled.

**particle effects** *n.* Digital effects simulating natural phenomena such as smoke, fire, pyrotechnics, sparkles, fog, mist, water, etc., created by using particle systems where the digital image is created by animating a collection of very small elements (the particles) that interact with their environment and one another according to the natural laws of physics.

For example, digital smoke is not a single object. Instead it is made of a very large number of smoke particles, each one too small to see individ-

ually. Each particle has certain properties and exhibits a defined behavior according to the natural characteristics of smoke in response to environmental conditions (wind, solid objects, etc.) and collisions with other smoke particles. The end result is a semi-transparent material that looks and behaves like smoke without having to fully-animate the smoke by hand (though the smoke's behavior may be fine-tuned by hand once the major work has been done by the computer).
*Compare* **digital pyro.**

**particle system; particle group** *n.* A collection of individual elements (particles), each with its own simulated physical properties and behavior, used in a digital animation system to simulate the behavior of larger constructs such as fire, smoke, water, etc.

**particularization** *n.* The acting technique of mentally applying specific attributes to a generic object, person, circumstance, etc. in order to deliver a more meaningful and realistic performance. *Compare* **actor's process; substitution.**

**parts model** *n. See* **hand model.**

**pass** *n.* **1.** A voucher for a free admission to see a film in general exhibition. Passes may be issued by the exhibitor or distributor. Patrons admitted with a pass count as admissions (since they saw the film) but do not count towards the box office total since no money was collected for the admission. **2.** A complete cycle in a repeated mechanical or computer operation. For example, motion control miniature photography often involves several passes where the camera repeatedly follows the exact same path but photographs a different element each time (the matte pass, the beauty pass, the light or glow pass, etc.). **3.** One of three common levels of summary recommendations in script coverage (the others being consider or maybe and recommend); the script reader's recommendation that a particular property not be considered for acquisition or further development work. More than 90 percent of covered scripts receive a pass recommendation. ➢ *v.* **4.** To decline an opportunity: *The studio passed on Alan's latest project. Compare* **comp.**

**pass-through; ~ expense** BUSINESS *n.* An expense that is not marked up before it is deducted (no service fee or commission is added to the original amount). For example, an exhibitor's or sub-distributor's expense that is charged to a distributor and that the distributor charges as an expense against the distributor's gross without an additional commission, fee, or overhead charge.

**passband** *n.* The frequency range that is not attenuated by a filter. *Compare* **roll-off.**

**passing shot** *n.* A shot where the subject passes in and out of frame — either because the subject is moving in front of a stationary camera or because the camera is moving in front of a stationary subject.

**passion pit** SLANG *n. See* **drive-in theater.**

**passive** *mod.* An electronic device, such as a microphone, that does not require an external source of power to operate. All passive devices suffer from some amount of insertion loss. That is, more energy goes into the device than is available at its output. *Compare* **active.**

**passive crossover** *n. See* **crossover network.**

**passive equalizer** *n.* An audio equalizer that does not employ active components in its processing circuits. Passive equalizers can only cut each operating band, providing different levels of attenuation but no amplification, so the output signal level is necessarily lower than the input level. *Compare* **active equalizer.**

**passive eyewear** *n.* Traditional 3-D anaglyphic glasses with either red and blue-green or polarized lenses. The lenses do not change during the 3-D projection process. *Also* **3-D eyewear.** *Compare* **active eyewear.**

**passive matrix display** *n.* An LCD (liquid crystal display) technology where each pixel is connected to a grid of wires running horizontally and vertically through the display. When current flows through the two wires that cross at a particular pixel, the LCD element is activated and the screen is illuminated with the appropriate color. This is a much less complex and expensive technology than the alternative active matrix, but it is slower to refresh and presents dimmer, less colorful images.

**passive satellite** *n.* A communications satellite that reflects radio wave signals. A base station transmits a signal aimed so it bounces off the passive satellite and is received by a different base station. *Compare* **active satellite.**

**past performance** BUSINESS *n.* Historical box office data used to predict the likely future performance of a similar project. *Compare* **box office comparables.**

**paste up** *n.* The process of arranging text, graphics, and photographs on a page to produce the final product such as a newspaper ad, one sheet poster, title sequence, etc. Can be done by hand, but now more often performed using a computer. *Also* **lay out.**

**pastiche** ACADEMIC *n.* A work that imitates or openly borrows from previous works, often to make a satirical point. [French. From the Italian *pasticcio*, meaning an artistic potpourri — a mixture of ingredients, styles, motifs drawn from various sources.]

**pat-the-dog scene** *n.* A scene showing the protagonist doing something nice to encourage the audience's sympathies. Often employed when the protagonist is not particularly likable, or to increase the sense of loss when a character is subsequently killed. Pat-the-dog scenes (often showing something as superficial as a character patting a stray dog) may seem tacked on or emotionally exploitative. Quite often, they are.

**patch** *n.* **1.** A small piece of transparent adhesive tape used to repair a tear in a strip of film or join two pieces of film in a butt splice. ➢ *v.* **2.** To create a circuit linking two pieces of equipment, generally using a patch cord.

**patch bay; patch board** *n.* An equipment rack fitted with a series of jacks that can be interconnected using short patch cords, creating an electronic link between two pieces of equipment. Increasingly, physical patching is being replaced by digital routing. *Also* **jack bay; patch panel.**

**patch cord; patch cable** *n.* A short length of electrical wire with plugs on each end, used to connect two pieces of equipment in a patch bay. *Compare* **tie line.**

**patch panel** *n. See* **patch bay.**

**Patents Company** *n. See* **Motion Picture Patents Company.**

**Pathé Frères** *n. obs.* The vertically-integrated French motion picture studio established by the Pathé brothers, Charles and Emile, on October 1, 1896.

On December 28, 1897, the Pathé brothers opened the General Company of Cinematographs, Phonographs and Film with 1 million francs provided by banker Jean Neyret and industrialist Claude Grivolas, becoming the world's first vertically-integrated motion picture studio with development, production, promotion, distribution, and exhibition all under the control of a single company. Pathé extended its production operations overseas with the opening of a studio in New York in 1904. In 1907, Pathé developed the modern film distribution system when it began renting its films to exhibitors rather than selling them outright. By 1908, it was the world's largest motion picture studio. Pathé also originated the stock acting company, the forerunner of the contract players of the Hollywood Studio Era (1927–1954). In 1910, Pathé introduced *The Pathé Gazette*, one of the first newsreels. The next year, Pathé introduced a regularly-scheduled

newsreel, *Pathé's Weekly*. Pathé's American operation was acquired by RKO in 1931, while the European operation filed for bankruptcy in 1939.

**Pathécolor** *n. obs.* An early color film tinting process that used stencils to apply multiple colors to the same strip of film.

**patois** ACADEMIC *n. See* **jargon.**

**patron** *n.* **1.** A customer; one who pays admission to see a movie. **2.** A financial supporter of the arts.

**Paul Kagan Associates, Inc.; Kagan Associates** *n. See* **SNL Kagan.**

**pause point** *n.* The point within a digital video stream where the displayed aspect ratio can be changed without causing significant digital artifacts. Ideally a full frame of black.

**pay and cable television version** *n.* A version of a work prepared specifically for presentation on cable television. This may include a telecine transfer of a film work to a video form, editing the work for content or running time, or preparing either a pan and scan or letterbox aspect ratio conversion.

**pay and play; pay-and-play** LEGAL *n.* A type of contract or contract clause that not only requires that a producer pay a creative talent her full fee (as would a pay or play deal), but also prevents the producer from using anyone else. For example, a network may agree to produce a certain minimum number of episodes of a series starring a particular actor, or a director's contract may guarantee the director will be used for some minimum period of time on a project (the first three days, the first two weeks, etc.) before the producer can convert to a pay or play agreement. Pay and play contracts are unusual and are generally limited to situations where the contracted talent owns an interest in the underlying work or is entitled to a significant share in the work's profits. *Compare* **if-come deal; pay or play.**

**pay and postpone** BUSINESS *phr.* A provision in a writer's contract that allows the producer to extend the reading period (the time between delivery of one stage or draft in a screenplay's development and the return of the producer's notes, signaling the start of the next writing period) so long as the writer is paid in advance for the next contractually obligated writing period. *Compare* **step deal.**

**pay cable; pay channel; premium channel** *n. See* **cable pay TV; premium cable; premium channel.** *Compare* **basic cable; pay TV.**

**pay cable unit** *n.* Each individual premium service to which a household subscribes.

**pay for play** LEGAL *n. See* **if-come deal.**

**pay one's dues** *phr.* To earn one's position through years of hard work, usually accompanied by suffering: *Alan paid his dues waiting tables and appearing in independent films before he finally got his big break. See* **earn one's chops.**

**pay or play; pay-or-play** LEGAL *phr.* A type of contract or contract clause requiring that a producer pay a creative talent her full fee whether or not the specified project is ever actually produced or, if it is produced, regardless of whether the talent is actually used. Generally limited to bankable stars (those whose guaranteed participation in a project can be used as leverage when raising funds to produce the project). Often, such agreements require that the talent's full fee be deposited in an escrow account to ensure that payment is made when it becomes due.

Pay or play contracts are highly sought after and can be quite contentious. In 1999, producer/director George Miller sued Warner Bros. for violating his "written but unsigned" pay or play contract when the studio replaced him with Robert Zemeckis on *Contact* (1997), without paying him his $4 million fee. In 2003, actor Sean Penn and producer Steve Bing traded lawsuits over, among other things, Penn's claim to a $10 million oral pay or play contract for the un-produced comedy *Why Women Shouldn't Marry*.

*Compare* **holding deal; if-come deal; pay and play; put pilot.**

**pay-per-transaction** BUSINESS *n.* A clause common to home entertainment distribution contracts that requires an additional distribution fee be paid by the retailer each time a copy of the work is rented to a consumer. *Compare* **first sale.**

**pay-per-view; pay per view; PayPerView; PPV; ~ television** *n.* A cable or satellite television service that allows a subscriber to purchase the right to view a single program such as a movie, concert, or sporting event for a fee in addition to any monthly subscription charge. Also commonly available in hotels.

**USAGE:** *Pay-per-view* is often used as a modifier to qualify the type of service or program offered: *The hotel's pay-per-view movie service has a higher profit margin than room service.*

[Coined c. 1978.] *See* **non-residential pay-per-view; residential pay-per-view.** *Compare* **impulse pay-per-view; pay TV; video-on-demand.**

**pay programming** *n.* Movies, sports, and made-for-cable specials that are made available for a charge in addition to a basic subscription fee.

**pay television** *n. See* **pay TV.** *Compare* **free TV.**

**pay television output agreement** BUSINESS *n. See* **output deal.**

**pay TV; pay-TV** *n.* **1.** A television programming service that requires viewers to pay a per-channel subscription fee to receive commercial-free programming, excluding pay-per-view programming or events. **2.** A premium television service that offers uncut or commercial-free programming to paying subscribers. **3.** A service that offers premium content, such as pay-per-view, to existing subscribers for an additional fee. [Coined by broadcast television interests to distinguish cable television from broadcast television.] *See* **cable pay TV; paybox; satellite pay TV; subscription television; terrestrial pay TV.** *Compare* **free TV; pay-per-view.**

**paybox** *n.* A pay-TV channel. *See* **pay TV.**

**payment in kind** *n. See* **time bank.**

**payoff** *n. See* **climax.**

**payola** *n.* A bribe or kickback. Originally an under-the-table payment to a disc jockey to ensure a song received airplay. [Industry trade paper jargon coined by *Variety*.] *Compare* **plugola.**

**payroll service; production ~** BUSINESS *n.* A company that processes payroll on behalf of a third party. For example, a company may not wish to handle payroll withholding calculations, check processing, etc. and so may contract with a payroll service company to take on these tasks on the production company's behalf. The cast and crew remain employees of the production company. The payroll company simply provides a service for the convenience of the production company. *Compare* **loan-out company.**

**Pb** *n.* The B-Y color difference channel in YPbPr component video. *Compare* **[1]Pr; YPbPr.**

**PB Core** ABBR. *n.* [An initialism of *Public Broadcasting Core Metadata*.] *See* **Public Broadcasting Metadata Initiative.** *Compare* **SMEF.**

**PBG plug** ABBR. *n.* A parallel blade plug with a separate round grounding pin; the three-pronged electrical plug common to North America. [An initialism of *Parallel Blade with Ground plug*.] *Also* **Edison plug.**

**PBMI** ABBR. *n. See* **Public Broadcasting Metadata Initiative.**

**PBS** ABBR. *n.* A media enterprise that serves 355 public, non-commercial television stations in the U.S. and its possessions, reaching nearly 73 million people each week through on-air and on-line content. PBS focuses on the delivery of diverse viewpoints to its television and Internet audiences through both documentary programming and dramatic entertainment. In addition, PBS is a leading provider of digital learning content and educational services for pre–K through 12th grade educators, including the PBS KIDS Online learning environment available at www.pbskids.org. PBS was established in 1969 as a private, not-for-profit corporation by the Corporation for Public Broadcasting (CPB). While PBS has operated autonomously from the CPB since 1972, the CPB remains PBS's single largest source of program funding. The PBS Web site is www.pbs.org. [An initialism of *Public Broadcasting Service*.] *Compare* **CPB; ²ETV; ²NET.**

**PC** ABBR. *n. See* **production coordinator.**

**PCA** ABBR. *n. See* **Production Code Administration.**

**PCM** ABBR. *n.* A simple and accurate method of converting an analog signal into digital form by digitizing regularly spaced samples of the original analog signal. Quite common in audio applications (such as digital telephone systems and audio CDs) but rarely used in video applications, where AC-3 or MPEG-encoded audio are more common, because of the large file sizes that result. [An initialism of *Pulse Code Modulation*.] *Compare* **ADPCM; DPCM.**

**PCS** ABBR. *n.* **1.** Page Composition Segment. **2.** Personal Communications Services.

**PD** ABBR. *n. See* **public domain.**

**PDR** ABBR. *n.* A self-contained, consumer-grade electronic device similar to a VCR (such as TiVo) that records digital video, often to an internal hard disk drive. A digital camcorder includes a digital video camera and recorder in a single device, but is not considered a personal digital recorder in this context.

**USAGE:** *DVR* (Digital Video Recorder) and *PDR* are often used interchangeably, but PDR is the more technically accurate term for a DVR marketed to consumers.

[An initialism of *Personal Digital Recorder*.] *See* **PVR.** *Compare* **DMP.**

**PE** ABBR. *n. See* **polyethylene terephthalate.**

**pea bulb** *n.* A small light bulb located inside a film camera that, when activated by a synchronizing electronic pulse, flashes to fog (expose) a few frames of film at the same time that a signal tone is sent to a separate sound recorder. Later, once the film has been processed, the fogged frames and the audio tone can be used to synchronize sound with image.

**Peacock web; Peacock** *n.* The NBC television network, in reference to their peacock logo, first introduced in 1956 to promote the network's color programming: *The Peacock web has a particularly strong Thursday night.* [Industry trade paper jargon.] *Compare* **Alphabet web; Eye web.**

**peak; ~ level** *n.* The maximum positive or negative instantaneous distance from zero in a waveform, such as measured by a peak meter.

**peak meter; peak program meter; peak-reading meter** *n.* A device similar in appearance to a VU meter, but that responds to the peak level of the signal, rather than the average level. (A standard VU meter does not react very fast and tends to display the average sound volume measured over a short interval rather than the actual level at a given instant.) PPMs record the signal's peak-to-peak value — the voltage swing between the negative and positive peaks. However, they still do not read absolute peak values, because clipped peaks shorter than a millisecond or so are generally inaudible. Peak detection is usually most effective with percussive sounds. *Compare* **VU meter.**

**peak signal-to-noise ratio** *n. See* **PSNR.**

**peak-to-peak value** *n.* The distance between the maximum positive and maximum negative points in a signal, measured over some period.

**peaking equalizer** *n. Also* **parametric equalizer.** *See* **equalizer.**

**peanut gallery** *n.* The top tier or gallery in a theater, furthest from the stage, especially one originally built for live performances. One may pay less for seating in such areas. [First appeared in print in 1888.] *Also* **nosebleed seats.**

**peanut light; peanut fixture** *n.* A small lamp, generally with a 25–100-watt bulb, used to make light originate from within a piece of set dressing.

**peanut microphone** *n. See* **lavaliere.**

**peas and carrots** *n. See* **walla.**

**pedestal** *n.* **1.** The voltage level in a video signal that introduces a blanking interval; the blanking level or setup. **2. camera ~ :** A mobile equipment support with a central shaft (usually with hydraulic height adjustment) and three-wheeled base, such as the platform that typically supports a studio camera.

**A pair of camera pedestals (definition 2) (courtesy Matthews Studio Equipment, www.msegrip.com).**

**pedestal dolly** *n. See* **spider dolly; Spyder.**

**pedestal shot** *n.* Functionally equivalent to a trackless dolly shot except with the camera mounted on a mobile pedestal rather than a dolly. *See* **dolly shot.**

**pedigree** *n.* The popular lineage of an audiovisual work, used to advantage when marketing the work to the consuming public. When promoting a work's pedigree, one tries to attract an audience to the current work by pointing out the past popular works of the people involved in the current work. This leads to advertising phrases such as, "From the people who brought you..." or "From the director of..."

**peep show** *n.* A coin-operated, arcade-type device that allows a single patron at a time to view its images.

**USAGE:** *Peep show* has since become associated with risqué entertainment, particularly the presentation of short pornographic films by coin-operated machines.

*Also* **raree show.** *Compare* **Kinetophone; Kinetoscope; Mutoscope; soundies.**

**peepie creepie** *n.* [Coined through rhyming reduplication.] *See* **creepie peepie.**

**peer-to-peer; p2p; P2P; p-to-p; ~ network; ~ system** *n.* A decentralized system of interconnected computers where each participant can act as a client by downloading material from other systems and act as a server by allowing others to download material stored on the local machine. This contrasts with a traditional client/server architecture, such as is used with FTP, where the client and server roles are separated and each computer generally performs only one of them at a time.

P2P is the primary source of Internet-based piracy and copyright infringement. The most famous example was the original version of Napster, which closed down in July 2001 after the courts ruled it contributed to widespread music piracy. Other networks have arisen, sometimes with multiple client programs that allow users to view, find and swap files being

shared on the network by others, and to make their own offerings available. Common P2P systems include eDonkey (running on the Overnet peer-to-peer network); Kazaa, Grokster, and iMesh (running on the FastTrack peer-to-peer network); Gnucleus, LimeWire, Mutella, and Phex (running on the Gnutella peer-to-peer network); and Morpheus (running on multiple peer-to-peer networks).

The motion picture industry's concerns regarding peer-to-peer file sharing were outlined in a 2004 *Time* magazine article. "Why is the industry acting as if the sharing of movies online, as [former MPAA president Jack Valenti] said ... heralds the 'undoing of society?' The answer has to do with the film industry's business model, which is founded on a tightly controlled schedule of when and where the public sees movies. That schedule is broken up into windows. The [theatrical] box-office window is followed by the pay-per-view window, and then the [home entertainment] window opens, followed by the premium-cable window. The studios maximize their profits by selling licenses for each phase. If peer-to-peer networks can offer movies while the films are still in theaters, the whole revenue stream could be undermined."

*Also* **file-sharing network.** *Compare* **file sharing.**

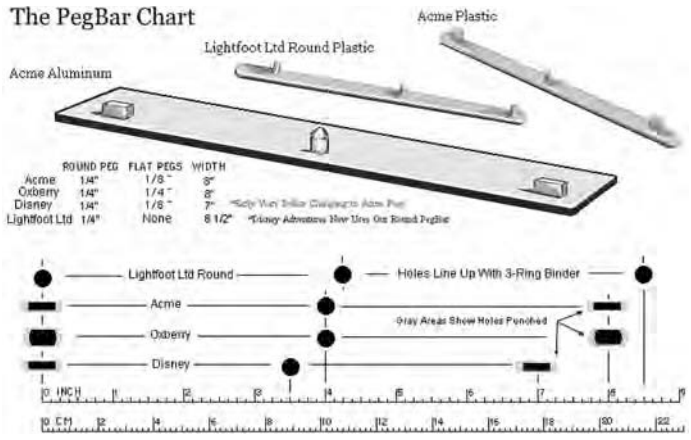
**peewee** *n.* A small light with a 50-watt incandescent bulb.

**PEG** ABBR. *n.* A general category of non-commercial television programming including public access channels, educational programs, and government-sponsored programs. [An initialism of *Public, Education, and Government*.]

**peg bar; pegbar; peg strip** *n.* The row of registration pegs along the bottom edge of the animator's work space. An animation camera stand has an identical peg strip along the bottom edge of its frame area. Each sheet of animation drawing paper and each animation cel has matching holes punched along the bottom edge. This ensures that each drawing remains perfectly aligned throughout the animation process.

Most animation peg bars have a round central peg between two flat pegs. The peg bar itself may be fixed or traveling. A traveling peg bar can be repositioned for each exposure with the drawings attached for controlled image movements.

*See* **animation pegs.** *Compare* **floating peg bar.**




**The characteristic features and dimensions of common cel animation peg bars (courtesy Lightfoot Ltd., www.lightfootltd.com).**

**pegging** *n.* The process of adding registration peg holes to an animation cel that has been inked using a Xerographic process. When the copy of the original drawing is made it is not perfectly registered on the animation cel. After copying, the original drawing is placed on a peg strip. The copied animation cel is placed on top of the original drawing and aligned with the original image. A small peg strip is placed over the registration pins and taped to the animation cel, thus giving the photocopied animation cel a perfectly aligned strip of registration pegs.

**PEL** ABBR. *n. Also* **picture element.**

**pellicle** *n.* A thin glass or plastic membrane with one reflective side. The pellicle acts as a partial mirror, reflecting some light but allowing most of the light to pass through. Pellicles are very sensitive and may break if mishandled. They pick up dirt and scratch easily and should not be touched with bare fingers.

Small glass pellicles are used in some film cameras with a partial reflector viewfinder system with the reflective side directing a portion of the light that enters the lens to the viewfinder. Larger plastic pellicles may be used for in-camera visual effects in place of a two-way mirror.

*Compare* **prism beam splitter.**

**PEM** ABBR. *n.* The trade name for an electronic data logging system created by the Image Permanence Institute for monitoring archival storage environments. The PEM collects and stores temperature and humidity measurements along preservation index and time-weighted preservation index calculations, used to measure the natural aging of organic materials. [An initialism of *Preservation Environment Monitor*.] *Also* **Preservation Environment Monitor.** *Compare* **PI; TWPI.**

**pen name** *n.* A pseudonym or nickname adopted by a writer. *Also* **nom de plume.** *Compare* **stage name.**

**penalty-free cushion** BUSINESS *n.* A contractually defined amount above a work's budget (typically 5–10 percent) that must be exceeded before the work is considered over-budget and financial penalties or other contractual disincentives may be imposed. *Also* **negotiated cushion.** *Compare* **over-budget penalty.**

**pencil test** *n.* A full-motion animation test, generally conducted with synchronized sound.

In traditional, hand-drawn animation, the animator will begin by sketching rough key poses, or extremes, for each character. When the animator is satisfied with the extremes, they will be photographed in time with the pre-recorded soundtrack and played back in a pose test. Once the poses are approved, the in-between frames will be filled in and the sequence re-photographed. The resulting, full-motion test consists of black-and-white sketches, traditionally done in pencil, hence the name pencil test. When the pencil test is approved, the drawings will be given final polish and then sent to ink and paint for coloring. Computer-based animation systems often follow a similar process as the animation is developed and refined, using wire-frame models instead of fully-rendered images for the pencil test.

*Also* **line test.**

**penetration; ~ rate** *n. See* **cable penetration.**

**penned by** *phr. See* **written by.**

**pension fund contributions** BUSINESS *n.* Payments made by an employer (producer or distributor) to guild or union retirement funds on behalf of represented employees. *Compare* **fringe benefits.**

**pension, health, and welfare** BUSINESS *n.* The benefit plans supported by employer contributions on behalf of working professionals. In the audiovisual entertainment industry, most people work on a project basis and are not permanent employees of any particular company. Therefore, they do not work any one place long enough to qualify for health benefits or to vest in a pension plan. Instead, unions and other organizations such as the Motion Picture Industry Pension and Health Plans operate pension, health, and welfare plans that cover individuals who qualify due to their length of cumulative employment within the industry, rather than their time with a particular employer.

**penultimate** *n.* The next to last. *See* **Abby Singer; last but one.** *Compare* **martini shot.**

**people** *v.* To cast a production via a general recruitment process looking for types, rather than actors. According to Marty Litke, former VP

of talent at William Morris' New York office, as quoted in David Rensin's examination of the talent agency, *The Mailroom: Hollywood History from the Bottom Up* (2003), "If you're casting a TV series today, you go to a college, find twenty-seven attractive kids, pick out five, throw them on the screen, and whatever happens, happens. They 'people' the shows. It doesn't have to do with talent." *See* **typage.** *Compare* **street-casting.**

**People Meter** *n.* The trade name for a device used to measure television viewing statistics that not only gathers data on what channels were watched when, but also records how many people were watching the program.

People Meters were first tested in the U.S. market by A.C. Nielsen and AGB of Great Britain in 1984 and 1985, respectively. Nielsen rolled out its nationwide People Meter service in 1987, phasing out its previous Audimeter. AGB left the market the following year. Arbitron introduced its own version of the People Meter in 1988.

**people ratings** *n. See* **demographic.**

**Pepsi skating** *n.* The unsteady movements of movie theater patrons crossing a floor covered in liquid (such as a spilled soft drink). *Compare* **flypaper dancing.**

**per-inquiry advertising** *n.* Direct response advertising for which the broadcaster or cable network running the commercial is paid based on the number of responses received by the advertiser rather than the air time used.

**perambulator** *n.* A trackless dolly used to move a sound boom and its operator during a shot.

**perc** ABBR. *n. See* **perchloroethylene.**

**percent of clock** BUSINESS *n. See* **share of clock.**

**percent of wallet** BUSINESS *n. See* **share of wallet.**

**percentage** BUSINESS *n.* Profit: *There's no percentage in sci-fi musicals these days.*

**percentage participation** BUSINESS *n. See* **participation; [1]points.**

**percentage rental** BUSINESS *n.* The amount paid by a sub-distributor or exhibitor under the terms of a percentage sale. *Also* **playing percentage.**

**percentage sale** BUSINESS *n.* An agreement between a distributor and a sub-distributor or exhibitor to share in a film's box office receipts (less any allowed expenses or fees) according to a percentage-based formula. The first percentage sale to exhibitors in the U.S. was United Artists' *Pollyanna* (1920)—also notable for starring 27-year-old Canadian-born Mary Pickford, "America's Sweetheart," playing the title role of a 12-year-old girl. *Compare* **flat sale.**

**percentage sync** *n.* The ratio of the amplitude of the video synchronizing signal to the peak-to-peak amplitude of the picture signal between blanking and reference white levels, expressed as a percentage.

**percenter** *n. See* **tenpercenter.**

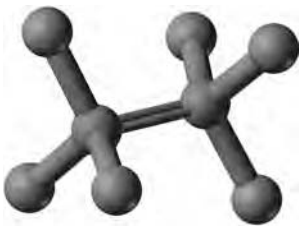
**percentery** *n.* [Industry trade paper jargon. Coined by *Variety*.] *See* **tenpercentery.**

**Percepto** *n. obs.* The trade name for the process of electrifying theater seats so that audience members could be shocked at key moments during the film. Developed by William Castle and used for 1959's *The Tingler*. Castle was known for his outrageous promotional techniques. For instance, in 1958, he insured the lives of *Macabre* audience members for $1,000 with Lloyds of London in the event that they suffered death by fright during the picture. The gimmick worked and *Macabre* was a hit. *Compare* **Emergo; Illusion-O; Psychorama.**

**perceptual coding** *n.* An audio compression scheme that deletes audio frequencies that are masked by other, more dominant frequencies, and thus are not perceived by the listener. *Compare* **temporal masking; transform coding.**

**perceptual film** ACADEMIC *n. See* **structural film.**

**perchloroethylene; perc** *n.* A volatile chemical compound ($Cl_2C=CCl_2$) commonly associated with dry cleaning. Most organic materials dissolve in perc, so it is also used as a solvent and degreaser to clean metal machinery, as a paint stripper, and as a spot remover.



**A perchloroethylene molecule (illustration by Bryan Theis).**

Perc is toxic in concentration, so should always be used with adequate ventilation. Symptoms of exposure include confusion, dizziness, headache, nausea, unconsciousness, and death. Care must be taken when welding a metal component previously cleaned with perc, since the high temperature flame may produce phosgene gas (used as a chemical weapon in World War I), which can disrupt the blood/air barrier and cause suffocation.

*Also* **tetrachloroethylene.**

**percussive maintenance; percussive re-alignment** *n.* The practice of smacking the side of an electronic or mechanical device in the hopes that this will fix a hardware problem, quite common in household television maintenance. *Compare* **knockometer.**

**perf** ABBR. *n. See* **perforation; performance.**

**perfect title** LEGAL *n. See* **clear title.**

**perfecting a title** LEGAL *n. See* **clearing a title.**

**perforated screen** *n.* A theatrical motion picture screen with a grid of very small holes punched through the screen to allow sound from the speakers behind the screen to penetrate into the auditorium. Generally, the left, right, and center speakers are located behind the screen, while the surround speakers are located elsewhere in the auditorium.

**perforation; perf** *n.* A hole along the edge of a strip of film designed to be engaged by the sprocket or registration pin in a camera, projector, printer, etc. Perforations appear in a consistent series of equal sized, spaced, and shaped holes matched to the type of sprockets or registration pins to be used.

The film perforation/sprocket combination stabilizes the film image during photography and projection. Standard film has a set of perforations on each side. Super-8 and Super-16 film gauges have only one set of perforations, thus allowing for a larger image size compared to standard film of the same gauge.

The two most common shapes for perforations are Bell+Howell (BH) or negative perforations, providing superior registration accuracy but not durable enough for repeated use, and Kodak standard (KS) or positive perforations, providing sufficient durability for repeated use, such as in a release print. Both BH and KS perforations are used with 35mm, 65mm, and 70mm film.

Originally, film was produced without perforations. George Eastman's first perforated film was produced in 1889, but most customers punched their own perforations into the raw film stock as required. Eastman Kodak continued to sell unperforated nitrate motion picture film stock until September 1949.

Film perforations were first described in a patent application filed by Louis Aimé Augustin Le Prince in 1886 (U.S. Patent No. 376,247 issued January 10, 1888). W.K.L. Dickson struck upon the idea independently in 1889 while working on the Kinetophone for the Edison Company. He saw one of Edison's old perforated tape automatic telegraph machines,

and adapted the hole punching mechanism to produce two round perforations along one side of each film frame. By the end of 1889, Dickson had moved to four square perforations per frame running on both sides of the film strip. This format became the industry standard and, by 1904, Eastman Kodak was offering this type of film perforation as an option for motion picture film.

*See* **sprocket hole.**

**perforation pitch** *n. See* **pitch.**

**performance; perf** *n.* A presentation before an audience; the work product of an actor or musician.

**performance arts** *n.* Those forms of artistic expression that are presented by live performers in real time, including music, singing, dancing, acting, and story telling. They are the oldest artistic forms, dating from human prehistory. *Compare* **fine arts; performing arts; recording arts; representational arts.**

**performance capture** *n.* Motion capture where an actor's full performance — facial expressions and full body movements — is captured simultaneously. According to Jerome Chen, co-senior visual effects supervisor for *Polar Express* (2004), "Traditionally, you do a body-capture session and then you sit the actor down facing the camera, so he can't move much at all, and have him act out his facial performance while looking straight at the camera. Then, later, the animator has to stick the two pieces together and adjust it by hand so that it doesn't look stilted. We tried this in our tests [for *Polar Express*], but it was too difficult to get the performance to be seamless. That's when we realized we had to get it in a single pass. This had never been done before to the fidelity that we wanted for this project. That is where the moniker of 'performance capture' began." [Coined in 2002 at Sony Pictures Imageworks (SPI).] *Also* **simultaneous mo-cap.**

**performance cloning** *n.* An extension of performance capture and 3-D digital simulation where the end result appears to be the live performance of a real person (generally a historical figure who is no longer living and cannot participate in the production).

**performance license** LEGAL *n. See* **master use license; synchronization license.**

**performance rights** *n.* The legal privilege to perform a copyrighted work in public. Required for all forms of audiovisual distribution that include music. *Compare* **mechanical rights; music clearance; synchronization rights.**

**performance standards** *n.* The minimum technical criteria that must be met by television broadcaster or cable television system according to regulations established by a governing authority, such as the FCC in the U.S.

**performance text** ACADEMIC *n.* The creative choices made by a performer. *See* **text.** *Compare* **metatext; semiotic criticism.**

**performer** *n.* **1.** One who appears in an audiovisual work; an actor, dancer, singer, stuntman, etc. **2.** An actor with a speaking part or featured bit excluding extras and stand-ins. *See* **actor; actress.**

**performing arts** *n.* Artistic expressions that are performed live before an audience, including dance, acting, and music. Film acting is a performing art, and so filmmaking is often categorized as a performing art. *Compare* **fine arts; performance arts; recording arts; representational arts.**

**performing rights organization** BUSINESS *n.* An entity that collects and distributes royalties on behalf of music composers, publishers, and song lyricists. The performing rights organization collects a royalty for each public performance (live or recorded, on radio, television, or before an audience) of any work created by one of its members, deducts a fee for its service, and then distributes the balance to the creative artist or music publisher according to the terms of their agreement. There are numerous performing rights organizations around the world including the American Society of Composers, Authors and Publishers (ASCAP), the MCPS-PRS Alliance, and the Société des Auteurs, Compositeurs et Éditeurs de Musique (SACEM).

**perfs** *n. See* **film perforation.**

**period** *n.* The time required for one repetition of one wavelength in a waveform that repeats a particular pattern over and over. The length of the period of the waveform varies inversely with frequency. That is, the shorter the period, the higher the frequency. *Compare* **phase; wavelength.**

**period piece** *n.* A work that takes place sufficiently far in the past that the setting is distinct from the present day and requires special costumes and carefully selected locations. *Compare* **costume drama.**

**Scarlett O'Hara (Vivien Leigh) and her many suitors from the period piece *Gone with the Wind* (1939). While this film has long been associated with MGM, it was actually produced independently by Selznick International Pictures (courtesy Heritage Auctions, www.ha.com).**

**peripheral illumination** *n. See* **relative light distribution.**

**peripheral light** *n.* Light that approaches from the side; light that enters a lens from an angle with respect to the optical axis. *Compare* **optical vignetting.**

**periscope** *n. See* **snorkel.**

**Péritel connector** *n. See* **SCART.**

**perk; perq; perquisite** BUSINESS *n.* **1.** Something gained from a place of employment over and above the ordinary wages for services rendered: *Alan's perks included fresh flowers in his dressing room, a personal driver, and an on-call masseuse.* **2.** Benefits of one's position beyond financial compensation: *Getting a table at any restaurant without having to wait is one of the perks of fame.* [A phonetic spelling of *perq*.] *Compare* **fringe benefits.**

**permanent set** *n. See* **standing set.**

**perms** *n.* A permanent catwalk or raised walkway on a soundstage. *Compare* **angel walk; bridge; greenbed; ozone.**

**perpendicular magnetic recording; PMR** *n.* An advanced magnetic recording technique where the magnetic elements are aligned vertically (perpendicular to the surface) rather than longitudinally (horizontal to the surface). This allows data to be packed much tighter in magnetic media and results much higher areal densities (bits per unit of space) than are possible with more conventional techniques. PMR was first used commercially in 2005 after 20 years of research and development.

**perq; perquisite** BUSINESS *n. See* **perk.**

**persistence of vision** *n.* The phenomenon of perceptual psychology that causes a viewer to interpret a series of still images as being in fluid motion, essential to the existence of motion pictures and television.

The brain naturally retains each image seen for a brief interval. If a series of still images with a small visual change from one image to the next is presented so that the next image appears while the prior image is still retained, the brain interprets the separate images as being connected in a continuous series, thanks to the Phi phenomenon. Thus, by projecting at

least 16 images per second, persistence of vision causes the brain to retain the images long enough for the Phi phenomenon to register fluid motion. If the images do not come fast enough, the viewer perceives unsteady motion.

Projected film images are interrupted by intervals of darkness as the film is advanced to the next frame. If these intervals are too slow or too long, they will be perceived by the viewer as flicker. Motion pictures filmed at 24 frames per second are actually projected at 48 or 72 images per second by projecting each frame two or three times to avoid visible flickering. The shutter flashes two or three times while the film holds steady before the film advances on to the next frame.

At particularly high frame rates, in the vicinity of 48 frames per second, moving images begin looking real rather than photographed. This phenomenon inspired virtual reality/simulation rides to use very high frame rates as well as large gauge film — 70mm and above — for improved image quality.

Persistence of vision was first noted by the Roman poet Lucretius in 65 B.C.E. In 130 C.E., the astronomer Ptolemy of Alexandria proved Lucretius' principle. In 1831, Belgian scientist Joseph Antoine Ferdinand Plateau developed the Phenakistiscope, the first documented mechanical device that could produce the illusion of motion from a series of still images.

[Coined in 1826 by British lexicographer Peter Mark Roget.] *Compare* **critical fusion frequency; phi phenomenon; saccade.**

**persistence of vision method** *n. obs.* An early motion picture color photography and projection system that applied the phenomenon of persistence of vision to color as well as motion.

Color separations similar to those produced by James Clerk Maxwell in 1861 were recorded to a single strip of film using alternating red, blue, and green filters. They were later projected through a similar set of red, blue, and green filters synchronized so that the red projection filter was over the red filmed image, and so on. This produced a full color image by relying on the fact that the brain would retain the red image long enough for the projector to show the blue and green images as well. Thus, persistence of vision was used to produce a composite color image from three successive monochrome projections. This also caused severe eyestrain called color-bombardment. If the subject moved, the blue image would not exactly match the red image and the red image would not match the green image, and so on. This led to colored halos appearing around moving objects. Finally, the film had to run through the camera and projector at up to three times the standard speed so that the eye would properly retain the colored images. This strained the film and led to premature wear. These technical challenges could not be overcome and the method was soon abandoned.

*Also* **sequential frame.** *Compare* **field-sequential color; three-strip.**

**persona** *n.* An actor's public image based on the parts the actor plays. A star's persona may bear little resemblance to her true personality. Cary Grant once said, "My screen persona is a combination of Jack Buchanan, Noel Coward and Rex Harrison. I pretended to be somebody I wanted to be, and, finally, I became that person. Or he became me."

**personal appearance; PA** *n.* A publicity engagement either in person before the public (autograph signing, ribbon-cutting ceremony, honorary award acceptance, etc.), on a television or radio program (generally a talk show where one promotes a recent work), or live Internet event (chat session, streamed video, etc.).

**personal appearance tour** *n.* A series of personal appearances arranged as part of a publicity campaign, generally included as a contractual obligation for key participants in an audiovisual work, such as the lead actors and the director.

**personal communications services; PCS** *n.* A two-way, voice and digital, wireless telecommunications system. PCS encompasses cordless phones, cellular mobile phone, paging systems, personal communications networks, wireless office phone systems, and any other wireless telecommunications systems that allow people to place and receive voice/data calls while away from home and office. [Coined by the U.S. Federal Communications Commission (FCC).]

**personal demographics** *n. See* **demographic.**

**personal digital recorder** *n. See* **PDR.** *Compare* **personal video recorder.**

**personal direction** *n. See* **character direction.**

**personal manager** *n. See* **manager.**

**personal media player** *n. See* **PMP.**

**personal release** LEGAL *n.* A contract where one party agrees not to enforce its rights against another party at some point in the future. For example, one may sign a personal release agreeing not to sue the producer of a work where the events of one's life are depicted. *Compare* **consent and release.**

**personal trainer** *n.* A trainer who provides individual instruction, rather than group instruction. Usually general physical fitness training, possibly including nutritional advice.

**personal TV recorder; PTR** *n. See* **DMP.**

**personal video recorder; PVR** *n. See* **PDR.** *Compare* **digital video recorder.**

**personal video station; PVS** *n. See* **DMP.**

**personality; TV ~** *n.* **1.** An unexceptional performer who is nonetheless engaging as a television program host or guest; one who is most famous simply for being famous, rather than for any specific accomplishments. **2.** One who appears as herself on a television program, including news anchors, talk show hosts, game show hosts, etc.

**personality actor** *n.* An actor that is essentially the same in every part. *Compare* **stereotype; typecast.**

**personality test** *n.* A type of screen test where the performer is not asked to act out a prepared part but is instead asked a series of questions by an off-camera interviewer in an attempt to put the test subject at ease so one can judge how well the natural personality of the subject comes through on film or video. *Also* **test.**

**personals** *n.* The segments in a reality program where the participants speak directly to the camera in individual segments, generally reflecting on their experiences, thoughts, and emotions of the day just past. *See* **confessional.** *Compare* **confession booth.**

**persons using television; PUT** *n.* The estimated percentage of all people watching television at a given time. Used as a measurement of TV ratings. *Compare* **homes using television.**

**Perspecta** *n. obs.* The trade name for a pseudo-stereo sound system with a monaural sound track that shifted from left to right speakers, or played equally on both, as needed. First used in *White Christmas* (1954). In 1956, *Around the World in 80 Days* was released on a 70mm print with six-track stereo and Perspecta surround channels adding pseudo left, right, and rear surrounds.

**perspective; linear ~ ; visual ~** *n.* The appearance of objects as perceived by normal human binocular vision: as an object moves farther away from the viewer, it seem to get smaller. As a consequence, parallel lines (such as railroad tracks) seem to merge in the distance.

Two factors of human vision tend to distort an object's true perspective: constancy of size and constancy of shape. Since film does not share these characteristics, photographic images may present what appears to human viewers to be a distorted, or exaggerated, perspective. For example, an actor's hand extended towards the camera may seem gigantic in relation to the actor's body when viewed on film but does not seem so out of

proportion when seen in person. Different focal length lenses present different visual perspectives and may be selected to diminish or exaggerate the perspective that appears on screen.

*Compare* **constancy of shape; constancy of size.**

**perspective distortion** *n. See* **telephoto effect; wide-angle effect.**

**perspective matching** *n.* The process of ensuring that the visual perspective is the same for each element in a composite image. If the perspective does not match with what the viewer naturally expects, the composite will be obvious and the effect will not work.

**persuader** *n.* A hammer or sledgehammer, depending on how much persuasion is needed. *Compare* **adjustable ball-peen hammer.**

**PES** ABBR. *n. See* **packetized elementary stream.**

**PET; PETE** ABBR. *n. See* **polyethylene terephthalate.**

**PET-P** ABBR. *n. See* **polyethylene terephthalate.**

**peta-** *aff.* Ten raised to the 15th power ($10^{15}$) or 2 raised to the 50th power ($2^{50}$). [Clipped from the Greek *penta-*, from *pente*, meaning five. In reference to the value of 1,000 raised to the 5th power.] *Compare* **$^2$bit; byte.**

**PFD** ABBR. *n. See* **production-financing/distribution agreement.**

**PFE** ABBR. *n. See* **Polygram Filmed Entertainment.**

**PFX; production effects; production sound effects** ABBR. *n.* Sound effects included in the production sound recording, such as an actor's footfalls, a door being closed, rain falling, etc. Since these sounds occurred naturally and were recorded along with the dialogue, it is difficult (if not impossible) to adjust them without affecting the dialogue as well. In most cases, they are accepted as is in the final sound mix. *Compare* **sound effects.**

**PG** ABBR. *n.* Parental Guidance. A common film and television parental advisory rating indicating that the content of the program may not be appropriate for younger children.

- An MPAA/CARA parental advisory rating created on January 31, 1972; PG for Parental Guidance suggested, some material may not be suitable for children. While there is no particular age restriction with a PG-rated film, parents may wish to investigate further before deciding if their children are mature enough to see it. The PG category began as M, which was changed to GP in January 1970 due to the misperception that M was a more restrictive category than R. In January 1972, GP was changed to PG. The first film to earn a PG rating was the Italian import *Appuntamento col disonore* (*Night of the Assassin*, 1970). On July 1, 1984, the PG category split in two to create PG and PG-13. The distinctive PG logo is based on the GP logo originally created in 1970 by Harold Adler while working for National Screen Service. The CARA Web site is www.filmratings.com.
- A rating symbol from the U.S. TV Parental Guidelines. According to the Guidelines, "This program contains material that parents may find unsuitable for younger children. Many parents may want to watch it with their younger children. The theme itself may call for parental guidance and/or the program contains one or more of the following: moderate violence (V), some sexual situations (S), infrequent coarse language (L), or some suggestive dialogue (D)." The TV Parental Guidelines Web site is www.tvguidelines.org.
- An Australian film, video, and computer game rating symbol indicating mild content. Material classified PG may contain material which some children find confusing or upsetting, and may require the guidance of parents or guardians. It is not recommended for viewing by persons under 15 without guidance from parents or guardians. The Australian Office of Film and Literature Classification Web site is www.classification.gov.au. [When presented in color, the PG marking is yellow.]
- A classification rating of the British Board of Film Classification (BBFC) first introduced in 1982. Works classified as PG may have some scenes that are not suitable for young children (generally under eight years of age). The BBFC Web site is www.bbfc.co.uk.
- A classification symbol of the Canadian Home Video Rating System (CHVRS) indicating that parental guidance is advised and that the content may not be suitable for all children. This classification system's ratings are derived by averaging the classifications given to audiovisual works by the provincial government film review boards. The CHVRS is administered by The Canadian Motion Picture Distributors Association (CMPDA). The CMPDA Web site is www.cmpda.ca.

***Left:*** **A British Board of Film Classification rating symbol.** ***Right:*** **A Canadian Home Video Rating System rating symbol.**

**A Canadian English-language television classification symbol.**

- A Canadian English-language TV classification symbol of The Action Group on Violence on Television (AGVOT) indicating that, "This programming, while intended for a general audience, may not be suitable for younger children (under the age of 8). Parents/guardians should be aware that there might be content elements which some could consider inappropriate for unsupervised viewing by children in the 8–13 age range. Programming within this classification might address controversial themes or issues. Cognizant that pre-teens and early teens could be part of this viewing group, particular care must be taken not to encourage imitational behaviour, and consequences of violent actions shall not be minimized." The AGVOT ratings system Web site is www.vchipcanada.ca.

**PG-rated** *mod. See* **rated-.**

**PG-13** ABBR. *n.* An MPAA/CARA parental advisory rating created on July 1, 1984; Parents strongly cautioned, some material may be inappropriate for children under 13. PG-13-rated films may contain language, violence, nudity, or adult-oriented content that may not be suitable for younger viewers, but which is not strong enough to warrant an R-rating.

PG-13 was established as a new category between PG and R in large part as a result of the many objections to the level of gore present in the PG-rated *Indiana Jones and the Temple of Doom* (1984). The first film to earn

***Left:*** **A rating symbol from the U.S. TV Parental Guidelines.** ***Right:*** **An Australian film, video and computer game rating symbol.**

a PG-13 rating was *The Flamingo Kid* (1984), issued on July 2, 1984. (Many mistakenly believe *Red Dawn* (1984) received the first PG-13 because, while it was rated after *The Flamingo Kid*, it was released first.) The distinctive PG-13 logo is based on the GP logo originally created in 1970 by Harold Adler while working for National Screen Service. The CARA Web site is www.filmratings.com.

**PG-13-rated** *mod. See* **rated-.**

**PGA** ABBR. *n. See* **Producers Guild of America; Publicists Guild of America.**

**PGD** ABBR. *n. See* **program guide data.**

**Phantasmascope** *n.* [A British trade name.] *See* **Phenakistiscope.**

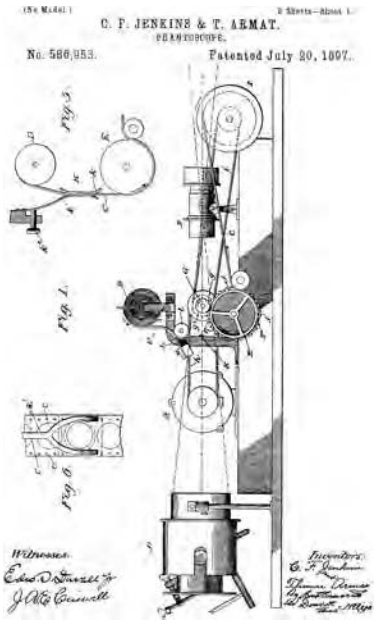
**phantom image** *n.* **1.** A monophonic sound presented with equal volume through both left and stereo right speakers. **2.** A video ghost image.

**phantom power** *n.* DC electrical power (typically 9–52 volts) supplied via two balanced conductors to power a condenser microphone. The same conductors carry the audio signal generated by the microphone. Phantom power is normally supplied by the sound mixing console, but may also be supplied by a dedicated phantom power source such as a preamplifier located close to the microphone. Each conductor carries the same phantom power voltage relative to the ground wire. *Compare* **bias voltage.**

**Phantoscope; Phantascope** *n. obs.* The trade name for the first commercial motion picture projection system using intermittent motion at the film aperture plate. Developed in the 1890s by Charles Francis Jenkins and Thomas Armat.

In 1894 Armat got the idea of using a carbon arc lamp as the light source for a motion picture projection system that he could demonstrate at the following year's Cotton States Exposition in Atlanta, Georgia. In the fall of 1894, Armat enrolled in the Bliss School to learn how to use an arc light. There he was introduced to Jenkins who shared his interest in motion pictures. Before their meeting, Jenkins had filed for a patent on a modified kinetoscope "peep show" device that used a rotating bulb instead of Edison's patented rotating shutter. Jenkins called this device the "phantoscope."

On March 25, 1895, Jenkin and Armat agreed to work together to develop a motion picture projection system. Armat funded their experimentation and, on August 28, 1895, they applied for a patent on their first intermittent motion film projector (issued to Jenkins/Armat as U.S. Patent No. 586,953 on July 20, 1897). The machine had several mechanical limitations: its intermittent gear wore out too quickly; it could not run fast enough to project Edison Kinetoscope films (the only ones available at the time) at their full speed (40–46 frames per second); and it was intolerably loud. Armat soon developed an improved device and began giving private demonstrations in his Washington DC offices in the fall of 1895. Armat had three projectors built and, in September 1895 as originally planned, the projector was demonstrated to the public at the Cotton States Exposition, for 25¢ admission. The experience was a commercial failure and Armat did not cover his expenses. However, since Armat built the structure used for the Cotton States demonstration expressly for that purpose, it can lay claim to being the first purpose-built movie theater.




**The inner workings of the Phantoscope, from U.S. Patent No. 586,953, issued July 20, 1897 (courtesy U.S. Patent and Trademark Office).**

Jenkins took one of the three original projectors to his brother's wedding and gave a demonstration at his brother's Richmond, Indiana store on October 29, 1895 (as reported in the October 30, 1895 Richmond *Daily Telegram*). Armat continued to refine the projector, adding a loop in the film path to reduce wear on the film, and signed a contract where Edison would supply motion picture content and would manufacture the projectors under license. After a personal demonstration of the projector in Edison's Orange, New Jersey offices in February 1896, Edison agreed to manufacture 50 projectors. Armat requested 80, but Edison did not think that the entire U.S. market could support any more than 50 motion picture projectors.

On February 19, 1896, Armat filed for a patent on his improved projector, calling it the "Vitascope" (issued to Armat as U.S. Patent No. 673,992 on May 14, 1901). On April 23, 1896, the Edison-produced Vitascope premiered at Koster and Bial's Music Hall in New York City. By mutual agreement, the Vitascope was released under the Edison name to capitalize on Edison's public brand awareness.

Exactly how much of the Cotton States Exposition projector was due to Jenkins and how much was due to Armat was a matter hotly contested between the two men. Jenkins acknowledged that Armat funded the development effort, but points to the fact that the Franklin Institute of Philadelphia, Pennsylvania awarded him the Elliott Cresson gold medal for the Phantoscope as evidence that he (Jenkins) was the primary creative force behind the projector used for the Atlanta demonstrations of September 1895. The fact that Jenkins is listed ahead of Armat on the Phantoscope patent filed on August 28, 1895 lends credence to this claim. For his part, Armat dismissed the Phantoscope as "a mechanical failure." Armat insisted that the three projectors produced for the Cotton States Exposition succeeded based on improvements that he alone developed. His sole patent for the Vitascope, a clear improvement on the Phantoscope in many ways, filed on February 19, 1896, tends to support Armat's claim. Regardless of who was most responsible for the Cotton States machines, it was Armat's Vitascope that ushered in the era of theatrical motion picture exhibition in the United States.

**phase** *n.* The time relationship between two corresponding points on a continuous wave or between two waves of the same frequency; the angular or time displacement between the voltage and current in an AC circuit. A complete wave cycle is divided into 360 equal parts, called degrees of phase or phase angle. Phase is technically a measure of time with 360° equaling one period of the signal. The time represented by a phase change of a certain number of degrees is thus dependent on the signal's frequency. If two waves of equal phase are combined, their amplitudes reinforce each other and add together. If two waves of opposite phase are combined, their amplitudes are attenuated and they cancel each other out. *Compare* **period.**

**phase alternation by line; phase alternating line** *n. See* **PAL.**

**phase cancellation** *n.* Signal attenuation resulting from the combination of out-of-phase waveforms. *Compare* **phase reinforcement.**

**phase coherent** *n.* When two or more in-phase signals combine constructively with little or no phase cancellation.

**phase difference** *n.* The time delay between the arrival of two identical signals at a common point. Phase difference is measured in degrees, where 360° represents one full cycle. For signals with frequency $F$ Hz that arrive at a reference point $T$ seconds apart, the phase difference of $D$ degrees can be calculated using the formula $D = F \times T \times 360$.

**phase distortion** *n.* An audio artifact caused by non-linear phase-shift in an electronic device. For example, most transducers produce

significant phase distortion. In general, low frequencies travel slightly faster than high frequencies and air absorbs high frequencies more readily than low ones, so when an electronic device introduces additional phase distortion, the sound becomes smeared and is perceived as being more distant from the listener.

**phase inversion** *n. See* **phase reversal.**

**phase jitter** *n.* Waveform phase variations arising in a communications channel and caused by incidental frequency modulation of signals transmitted over the channel as when the input carrier wave frequencies in a frequency-division-multiplexed system are not perfectly constant.

**phase linear** *n.* The ability of an electronic device to pass a signal without causing phase-shift.

**phase-lock** *n. See* **sync-lock.**

**phase meter** *n.* An electronic device that compares two incoming signals and displays the phase difference between them.

**phase modulation** *n.* When information is encoded on a radio frequency signal by varying the phase angle of the carrier wave.

**phase reinforcement; reinforcement** *n.* Signal amplitude increase resulting from the combination of in-phase waveforms *Compare* **phase cancellation.**

**phase reversal** *n.* One-hundred eighty degrees of phase-shift. *Also* **antiphase; out-of-phase; phase inversion; polarity reversal.**

**phase shift; phase cancellation; phase distortion; phase error; phasing** *n.* **1.** A wave form that is displaced in time and appears out of phase from its expected position, such as when the output of an amplifier fluctuates in phase, even though the input does not. If the wave is shifted by a full wavelength, it is 360° out of phase. If it is shifted by half a wavelength (so that a peak appears where a trough is expected), it is 180° out of phase.

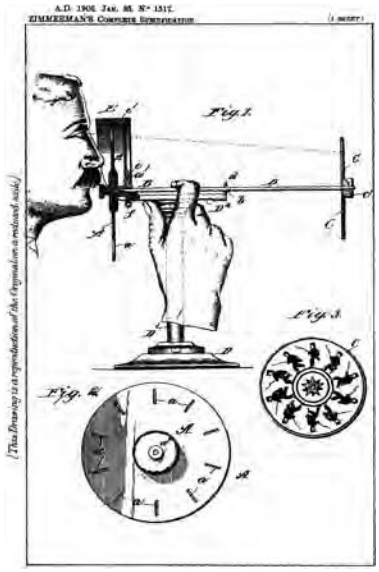
Various errors (phase errors) can occur when trying to decode an AM (amplitude modulation) signal that is experiencing phase shift. For example, if the color subcarrier in a television signal is out of phase from the color burst (the reference signal for the subcarrier), then the image will decode with an incorrect hue (the difference in wave amplitude will be interpreted as color information, when in fact it is a shift in the carrier wave). FM (frequency modulation) signals are generally immune to the effects of phase shift.

**2.** An audio artifact that results when one receives the same sound from two different sources that are out of phase (not exactly synchronized or not at exactly the same distance). This can be caused by recording the same sound with two different microphones set at different distances from the sound source, having the same sound in two or more stereo sound tracks that are not exactly in sync, having two speakers at different distances from the listener, etc. If the sound signals are 180° out of phase, they will cancel each other out, resulting in silence or significantly muted sounds. If the sounds are sufficiently out of phase (by far more than one wavelength), one may perceive an echo. **3.** A disproportionate change in output level relative to the original input level. Generally not noticed until the signal is amplified.

**phased array** *n.* A type of antenna design that incorporates two or more physically separate elements that integrate signal information received from the separate elements and that transmit in a coordinated manner (either simultaneously or alternately).

**Phenakistiscope; Phenakistoscope; Phenakisticope** *n. obs.* The trade name for the first known mechanical device that could produce the illusion of motion based upon the phenomenon of the persistence of vision, developed by Joseph Antoine Ferdinand Plateau in 1832 based on experiments begun as early as 1827. Further development of the Phenakistiscope eventually led to the Zoetrope.

The Phenakistiscope originally consisted of a disk with a series of drawings arranged around its perimeter with slits between each image. When one spun the disk with the drawings facing a mirror, the notches acted as an aperture and the reflected image in the mirror appeared to move. An alternative design consisted of two disks on a common shaft. The disk nearer the eye had a series of slits while the farther disk had a series of drawings arranged so each drawing lined up with a slit in the nearer disk. When the operator spun the disks and looked through the gaps at the drawings behind, the drawings appeared to move. The later Zoetrope was essentially a Phenakistiscope based on a cylinder arrangement rather than a disk. Phenakistiscopes were also constructed that could project short motion pictures that ran in a continuous loop.



**An improved Phenakistiscope using a second disc on the same axis in place of the mirror. From British Patent No. 1,517, issued March 2, 1905 (courtesy U.K. Intellectual Property Office).**

The Roman poet Lucretius described what may well have been an early Phenakistiscope in his six volume epic poem *De Rerum Natura* (*On the Nature of Things*, pub. 50 B.C.E.). "Do not thou moreover wonder that the images appear to move and appear in one order and time their arms and legs to use; for one image disappears and instead appears another arranged in another way, and thus seems each gesture to change; for you must understand that this takes place in the quickest time."

[Greek for *deceitful view*. Coined by Joseph Antoine Ferdinand Plateau.] *Also* **Fantascope; Magic Wheel; Phantasmascope; Wheel of Life.** *Compare* **Daedaleum; Praxinoscope; ²Stroboscope; Tachyscope; Zoetrope.**

**phenomenology** ACADEMIC *n.* An approach to literary and filmic criticism that focuses on the viewer's perceptions and experiences. Phenomenology began as a branch of philosophy developed by Edmund Husserl.

**phi; φ** ABBR. *n.* [The Greek letter *phi*. Attributed in this context to the American mathematician Mark Barr by Sir Theodore Andrea Cook in *The Curves of Life* (pub. 1914).] *See* **golden ratio.**

**phi phenomenon; phi effect** *n.* The mental process that provides the illusion of motion in conjunction with the persistence of vision. Persistence of vision ensures that one does not realize that one has seen a series of static images when viewing a film. The phi phenomenon interprets these images as being in motion — reasoning that since the images have changed from one moment to the next, they must have moved in the interval between. The phi phenomenon was famously described by Hugo Münsterberg in *The Photoplay: A Psychological Study* (pub. 1916). Identified by Max Wertheimer in 1912. *Compare* **critical fusion frequency.**

**PHILA** ABBR. *n. obs.* [An initialism of *POD-Host Interface License Agreement*.] *See* **DFAST.**

**Philippine mahogany** *n. See* **lauan.**

**philosophical aesthetics** ACADEMIC *n.* The formal study of aesthetics that focuses on the examination of the nature or definition of beauty. *Compare* **psychological aesthetics.**

**phon** *n.* A unit for the subjective measure of the perceived loudness of pure, steady tone, based on a combination of volume and pitch presented on a logarithmic scale from 0 dB to 130 dB, where an increase of three phons approximates a doubling in sound pressure level (SPL). An increase of one phon is about the smallest increment in loudness that can be perceived by normal human hearing.

Human hearing is not a linear function — the ear is more sensitive to certain pitched tones than others, and this sensitivity changes with the actual SPL of the sound wave. In general, human hearing is most sensitive to sounds in the range of 1–8 kHz, with sensitivity dropping off significantly above 12 kHz. One phone is therefore defined to be equivalent to one dB SPL of perceived loudness for a 1 kHz tone. The phon can be adjusted to account for initial response and long term ear fatigue, which also impact the perceived loudness of a particular sound.

*Compare* **equal-loudness contour; $Leq_m$.**

**phon line** *n. See* **equal-loudness contour.**

**phoneme** ACADEMIC *n.* The smallest unit of sound that conveys meaning in a particular language. In English, the *n* in *no* or the *i* sound in *five*, *pie*, *by*, or *eye*. The *i* represents the same phoneme in each of the example words because they all sound the same even though they are spelled differently. Phonemes are important in various contexts including animation (the mouths of animated characters are generally shaped to match the particular phoneme being pronounced) and marketing (when determining if the title of one work might be confusingly similar to another, one reviews both the phonetic pronunciation represented by the sequence of phonemes in the title as well as its spelling). [From the French *phonème*; from the Greek *phonema*, meaning utterance or sound produced; from *phonein*, meaning to produce a sound.]

**phoner** *n.* An unmotivated plot device; one that does not ring true (seems phony) within the context of the work.

**Phong shading** *n.* Collectively, a combination of highly accurate light reflection and interpolation models that are used to calculate the effect of light (shading) on a geometric object (a complex object often constructed of a series of small polygons, typically a collection of triangles) in computer graphics without actually having to calculate the appearance of each pixel in the image. Phong shading delivers very realistic results, and addresses the major deficiencies found in Gouraud shading, but is more computationally intensive (it takes longer to calculate and uses more computing resources). [An eponym, after its developer c. 1973, Vietnamese computer scientist *Bui Tuong Phong*.] *Compare* **Gouraud shading; smooth shading.**

**phono connector** *n. See* **RCA connector.**

**Phonofilm** *n. obs.* The trade name for the sound-on-film system developed by Theodore Case and Earl Sponable using a sound-amplification vacuum tube system developed by Lee de Forest. Phonofilm was first demonstrated in 1923 and continued to be used for short films through 1927. Case split from de Forest and Sponable in 1925 and went on to develop an improved sound reproduction head in 1926, which he sold to the Fox Film Corporation as the basis of the Movietone sound-on-film system.

**phonograph** *n. obs.* An instrument for the mechanical registration and reproduction of audible sounds, generally on a flat disc. Used as part of the original Vitaphone sound-on-disc motion picture sync sound system.

A phonograph consists of a rotating disc (or, in older models, a rotating cylinder) covered with some material that is easily indented (such as tinfoil, wax, paraffin, etc.), above which is a thin plate carrying a stylus. As the plate vibrates under the influence of a sound, the stylus makes minute indentations or undulations in the soft material, and these, when the disk is turned again, set the plate in vibration, and reproduce the sound. LPs and 45s were the most common forms of phonograph discs before the phonograph (or record player) was supplanted by the audio CD.

[A blend of *phono-* (Greek, from *phone*, meaning sound) and *-graph* (from the French *-graphe*; from the Latin *-graphus*; from the Greek *-graphos*, meaning to write). Literally, *to write with sound*.]

**Phonovision** *n.* **1.** *obs.* The trade name for an early pay-TV system put forward by AT&T in the late 1940s to deliver television programming to subscribers' homes via their telephone lines. **2.** *obs.* The trade name for an early pay-TV system developed by Zenith Radio Corp. in 1947. It continued in various experimental forms through 1969, but was never profitable. The system delivered scrambled programming via a UHF broadcast channel. Subscribers had a set-top box that would unscramble the signal if they inserted the appropriate ticket. Programming included motion pictures and sporting events. **3.** *obs.* The trade name for the audiovisual recording system developed in 1928 by John Logie Baird that recorded sound and image on two separate discs that could be played back on a Baird Televisor, an early home entertainment system.

**phosphor** *n.* **1.** An electrofluorescent compound that glows with light when struck by electrons. Used to coat the inside of a CRT picture tube so that a visible image is displayed when the inside surface of the tube is traced by an electron beam. **2.** An inorganic chemical compound that glows with visible light when struck by ultraviolet light. Used to coat the inside of fluorescent tubes and some mercury and metal halide lamp bulbs to convert the ultraviolet light produced by the element inside the lamp into visible light.

**phosphorescence** *n.* A phosphoric light. A traditional CRT television or computer monitor (and certain flat panel televisions and monitors) produces a visible image through phosphorescence. Electrons are fired at the phosphorus coating on the inside of the screen, causing it to glow for a short period of time. By controlling where and how often the electrons strike, one can create an image on the screen.

**phosphorescent; phosphoric** *mod.* **1.** Relating to phosphorus; resembling, or containing, phosphorus. **2.** Shining with a phosphoric light; luminous without sensible heat.

**photo-** *aff.* Light, as in photograph (literally meaning written with light). [Greek. From *phos*, meaning light.] *Compare* **cine-; kine-; tele-.**

**photo** *n.* A still photograph as opposed to a movie. [Clipped from *photograph*.] *Compare* **still.**

**photo-chemical** *n. See* **photochemical.**

**photo double** *n. See* **body double.**

**photo flashes** *n.* A technique similar to a film montage that uses a series of still images instead of a series of full motion sequences. *Also* **photo montage; photo sequence.**

**photo flood; photoflood; ~ bulb; ~ globe** *n.* A bare screw-in incandescent light bulb that gives off color corrected tungsten light. Commonly between 250–1,000 watts. Often used with a simple clamp reflector or placed in practical lamps that appear on camera.

Photo floods have a relatively short useful life because the tungsten vapor given off by the filament as it burns clouds the inside of the bulb, reducing its light output and changing its color temperature.

**photo matte** *n.* A still image photograph used as the background plate in a matte shot rather than a matte painting.

**photo montage** *n. See* **photo flashes.**

**photo sequence** *n. See* **photo flashes.**

**photocell** *n. See* **photoelectric cell.**

**photochemical; photo-chemical** *n.* The process employed to create an image on film: the image is exposed with light and then developed with chemicals.

**photoconductive cell** *n.* A photoelectric cell that converts varying amounts of light into similarly varying electrical resistance. *Compare* **photoresistor; photovoltaic cell.**

**photodiode** *n.* A semiconductor device that converts light into electrical current. *Compare* **photovoltaic cell.**

**photoelectric cell; photoconductive cell** *n.* An electronic device that converts light into electricity (photovoltaic) or varying electrical resistance (photoconductive). Used in optical sound systems to convert varying levels of light into sound, in light meters to record the amount of light present, in solar-powered devices to produce electricity, etc. *Also* **photocell; pickup device.**

**photoelectric meter** *n.* A light meter based on a photoelectric cell. *Also* **photometer.**

**photogenic** *mod.* Attractive when photographed. People look different in person, on film, and on television, hence the need for screen tests to verify that an actor (or a costume, makeup effect, etc.) will look good when photographed.

**photogénie** ACADEMIC *n.* The cinematic theory that film captures reality, but then stylizes it through the use of framing and editing to deliver something new and beautiful. Proponents of this theory included filmmaker/cinema critics Louis Delluc, Germaine Dulac, Jean Epstein, and Marcel L'Herbier. [French. Coined by French film critic Louis Delluc. A uniquely French concept with no direct English translation.]

**photograph** *n.* **1.** An image recorded on a photosensitive surface then made permanent and visible by a chemical process. Generally, the positive image produced as an end result of the photographic process, rather than the camera-original negative. ➢ *v.* **2.** To record an image using a camera, whether or not the camera records the image to photosensitive film: *We photographed the scene using a 35mm film camera.* OR *In the early days of television, more light was needed to photograph a scene with a video camera than with a film camera.* [Coined in 1839. A blend of *photo-* (Greek, meaning light) and *-graphe* (French, from the Latin *-graphus*, meaning to write) by British astronomer John F.W. Herschel. Literally, *light writing*.]

**photographer** *n.* One who practices, or is skilled in, photography. Generally, one who takes still photographs. *Compare* **cinematographer; videographer.**

**photographer's assistant** *n. See* **assistant photographer.**

**photographic effects** *n. Also* **trick photography.** *See* **visual effects.**

**photographic infinity** *n. See* **infinity.**

**photographic sound** *n. See* **optical sound.**

**Photographophone** *n. obs.* The trade name for the first sound-on-film device to successfully reproduce sound from a photographic recording, developed by Ernst Ruhmer in 1900. *Compare* **Movietone.**

**photography** *n.* **1.** The art or process of producing pictures by recording an image with light, originally using photosensitive film, but now also including analog and digital video.

**USAGE:** Often used interchangeably with *cinematography*, where cinematography is understood to mean photography with a motion picture camera.

**2.** The science that relates to the action of light on sensitive bodies in the production of pictures, the fixation of images, etc. [A blend of the Greek *photo-* (from *phos*, meaning light) and the Latin *-graphia* (from the Greek *graphien*, meaning to write). Literally, *to write with light*.] *Compare* **cinematography; [1]videography.**

**photomacrography** *n. See* **cinemacrography.**

**photometer** *n. See* **photoelectric meter.**

**photometry** *n.* The science of the measurement of light. *Compare* **incident light; reflected light.**

**photomicrography** *n. See* **cinemicrography.**

**Photophone** *n. obs.* The trade name for a motion picture sound-on-film system developed by General Electric and first demonstrated by RCA in 1927. The lack of industry interest in Photophone led RCA to establish the RKO Radio Pictures motion picture studio to produce Photophone films in competition against Warner Bros' Vitaphone and Fox Film Corporation's Movietone.

**photoplay** *n.* **1.** *obs.* A screenplay, particularly during the Silent Era (c. 1886–1930). **2.** *obs.* A movie; a movie with artistic aspirations, used during the Silent and early Sound Eras. **3.** *obs.* A feature length motion picture presented in book form. Each page featured a still from the movie with a caption describing the action. Common during the later Silent Era (c. 1915–1930). **4.** *obs.* A nickelodeon.

Since the middle-class tended to look down on nickelodeons, nickelodeon operators made numerous attempts to attract this clientele and its larger disposable incomes. The movie palaces and the change to purpose-built motion picture venues finally drew in the middle- and upper-classes, but killed off the nickelodeon.

In the mean time, one of the schemes conceived to draw in a better class of patrons was to change the name of the nickelodeon. The term *nickelodeon* itself was self-applied by the industry, drawing on the Greek word *odeon* for theater, which was in common use in Europe in reference to the legitimate theater. This was certainly better than *nickel dump* or *cheap show*— both common terms of the time. In 1910, at the height of the nickelodeon's popularity, the Essanay Film Manufacturing Company of Chicago, Illinois sponsored a competition among nickelodeon operators to come up with a new name for the industry. From 1,500 submissions, they selected *photoplay*, submitted by Edgar Strakosch of Sacramento, California. Runners up included *kinorama*, *mutodramic* and *photodrome*. *Photoplay* never caught on as a replacement name for *nickelodeon*, but it was later memorialized as the name of a popular motion picture fan magazine.

**photorealistic; photoreal** *mod.* Relating to a computer-generated image that is so detailed and true-to-life that it seems as if it is a photograph rather than a drawing.

**photoresistor** *n.* An electronic device that converts varying amounts of light into similarly varying electrical resistance. *Compare* **photoconductive cell.**

**photosensitive** *mod.* Reactive to exposure to light.

**photovoltaic cell** *n.* A photoelectric cell that converts light into electricity. *Compare* **photoconductive cell; photodiode.**

**physical age group** *n.* The different ages that an actor can reasonably portray. For example, a 20-year-old woman may be

**Mary Pickford (then 27) playing outside her physical age group as the 12-year-old *Pollyanna* (1920), produced by the Mary Pickford Company (courtesy Heritage Auctions, www.ha.com).**

able to play parts within the physical age group of 16 to 28. To avoid child labor laws, producers often cast young-looking adults to play teenagers. With proper makeup, adult actors can usually play older than they actually are, and often think they can play much younger than they reasonably can. Two of the most extreme examples of actors playing outside their physical age group are the 44-year-old Martin Short playing the 10-year-old title character in *Clifford* (1994) and the 27-year-old Mary Pickford playing the 12-year-old title character in *Pollyanna* (1920). *Also* **age range.**

**physical comedy** *n.* Comedy that relies on physical actions for the majority of its humor — facial expressions, gestures, stunts, etc. *Compare* **slapstick.**

**physical effects** *n.* Special effects produced in-camera during principal photography; the production of atmospheric effects (rain, fog, snow, wind, etc.), pyrotechnics (fire, explosions, gun shots and bullet hits, etc.), puppetry, etc. [A regionalism of the U.K.] *See* **mechanical effects.**

**physical format** *n.* The low-level technical specifications of an optical disc standard, such as for a CD or DVD, including the size and positioning of the pits on the disc, the location and organization of the data areas, the dimensions of the media, etc.

**physical production** *n.* That portion of the production process beginning with the immediate preparations for principal photography (set construction, costume fittings, rehearsals, etc.) and continuing on through the conclusion of principal photography. Often simply called *production*.

**physical production department** *n.* The people responsible for or who oversee the actual production process for a studio or production company.

**PI** ABBR. *n.* An estimation factor for the rate of chemical decay; a numeric scale used to express approximately how many years it will take vulnerable organic materials to become noticeably deteriorated if the current environmental conditions (ambient temperature and relative humidity) remain unchanged. [An initialism of *Preservation Index*.] *Compare* **TWPI.**

**PIA** *n. Also* **Program Integrated Advertising.**

**piano improvisation** *n.* Impromptu music selections of a pianist or an organist accompanying a silent film; the first type of music to accompany motion pictures during the Silent Era (c. 1886–1930). The practice began with the first Lumière screenings on December 28, 1895 at the Grand Café on the Boulevard des Capucines in Paris. *Also* **organ improvisation.** *Compare* **musical score; original score; prearranged score; published musical extract.**

**pic** *n.* [Coined c. 1936.] *See* **picture.**

**pic-sync** *n.* [Clipped from *Picture Synchronizer*.] *See* **synchronizer.**

**pick it up; pick up the pace** *phr.* Move or speak more quickly.

**pick-up; pick up; pickup** *v.* **1.** To select a series for broadcast: *The network picked-up the show for another season.* **2.** To restart mid-way through. When a problem occurs in the middle of a long take, rather than re-do the entire take, one may re-shoot only a portion, starting somewhere in the middle. ➢ *n.* **3.** A television series selected for broadcast: *Their show was a last-minute pick-up.* **4.** An additional scene shot after principal photography has wrapped, generally because coverage gaps are discovered during the editing process. Pick-ups can be single shots needed to smooth the editorial flow or entire scenes added to the narrative. In some cases, pick-ups may be shot while principal photography is still in progress, but after the associated scene was thought to have been complete. **5.** An audiovisual work acquired for distribution after its completion; a negative pickup. **6.** Publicity materials (such as from a press kit or press release) used by the news media as part of a story; agency copy. **7.** The area from which a microphone will record sound. *Compare* **mid-season pick-up.**

**pick-up from...; pick it up from...** *phr.* An instruction to start again from an identified point, such as "the top" (the beginning of the shot or scene that is being filmed) or "where we left off" (the point where the last shot was cut).

**pick-up tube** *n. See* **camera tube.**

**pick up your cues** *phr.* An instruction from the director to an actor to perform an action faster after receiving a cue.

**picnicker** *n.* A movie theater patron who brings her own snacks and beverages to the theater, rather than buying concessions on site.

**pickup deal** BUSINESS *n. See* **negative pickup.**

**pickup device** *n. See* **photoelectric cell.**

**pickup shot; pick-up shot; pickup** *n.* **1.** New material shot after principal photography has wrapped. **2.** A shot that begins at the point where the previous shot stopped — the action picks up where it left off.

**pickups** *n.* **1.** Scenes shot after principal photography wraps; extra shots required to correct continuity gaps discovered during the editing process. Pickups often correct poor performances, technical failures, or story gaps. They can also be shots that add to the telling of the story, by adding details that the main production unit did not have time to shoot. **2.** Movies made by one company after acquiring the project from another company in turnaround. **3.** Films acquired by a distributor after their completion by an independent producer under the terms of an agreement signed before the work has been completed.

**USAGE:** Some use *pickup* to include both *negative pickup* and *acquisition*, though technically an acquisition deal is entered into after the work has been completed while a pickup deal is entered into before the work has been produced.

*Also* **re-shoots.** *Compare* **negative pickup; straight pickup.**

**PICT file; .pict** *n.* A still image file format developed by Apple Computer. PICT files can contain both vector images and bitmap images, as well as text and an alpha channel. PICT is a ubiquitous image format on Macintosh computers. [Clipped from *picture*.]

**picture** *n.* **1.** Synonymous with the terms *film*, *movie*, or *motion picture*. May be of any length or genre. Often used in the plural form: *We went to the pictures Friday night.* **2.** In double-system sound film editing, the film that contains the images. This is as opposed to *track*, the film that contains the sound. **3.** The visual portion of an audiovisual work. [First appeared in print in 1896.] *Also* **flick; pic; pix.**

**picture approval** LEGAL *n.* The right of final cut; the right to accept or reject a particular version of an edited work; the right to select the version of a work that is finally released to the public. Naturally vested in the producer, but may be given over to the director. Actors and writers rarely have picture approval. *See* **final cut.** *Compare* **approvals.**

**picture brightness** *n. See* **brightness.**

**picture car** *n.* Any motor vehicle (car, truck,

**A fully rigged picture car (courtesy Matthews Studio Equipment, www.msegrip.com).**

or van) that appears in front of the camera as an "actor." *Compare* **camera car.**

**picture contrast** *n. See* **contrast.**

**picture cueing** *n.* Conducting a musical score that is recorded in time to an edited picture using visual marks to guide the performance. *See* **free timing.** *Compare* **wild recording.**

**picture deal** BUSINESS *n.* **1.** A contract between a studio and a creative talent, such as an actor, director, or producer, to produce a number of motion pictures over a set period of time, such as a three-picture deal or an eight-picture deal. Generally, the specific projects are not identified up front. With the demise of the studio system, the multi-picture deal is the most common form of long-term guarantee between talent and a studio. **2.** A fixed-fee contract with a creative talent wherein the talent is committed to the project from the beginning to the end. *Compare* **first look; overall deal; right of first refusal.**

**picture drop-out** *n.* A video artifact that results from dust or other problems with the video tape at some point in the production chain. All or part of the picture simply disappears momentarily. The problem may be corrected by producing a new copy from the program master, assuming the master is clean. Otherwise, one will either have to move backwards through the production chain to find the source of the problem and produce a new mix/edit or use a video paint program to restore the missing picture information. *Compare* **audio drop-out.**

**picture duplicate negative** *n. See* **dupe neg.**

**picture editing** *n.* Editing focused on the visual components of a work (including those sound elements that are synchronized with the visual elements).

**picture element; PEL** *n. See* **pixel.**

**picture frequency** *n. See* **frames per second.**

**picture gate** *n. See* **gate.**

**picture-in-picture** *n. See* **PIP.**

**picture lock; lock** *n.* The state of a work when picture editing has stopped — no further changes will be made to the visual timing of the work, allowing the filmmaker to concentrate on the audio portion of the work (and possibly other post-production work such as the finalization of visual effects).

**picture loop** *n.* The film within a camera, printer, or projector with an intermittent movement between the film drive wheel and the gate that dampens the intermittent jerks as film first advances, then holds steady in the gate. *Compare* **Latham loop; sound loop.**

**picture master positive** *n. See* **interpositive.**

**picture mix** *n. See* **slate of pictures.**

**picture negative** *n. See* **camera-original; negative.**

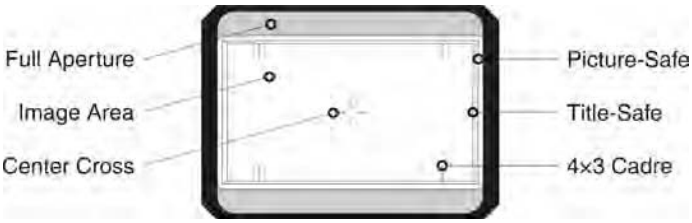
**picture palace** *n. See* **movie palace.**

**picture people** *n. obs.* The stars not under exclusive contract to a studio during the Studio Era (1927–1954). Instead, picture people contracts usually guaranteed a certain number of pictures per year at some set amount per week while working. In the general hierarchy of actors, picture people were perhaps a bit above contract stars due to their greater autonomy. Beneath them came, in order, feature players, the studio's stock company, bit players, and extras.

**picture print** *n.* A film print without a sound track. *Also* **silent print.**

**picture release negative** *n.* The edited camera negative, used as a blueprint for answer prints and from which internegatives, interpositives, etc. are produced; a color timed internegative with composite sound, from which release prints can be produced.

**picture-safe area** *n.* The central 90 percent of an image that is certain to appear on screen when the work is shown on television. One generally allows a 10 percent border (5 percent on all sides) around the central image in addition to material that may be lost during an aspect ratio conversion. Nothing of importance should appear in this border area lest it be cut off on the viewer's screen. *Also* **action safe; safe area; safe-action area; safe-picture area.** *See* **TV-safe area.** *Compare* **title-safe area.**




**A camera reticule showing the picture-safe area.**

**picture sharpness** *n. See* **sharpness.**

**picture specifications** *n. See* **objective delivery requirements.**

**Picture Start** *phr. See* **sync beep; universal leader.**

**picture supply reel** *n. See* **supply reel.**

**picture take-up reel** *n. See* **take-up reel.**

**picture tube** *n.* A cathode ray tube used to produce an image by varying the intensity of a scanning electron beam that excites phosphors coating the inside of the tube's face, causing them to generate light of similarly varying intensity. *See* **CRT.**

**picture wrap** *n.* **1.** The end of the last shot of principal photography. The principal photography stage itself continues on beyond picture wrap as everything is torn down, returned, and put away — how long beyond picture wrap depends on the complexity of the production. **2.** The end of the last shot in which a particular actor appears: *That's picture wrap for Sigrid Carlson.*

**picture's up** *phr.* Called out by the AD to alert the crew to the fact that a scene is ready to shoot; the set is properly lit and the camera is ready to go. All activity on the set that is not directly related to the shot stops and silence is maintained until the director calls, "Cut!" *Compare* **rehearsal's up.**

**PID** ABBR. *n. See* **packet identifier; program identifier.**

**pidgeon** *n.* [A regionalism of the U.S. East coast.] *Also* **base plate; skid plate.** *See* **wall plate.**

**pie fight** *n.* A comedic food fight where the weapon of choice is a pie.

**The largest pie fight ever filmed, from Warner Bros.'s *The Great Race* (1965) (courtesy Heritage Auctions, www.ha.com).**

The first pie thrown on film was ad-libbed by Mabel Normand in a 1913 Mack Sennett comedy. (The pie in question was originally intended as the dessert for a pair of carpenters working on the set.) Roscoe "Fatty" Arbuckle is generally believed to be Normand's original target (in *A Noise from the Deep*). In 1954, Mack Sennett identified Ben Turpin as the first recipient of a thrown pie, but Turpin and Normand did not appear in a film together until 1916. Regardless of who was hit by the first pie, the bit became a staple of slapstick comedy during the Silent Era, through 1930. Laurel and Hardy as well as the Three Stooges carried the tradition into the Sound Era. Possibly the largest pie fight ever staged appears in Blake Edwards' *The Great Race* (1965). In 1972, *The J.P. Patches Show*'s (1958–1981) Gertrude (played by Bob Newman) set a Guinness World Record by being hit in the face with 675 pies within the span of 30 minutes.

*Compare* **splurch.**

**piece mold** *n.* A mold fashioned in two or more interlocking pieces to facilitate the removal of the cast part. *Compare* **case mold.**

**piece of the action** *phr. See* **equity investment; participation.**

**piggy-back** *v.* To air two different commercials in a single commercial time slot or two consecutive commercials from the same advertiser.

This practice began at a time when the U.S. broadcast networks would not sell commercial time in less than one-minute increments. Advertisers that sold more than one product would split the time slot in half and present two 30-second commercials. The practice faded in the 1970s when the networks began selling 30-second spots but has seen a minor resurgence in popularity with two 15-second spots occupying a 30-second slot.

**USAGE:** Also used as a noun in reference to the single commercial time slot occupied by two commercials, the package of two commercials intended for presentation in a single commercial time slot, or the practice of piggy-backing itself.

*Compare* **matched 30; split 30.**

**piggyback commercials** *n.* Two commercials from the same advertiser intended to be aired back-to-back.

**pigtail** *n.* **1.** A multi-conductor cable that splits out into individual wires for each conductor. Generally used to connect cables to binding posts or screw terminals. **2.** A short piece of electrical cable with connectors at both ends.

**pill opera** *n.* A daytime soap opera that takes place in a hospital. [A regionalism of the U.K.]

**pillar-box; pillarbox; pillarbar** *n.* A method of presenting an image that has a narrower aspect ratio than the display device by placing black bars to the left and right of the display frame, leaving the original image filling the display frame from top to bottom. For example, a pillar-box may be employed when formatting a standard 4:3 television image for presentation on a 16 × 9 widescreen television. [After the pattern of *letterbox*, where the black bars are vertical like the pillars of a building.] *See* **sidebar.** *Compare* **letterbox; window-box.**

**pilot; ~ film** *n.* **1.** A television program, or sample episode, upon which a series is based, produced to judge audience reaction before a proposed television series moves into full production. The pilot contains all of the normal elements that will appear within a particular series, including the setting, main characters, and type of story. Not all series have a pilot and not all pilots result in a produced series.

Pilots are often produced as stand-alone works to generate financial interest in producing the represented series. Pilots for hour-long programs may be produced as two-hour movies so that they can be sold as made-for-TV movies if the series is not picked up for distribution.

At one time, all series had a pilot that was produced before a network agreed to carry the show. In the late 1960s, rising production costs led to the practice of selling series based on their pitch materials without a finished pilot episode in hand, a practice that has cycled in and out of favor since.

The pilot is generally, but not always, the first episode aired. For example, in the case of *Star Trek* (1966–1969), the pilot episode "Where No Man Has Gone Before" (technically the second pilot commissioned by NBC) was actually the third episode to air (on September 22, 1966).

**2.** The first episode in a series. *Compare* **backdoor pilot; bare bones pilot.**

**pilot casting season** *n.* Time of year, usually from January until April, when acting roles for most U.S. television pilots are cast. *Compare* **pilot.**

**pilot pin** *n. See* **registration pin.**

**pilot-pin registration** *n. See* **pin registration.**

**pilot print** *n. See* **answer print.**

**pilot season** *n.* The period from January through April of each year during which the majority of U.S. broadcast television pilots are produced in anticipation of the upfronts in May, where the major broadcast networks first present their programming to potential advertisers. This is traditionally the busiest time of the year for television producers. Some aspects of pilot season (such as casting) may begin as early November.

**pilotone; pilot tone; pilottone** *n.* A reference signal recorded onto audio tape that allows precise playback at the tape recorder's original running speed in spite of any recording speed variations. In North America, this is a 60 Hz signal. Outside of North America it is 50 Hz. Pilotone allows sound to be transferred to mag stock at the precise sound speed. *Also* **sync tone.**

**pin** *n. See* **registration pin; stud.**

**pin microphone** *n. See* **lavaliere.**

**pin registration; pilot-pin registration** *n.* An image stabilization system employed in cameras and projectors where special registration pins engage one or two (in rare cases, four — two on each side of the frame) sprocket holes (perforations) to hold the film still during exposure or projection.

**pinch** *n.* A key plot point mid-way through Act II in the traditional three-act structure; the point of no return beyond which the central character is fully committed and takes ever-increasing risks to achieve her goal. *Compare* **climax.**

**pinch roller; pinch wheel** *n.* A free-wheeling rubber roller in a magnetic tape player or recorder that presses the tape against the capstan, ensuring enough friction to drive the tape passed the heads.

**pincushion distortion; pincushion effect** *n.* A lens aberration where straight lines bow inward toward the center of the image. Most common in long focal length (telephoto) lenses. The effect becomes more pronounced as the image aspect ratio increases. The amount of pincushion distortion is generally expressed as a percentage of the undistorted picture height. The opposite of *barrel distortion*. *Also* **positive geometric distortion.** *Compare* **monochromatic aberration.**

**Pinewood Studios; ~ Group** *n.* A U.K.–based motion picture and television studio complex originally established in 1935 on the grounds of the former Heatherden Hall in Buckingham with investment support from the Rank family (later to establish the Rank Organisation). By the late 1930s, Pinewood was the busiest film studio in England. Production slowed down during the Great Depression (c. 1928–1936) and then came to a halt during World War II when the British government requisitioned the studio space to use as warehouses. The military reopened the studios for film production in 1941. Following the war, the studio returned to commercial production. In the 1960s, the studio gained fame as the production home for the James Bond series. In February 2000, a management-led group purchased Pinewood Studios

from the Rank Organisation, and a year later Pinewood Studios purchased Shepperton Studios, creating Pinewood Shepperton. In 2005, Pinewood Shepperton acquired Teddington Studios and took on the name Pinewood Studios Group. The Pinewood Web site is www.pinewoodgroup.com. [A blend of *pine* (after the many local pine trees) and *Hollywood*.]

**ping pong** *v.* To transfer a signal from one track to another then back again.

**pinhole** *n.* A small clear spot on a negative, usually caused by dust on the film during exposure or development. A pinhole can also be caused by a small air bubble on the surface of the film that prevented the developer solution from coming in contact with the exposed emulsion during development.

**pink noise** *n.* Random noise with equal loudness in all bands across the audible spectrum. Pink noise can be made from white noise by passing it through a filter with a 3 dB per octave rolloff. Pink noise, when presented as sound waves, can be used to test a room's acoustics; when presented as electronic waves, can be used to test recording or playback equipment. *Compare* **noise floor; white noise.**

**pink permit** *n. obs.* A special permit issued in Chicago starting in 1914 for theaters showing films intended for a mature audience. No one under 21 was admitted. By 1919, pink permits were intentionally used to advertise salacious works. The same phenomenon occurred in the 1970s with CARA's X rating.

**pinks** *n.* Script revision pages. [After the different colored pages (including *pink*) used to track revisions in the shooting script.] *Compare* **change pages; fix it in the pinks.**

**Pinnacle Studio** *n.* The trade name for consumer software- and hardware-based systems for capturing and non-linear editing of video, produced by Pinnacle, a division of Avid Technology, Inc. The Pinnacle web site is www.pinnaclesys.com.

**PIP** ABBR. *n.* One image embedded within another. Generally used in reference to a feature of some television sets where one can watch two programs simultaneously, one program filling the full screen with a second program (the picture-in-picture) appearing as a reduced size image in one corner of the screen. [An initialism of *Picture-In-Picture*.]

**pipe clamp** *n.* **1.** A variation on the furniture clamp where the supporting metal bar is a length of round pipe. Often sold as a pair of clamp jaws without the pipe, allowing one to use any length of pipe. **2.** A type of clamp designed to grip round metal pipes, from which one may attach lights or other equipment. *Also* **bar clamp; Rambo clamp.** *Compare* **furniture clamp.**

**pipe face C-clamp** *n.* A C-clamp with a 1–2" piece of right angle metal welded to the clamp contact points. This helps the clamp stay in place when it is attached to a pole or pipe.

**pipe grid** *n. Also* **¹grid.** *See* **lighting grid.**

**pipe organ** *n. See* **organ.**

***Above:*** **A pipe clamp (definition 1) mounted on a length of pipe.** ***Left:*** **A baby pipe clamp (definition 2) with a ⅝-inch mounting pin, top, and a junior pipe clam with a 1⅛-inch receiver (courtesy Matthews Studio Equipment, www.msegrip.com).**

**pipeline** *n.* **1.** The schedule of projects working their way through pre-production, production, and post-production: *We have enough pictures in the pipeline to fill out our distribution schedule for two years.* **2.** The electronic network of devices and software used to process an audiovisual work. Conceptually, the work enters one end of the pipeline and flows through various intermediate steps until it emerges from the other end.

**piracy** LEGAL *n.* The unauthorized use of another's intellectual property, particularly material protected by copyright. Piracy is generally categorized according to the type of material appropriated (music, motion pictures, software, etc.), the medium in which the content is fixed (hard goods such as CDs, videotapes, and DVDs or electronic/digital files), and the medium of exchange (Internet, retail storefront, flea market/swap meet/street vendor, etc.). *Compare* **counterfeiting.**

**pirate** *n.* **1.** One who infringes the laws of copyright or patent; one who makes, distributes, publishes, or sells copies of a work illegally, or without the permission of the appropriate rights holders. ➢ *v.* **2.** To produce, publish, distribute, or sell a work without the permission of the appropriate rights holders. *Compare* **bootleg.**

**pisher** SLANG *n.* An infant male; a small person; a nobody: *You're going to have to be aggressive and take a risk unless you want to be a pisher for the rest of your life.*

**USAGE:** Potentially offensive, depending on the context.

[Yiddish.]

**pistol grip** *n.* A handle design modeled after the handle on a pistol, common to certain lightweight handheld camera, microphones, and lights.

**pit** *n.* A microscopic depression in the surface of an optical disc. Each pit-edge encodes a one in the datastream. Incremental lengths of flat disc surface (either the land between pits or the bottom of an extended pit) designate zeros in the datastream. *Compare* **land.**

**pit art** *n.* A decorative image added to the surface of a DVD-5 disc using a stamper with the pixels of the image reproduced as pits in the disc's top layer. *Compare* **custom pit art; generic pit art.**

**pitch** *v.* **1.** To propose a project, often an oral presentation to a development or acquisitions executive or a potential financier.

**Spencer Tracy as Joe Wilson in MGM's *Fury* (1936), reputed to be the first film sold as a pitch without any written material (courtesy Heritage Auctions, www.ha.com).**

The purest form of the pitch is the oral pitch of material not yet written (as opposed to pitching a project based on an existing book, play, screenplay, or treatment). In 1937, Samuel Marx, editor of the MGM scenario department, said, "This new way of presenting original stories is partly due to an otherwise industrious young man named Norman Krasna, who told the plot of a play he intended to write to a few people around Hollywood. He called it *Mob Rules*. He never wrote the play, because Metro-Goldwyn-Mayer purchased his verbal manuscript and produced it as *Fury* [(1936), for which Krasna was nominated for an Academy Award]. Ever since that day Hollywood writers have been telling stories like fury."

Not since the 1990s have pure idea pitches or treatments been purchased in significant numbers. Most contemporary projects are pitched with at least the first draft of a screenplay already complete. As a rule, the more

famous the writer, director, or producer pitching the story, the shorter the pitch need be. For example, Jerry Seinfeld successfully pitched a feature film with little more than "a movie about a bee called 'Bee Movie.'" As with every rule, exceptions abound. For example, it is rumored that the movie *Liar Liar* (1997) was sold on the pitch "what if a lawyer couldn't lie for a day."

According to pitch meeting consultant Stephanie Palmer, the ideal pitch should be SMART:

- **Short**;
- **Memorable**, so the project stays in the mind of the person being pitched;
- **Accurate**, so the project is not misrepresented, leading to later disappointment;
- **Repeatable**, so the person first pitched can re-pitch the project to others; and
- **Tonally appropriate**— for example, the pitch for a comedy should be funny.

In addition, Palmer recommends that every pitch clearly identify the protagonist(s), antagonist(s), and the central conflict in the story (for without conflict, there is little action to put on the screen) while highlighting what is unique or unexpected about the project.

➢ *n.* **2.** A project proposal, whether oral or written. **3.** The distance from center to center of any two adjacent teeth of a gear, measured along their outer circumference. Thus, the distance from center to center of anything that meshes with a gear. **4.** The distance between two successive perforations on film stock. Print stock has a slightly longer pitch than camera stock. **5.** The distance between adjacent pixels on a video display, measured in millimeters. **6.** The distance between the centers of two adjacent tracks on a disc, measured in line with the disc's diameter. **7.** A sound characteristic of repeating vibration at a specific frequency, measured in Hertz. Un-pitched sound is called *noise*. For most practical purposes, pitch and frequency are interchangeable terms — the higher the frequency, the higher the pitch; the lower the frequency, the lower the pitch. *Compare* **cocktail pitch; elevator pitch; yaw, pitch, and roll.**

**pitch book; pitch materials** *n.* Printed materials that accompany and support a project pitch and are left behind with the prospect. *Compare* **pitch.**

**pitch meeting** *n.* A meeting during which one proposes (pitches) a project. *See* **sit down.**

**pitch shift** *v.* **1.** To change the pitch of a sound without changing its duration.

Pitch shift may be necessary after converting a 24 frames-per-second film to 25 frames-per-second video by simply changing the playback speed. The slightly faster playback speed raises the pitch of the audio. If this is perceptible (and potentially disturbing to the viewer), then the pitch of the audio is adjusted to compensate without altering its playback speed.

**2.** To adjust the frequencies of a complex input signal by a set percentage so that high frequencies are shifted proportionally more than lower ones. This preserves the original musical intervals and harmonic relationships between the musical tones while increasing or decreasing the overall signal frequency. *Compare* **frequency shift; pitch transpose; time stretch.**

**pitch transpose** *v.* To change the pitch of a sound by changing its duration. *Compare* **frequency shift; pitch shift; time stretch.**

**pitchcharacter** *n.* A more generic form of *pitchman* that also includes animals and animated characters who deliver promotional messages.

**pitchman** *n.* A person (male or female) who delivers the primary sales presentation in an advertisement. *See* **spokesperson.**

**pivotal character** *n. See* **main character.**

**pix** *n.* [Industry trade paper jargon.] *See* **picture.**

**pixel** *n.* A single point on a computer or television screen; the smallest distinguishable and addressable area in a video image; the smallest area of a television picture capable of being sampled, transmitted through a system, and displayed on a monitor. Computer image resolution is measured in pixels, both horizontal and vertical, along with color depth. Television images contain pixels, but are more often measured in horizontal lines of vertical resolution (each line being a row of pixels) and refresh rate (frames/fields per second). [Clipped from *picture element.*] *Compare* **voxel.**

**pixel aspect ratio** *n.* The relative shape of an image pixel. Computer images tend to use square pixels (same width as height), while television video systems generally use rectangular pixels. This leads to issues when converting computer-generated images for use on television and vice versa.

**pixel depth** *n. See* **color depth.**

**pixelation** *n.* **1.** An image processing technique that converts a picture, or a portion of a picture, into visible blocks of color. Occasionally used to obscure the identity of an on-screen element (a person, a commercial product name that has not been cleared, etc.) or to cover up something that is visually objectionable without blanking the entire screen (undesired nudity, an obscene gesture, etc.). **2.** When the individual picture elements of a video image are perceptible to the viewer. This could mean the image needs anti-aliasing to remove "the jaggies" or that its digital compression is breaking down and portions of the image are being presented as blocks of color. **3.** A digital image artifact where texture maps have too little resolution. They look fine at a certain distance, but look blocky close up. *Compare* **pixilation.**

**A demonstration of using pixelation to hide an identity (photograph by Melanie B. Kroon).**

**pixilation; pixillation** *n.* A form of animation where a human actor or other living creature is the animated object. The actor is photographed in a series of poses. When the images are played back, the actor appears to move, just as any animated character would. George Méliès experimented with pixilation as early as 1896. In Zbigniew Rybczynski's short film *Tango* (1981), the actions of over a dozen different actors are layered on top of one another. One of the best know uses of pixilation occurs in Norman McLaren's Oscar-winning *Neighbours* (1952), which won in the category of documentary short subject. *Compare* **pixelation.**

**PK** ABBR. *n. See* **Public Knowledge.**

**PL mount** *n. See* **Arriflex PL mount.**

**placement** *n. See* **product placement.**

**plagiarism** LEGAL *n.* The practice of taking someone else's ideas or words and presenting them as one's own. In a wry comment on originality and morals in Hollywood, Dorothy Parker once said that plagiarism is the only "-ism" in which Hollywood believes. *See* **lift.** *Compare* **copyright; fair use.**

**plan Américain** *n.* [French for *American shot.* Coined by European filmmakers in reference to its stereotypical use in American films during the Studio Era (1927–1954), particularly Westerns.] *See* **American shot; medium long shot; two-shot.**

**plan-séquence** *n.* A scene or sequence presented as a single, uninterrupted shot so that the audience is not directed by editing but experiences the sequence as it unfolds before them in real time. [French.]

**plan window** *n.* The period during which a work is available for commercial exploitation in a given market, media, and language. *See* **window.** *Compare* **release window.**

**planar loudspeaker** *n.* A type of dipole loudspeaker design that combines both dynamic and electrostatic design aspects.

A planar speaker consists of a large plastic sheet with imbedded conducting wires that function as the voice coil. Small magnets in front of and behind the sheet set up a magnetic field so that current in the wires causes a force on the sheet and moves it as a unit, similar to an electrostatic speaker. Planar speakers suffer from the same directional problems as electrostatic loudspeakers, but their impedance is more similar to dynamic designs.

*See* **electrostatic loudspeaker.**

**plane of convergence** *n.* **1.** The surface created in three-dimensional space by the points of convergence in binocular vision. **2.** The point within a three-D image where the left- and right-eye images meet, generally set so that it appears to be at or slightly behind the position of the screen. Objects that are closer to the viewer than the plane of convergence will appear to be in front of the screen while objects that are farther from the viewer will appear to be behind the screen. *Also* **stereo window.** *Compare* **interaxial convergence.**

**plane of critical focus** *n. See* **focal plane.**

**planes** *n.* A means of describing the depth in a frame by dividing the space before the camera by thirds according to the perceived closeness to the audience: foreground, middle ground (typically the subject), and background. Due to forced perspective and other optical tricks, what appears to be far away may actually be near and vice versa, which is why the planes are described according to how an audience would perceive them, rather than by their physical relationship to the camera.

**plano-concave lens** *n.* A lens that is flat on one side (plano) and concave (curving inwards towards the center) on the other. *Also* **concave lens.**

**plano-convex lens** *n.* A lens that is flat on one side (plano) and convex (curving outwards from the center) on the other. When used on a light, the lamp is placed on the flat side of the lens. Light passing through the lens on its way out of the fixture is dispersed into a wider, less-focused beam. *Also* **convex lens.** *Compare* **condenser lens; Fresnel; prism convex lens.**

**plant mic** *n.* A microphone hidden on a set, such as behind a potted plant.

**plasma monitor** *n.* A flat-panel monitor that uses plasma technology to create an image.

Plasma is an emissive display technology; when one looks at a plasma screen, one is looking directly at the light source (the colored phosphors of the plasma screen). A plasma monitor has greater contrast, color saturation, color fidelity, and viewing angle than an equivalent LCD monitor (more like a traditional CRT monitor or TV), but plasma monitors are susceptible to both burn-in and burn-out. With burn-in, bright portions of static images are permanently burned into the color phosphors and appear as a ghost image on the screen. Newer techniques such as image orbiting, low-power modes, and inverse modes have significantly reduced the danger of plasma burn-in. With burn-out, the phosphors wear out over time and will be reduced to approximately 50 percent of their original brightness after 10,000 to 15,000 hours of use. Generally, the break point in price/performance tends to be at around 50 diagonal inches, with LCD favored on the low end and plasma favored on the high end.

*Compare* **LCD monitor; OLED monitor; SED.**

**plastic leader** *n.* Film leader made of plastic and commonly added to the head and tail of a release print. Plastic leader is both more durable and less expensive than traditional emulsion leader. It cannot be chemically spliced, so it is not appropriate for use when conforming a negative, but can be used during the editing process if spliced with tape.

**plastic optical fiber; POF** *n.* Fiber optic strands made of plastic rather than glass. Plastic fiber is generally not as transparent as glass, so it is limited to use over short distances such as inside a building, but it is easier to bend, less likely to break, and less expensive than comparable glass fiber.

**Plasticine** *n.* **1.** The trade name for a brand of dense, oil-based modeling clay that is non-toxic and remains pliable for an extended period of time. Used extensively for clay animation. **2. plasticine:** The generic name for modeling clay (particularly in the U.K.), even when not made under license from Harbutt's (much the same as using Hoover for vacuum cleaner, Kleenex for facial tissue, or Xerox for photocopier). [Developed in 1897 by William Harbutt (patented 1899) for use by his sculpture students, but soon marketed as a children's toy.] *Also* **modeling clay.** *Compare* **Claymation.**

**plate** *n. See* **background plate; flatbed plate.**

**plate photography** *n.* The practice of capturing background plates (still or moving images) for use with matte or composite images.

**platen** *n. See* **pressure plate.**

**platform** *n.* The method or technology of television delivery or reception, such as the digital satellite platform, the terrestrial broadcast platform, etc.

**platform release; platforming** *n.* A motion picture theatrical release pattern consisting of an initial release in a small number of theaters in select markets to generate positive word-of-mouth, favorable reviews, etc. Once the film gains momentum, its release is widened. This may happen in incremental steps or in a single step from a limited release to a full wide release.

Technically, a wide release is always part of a platform release plan. A limited release differs in that the film is not expected to play in a large number of theaters simultaneously, though it may break out to a wide release unexpectedly. For example, the original *Star Wars* (1977) opened on 32 screens in the U.S. before word-of-mouth propelled it into one of the first wide release blockbusters.

*Compare* **theatrical release.**

**platter** *n. See* **film platter.**

**platter system; platter transport** *n.* A film supply and take-up system used in contemporary theaters where the entire program (as many as four hours of 35mm film) is spliced together and loaded onto a single, horizontally-mounted film platter. The film never needs to be rewound as the take-up platter from one showing can act as the supply platter for the next.

**platypus** *n.* A device that allows one to attach a sheet of beadboard, foamcore, etc. to a stand without damaging the material. It consists of a pair of vise grip pliers with two large, flat metal plates attached to the pliers' jaws for holding the beadboard. A ⅝" (baby) male mounting pin is affixed to the head of the pliers (and in some cases to the end of the tightening knob) so the pliers can be mounted

**A Matthews Quacker clamp with a single ⅝-inch (baby) mounting pin (courtesy Matthews Studio Equipment, www.msegrip.com).**

to an equipment stand. *Also* **beadboard clamp; duck bill; onkie-bonk; quacker clamp.** *Compare* **Afflac clamp; Polito Bracket.**

**plaudit** *n.* **1.** A mark or expression of applause; praise bestowed: *The plaudits for Alan's performance kept coming in from all the critics.* ➢ *mod.* **2. plauditory:** Applauding; commending.

**plausible impossible** *n.* According to Walt Disney, "That subtle art that makes the obviously impossible seem perfectly plausible"; an animation storytelling technique designed to ensure audience acceptance of characters, actions, and situations that cannot happen in reality, such as the talking animals in Disney's *Bambi* (1942). [First appeared on October 31, 1956 as the title of episode 55 of *Disneyland* (1954–1958), "The Plausible Impossible."]

**play** *n.* **1.** A dramatic composition intended for presentation to an audience, including comedy and tragedy; a composition where characters are represented by dialogue and action. ➢ *v.* **2.** To act or appear as: *In his biopic, Alan will play himself.* **3.** To show, appear, or exhibit: *The film played for three months to packed houses.* **4.** To work well or be effective: *The joke plays, so we're keeping it.* **5.** To substitute for or appear to be: *Thailand can play for China.* OR *East Berlin can play for London or Paris.*

**play off** *v.* **1.** To end an award acceptance speech that has gone on longer than the show's director feels is appropriate by having the orchestra start to play music. If the speaker ignores this cue and continues speaking, the music builds quickly to full volume, the speaker's microphone is cut off, and the show either goes to commercial or switches cameras to a different presenter: *Alan is notoriously longwinded; they've played him off more times than I can count.* **2.** To adjust one's performance based on another actor's performance, following her lead: Alan played off Mirabella's reaction.

**play period; playtime** *n.* The time during which a work is in theatrical release.

Box office tracking reports are generally based on either first released or play period. For example, a first released-report showing the top five films for a year will include all films that had their first day of release (their premier) during that year and will accumulate the total box office from each film's entire run — including box office earned in following years. In contrast, a play period-based report for a year will include all films that were in theatrical release at some point during the year (even if their initial release date was in a prior year) and will accumulate the total box office earned during that year. Neither approach is a perfect solution. Films released late in the year will appear lower than might be expected on a play period report because a significant portion of their box office earnings will be counted in the following year while first release-based reports do not accurately reflect the competition at the box office during the first part of the year because many of the films in play would have been released in the prior year (and would therefore appear on the prior year's report).

**USAGE:** Reports do not always indicate which method (first released or play period) was used, so caution must be exercised when using results from two different sources since their reporting methods may not be comparable.

**play to the camera; play the camera** *phr.* To speak directly to the camera or otherwise acknowledge its presence. *See* **break the fourth wall.** *Compare* **answer to the camera.**

**playback** *n.* **1.** A device that can reproduce the sound or picture that was just recorded. With double-system sound film, separate devices may be used for sound (usually the same device that recorded the sound originally) and picture (a video playback recorded from a camera video tap). During the early Sound Era (c. 1930) when optical sound was recorded on set, the sound was recorded on a separate playback system based on wax discs. Before the advent of the video tap, picture playback was not possible for projects shot on film. **2.** The images or sounds that can be reviewed immediately after recording: *The playback had too much echo.* **3.** Pre-recorded music that is played on-set so actors can lip-sync their songs or dance in step to the music during either rehearsal or a live take. The production sound recorded with such scenes is not used in the final work. Instead, the pre-recorded material is used for the finished soundtrack. **4.** Pre-recorded video or computer programs played on-set for use in a scene, such as a news report an actor watches on TV, or a previously-timed computer interface built specifically so an actor can "check" her email during a scene. ➢ *v.* **5. play back:** To reproduce previously recorded audio or video material.

**playback equalization curve** *n. See* **Academy curve; X-curve.**

**playback head** *n. See* **read head.**

**playback operator; playback engineer** *n.* One who is responsible for the operation of playback equipment.

**playback recording** *n. See* **pre-record.**

**playback track** *n.* The pre-recorded material used for playback.

**playdate** *n.* **1.** The date a film is released. **2.** The period of time a film plays at a given theater. *See* **premiere; release date.**

**player** *n.* **1.** An actor or an actress; someone appearing in a film or other audiovisual work, without respect to gender. **2.** A device that reproduces recorded content, such as a record player or a tape player.

**USAGE:** The principal difference between a *drive* and a *player* is that a player may be connected directly to an output device, such as a television display or speakers, while a drive must be connected to a computer device, which may then be connected to an output device.

**3.** One who participates actively in the industry: *Alan is a major player in Hollywood. See* **talent.** *Compare* **reader; receiver; recorder.**

***Players Directory*** *n.* A publication of Now Casting, Inc. since July 2006. The Academy of Motion Picture Arts and Sciences (AMPAS) first issued the *Players Directory* in 1937 to provide information about actors currently working within the industry. Each entry includes a head shot, list of past credits, and contact information for the actor's agent and manager.

**playing flat** *n. See* **flat rental.**

**playing it straight** *phr.* Performing a comedic bit with a serious manner; acting as one would if such a situation was real, rather than as someone who is trying to be funny. *Compare* **straight man.**

**playing percentage** *n. See* **percentage rental.**

**playing time** *n. See* **premiere; release date.**

**playing to the cheap seats** *phr.* A technique of careful exaggeration in speech and movement so that even those in the back of the upper balcony of a theater can appreciate the actor's performance. Appropriate for use in live theater, but not on film or television where an actor's performance must be more natural.

**USAGE:** May be used as a pejorative to describe overacting.

**playout** *n.* The process of sending information from a broadcaster's production or control facility to the signal transmission system.

**pledge drive** *n.* A televised appeal for promises of financial support for a public (non-commercial) television station, often appearing in the space occupied by advertisements on a commercial television station over a limited time span (such as a week) several times a year (such as once per quarter). *See* **begathon.** *Compare* **telethon.**

**Pleograf** *n. obs.* The trade name for an early motion picture camera system developed by Kazimierz Proszynski. There are claims that Proszynski completed the Pleograf as early as late 1894. If so, it would have pre-dated the Lumière Cinématographe and the Jenkins/Armat Phantoscope. In any event, by 1898 it had been replaced by the Bio-pleograf. *Compare* **Aeroscope.**

**plex** *n. See* **multiplex.**

**plosive** *n.* A speech sound produced by the sharp release of a burst of air, such as with the letters b, p, and t. *Compare* **pop filter; sibilance.**

**plot** *n.* The story; the sequence of events and all the devices that move the story from one scene to another as they are arranged by the writer or editor in an audiovisual work; the narrative structure of the story as it is played out on screen, which may or may not be chronological. For example, the plot of Christopher Nolan's *Memento* (2000) plays out the story in reverse chronological order. Only after the movie ends, can one reconstruct the story that was told. *See* **story line.** *Compare* **main plot; subplot.**

**plot creature** *n. See* **creature of the plot.**

**plot device; device** *n. See* **storytelling device.**

**plot-driven** *mod.* Relating to a story where the events and the character's goals are more important to the work than the development of the characters and their emotional lives; a story that is more spine than heart. Action, adventure, thriller, and horror films tend to be plot-driven. *Also* **goal-driven; story-driven; thickly-plotted.** *Compare* **character-driven.**

**plot hole; plothole** *n.* An element that is obviously missing from the plot or is not properly explained.

**plot point** *n.* An event that advances the action, often turning it in a new direction; a decisive moment in the action; a character's crossroad. There are many plot points in any story, events that complicate, or even reverse, the action. The major plot points act as a catalyst and motivate the transition from one act to another (Act I to Act II or Act II to Act III) in the traditional Hollywood three-act structure (television programming has different act structures, but still tends to break at or near the plot points). The plot point turns the action in a new and unexpected direction. Not every story has identifiable plot points or turning points, just as not every story follows a clear act structure, but they are the common practice in contemporary Hollywood stories. *Also* **action point; hinge; turning point.** *See* **beat.** *Compare* **big event; crisis; reversal.**

**Plot Point I; plot point one** *n.* The turning point in the action at or near the break between Acts I and II. *See* **big event.**

**Plot Point II; plot point two** *n.* The turning point in the action at or near the break between Acts II and III. *Also* **second plot point.** *See* **anagnorisis; crisis.**

**plotz** *v.* To collapse or faint from surprise, exhaustion, etc. [Yiddish. From *platsn*, from Middle High German *blatzen* or *platzen*, meaning to crack, split, or burst.]

**plug** *v.* **1.** To promote through some means other than a paid advertisement: *Shortly before a film opens in the theaters, the lead actors appear on talk shows to plug their movie.* ➢ *n.* **2.** The message so delivered. **3.** An unpaid endorsement or testimonial. **4.** The male half of a plug/jack combination used to connect the wires of electrical devices.

**"Plug & Play" Agreement** *n. obs.* A December 2002 agreement between a variety of cable television technology and consumer electronics companies that allowed manufacturers to produce digital cable ready devices, such as digital televisions and personal digital recorders, that could access encrypted content without a separate set-top box provided by the local cable operator. Instead, the plug & play devices used CableLabs' patented DFAST copy control technology and the CableCARD interface to provide secured communications between the cable company and the cable subscriber. *Compare* **DFAST.**

**plug-in** *n.* A software program that adds optional functionality to a base platform developed by a third party. For example, companies such as GenArts, BorisFX, Digital Anarchy, Automatic Duck, and Red Giant Software provide a variety of plug-ins for digital editing, compositing, and effects software produced by Adobe, Apple, Autodesk, and Avid.

**pluggery** *n.* [Industry trade paper jargon. Coined by *Variety*.] *See* **praisery.**

**plugging box** *n. Also* **spider box.** *See* **distribution box.**

**plugola** *n.* **1.** A clandestine practice in television where a product manufacturer (or its representative) offers some form of payment (cash or something of significant value) to a television writer, actor, or producer to have its product appear on screen. The audience is not aware that the mention, appearance, or use of the product is a paid advertisement. In many cases, the producers are not aware either.

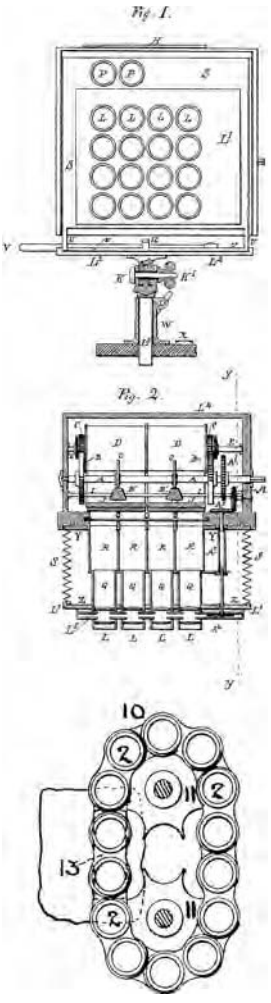
The practice was made illegal in the U.S. by the Communications Act of 1960 following the quiz show scandals of 1959, but still prevails. Its legal equivalent, product placement, is becoming more common in television as advertisers seek new ways to combat commercial zapping by consumers using VCRs and PDRs.

**2.** Non-cash payola. [A play on words after *payola*, a bribe paid to a disc jockey by a record promoter to ensure radio air play for a particular song or artist.]

**Plumbicon tube** *n. obs.* A color video camera tube introduced in 1965 by the N.V. Philips Gloeilampenfabrieken company. This was superseded in 1976 by the Saticon tube.

**plurality of lenses** *n. obs.* An early motion picture camera/projector arrangement that used multiple lenses to capture or project a series of images. Various designs featured either fixed or rotating lenses. The principal advantage of multiple fixed lenses was an increased frame rate over what was possible with a single lens. Rotating lenses provided for sharper images on continuously moving film than possible from a single, fixed lens. This technique was abandoned once the industry settled on Celluloid strip film with an intermittent movement. *Compare* **continuous movement.**

**plus lens** *n. See* **diopter.**




**An 18-lens camera, top and middle, used to create four columns of images. It had two focusing lenses (P) and 16 taking lenses (L). The lenses were focused by means of a bellows (S). A set of lamps could be attached to the back of the camera, converting it into a projector. A 14-lens camera (bottom) used to create a single column of images on a continuously moving strip of film. The lenses were mounted on a rotating belt that moved at the same speed as the film, resulting in a sharp image exposure without an intermittent film movement. Drawings from U.S. Patents No. 376,247, issued January 10, 1888, and 1,486,362, issued March 11, 1924 (courtesy U.S. Patent and Trademark Office).**

**PM** ABBR. *n. See* **production manager.**

**PMBI** ABBR. *n. See* **Public Broadcasting Metadata Initiative.**

**PMP** ABBR. *n.* A portable electronic device small enough to fit in the user's hand when in use (or a pocket when not) that can play back previously recorded video or audio material, such as the Apple Video iPod, Creative Labs' Zen Vision, or Microsoft Zune. [An initialism of either *Personal Media Player* or *Portable Media Player*.] *Also* **hand-held media player.** *Compare* **third screen.**

**PMR** ABBR. *n. See* **perpendicular magnetic recording.**

**pneumatic** *mod.* Moved or worked by pressure or flow of air, such as pneumatic power tools, pneumatic camera dollies, etc.

**PNG file; .png** ABBR. *n.* A graphic file format for still images with lossless compression developed in 1994 as a replacement for the GIF format, which was then subject to patent controversy over its compression algorithm. (That patent expired in 2003.) PNG offers greater color fidelity than GIF by supporting color palettes with 1–8 bits, grayscale with 1–16 bits per pixel, and full RGB color with 24 or 48 bits per pixel. An optional 8- or 16-bit alpha channel is supported in certain of the grayscale and RGB color modes. PNG can be used for photographic images, but JPEG produces smaller file sizes for complex images. [An initialism of *Portable Network Graphics*.] *Compare* **GIF file.**

**poaching** BUSINESS *n.* Using financial incentives to lure talent (writers, directors, and actors) away from their home country at the expense of that country's entertainment industry. A common practice of Hollywood studios during the 1920s and 1930s, perhaps best represented by "America's Sweetheart" Mary Pickford, a native-born Canadian actress. *Compare* **runaway production.**

**POC** ABBR. *n. See* **production office coordinator.**

**pocket** *n. See* **zone.** *Compare* **clearance.**

***Pocketpiece*; Nielsen National TV Ratings Report** *n.* The trade name for Nielsen Media Research's consolidated television ratings report with U.S. television viewer data from January 1961 to the present. The Nielsen Web site is www.nielsenmedia.com. [From its size and shape designed to fit into the inside pocket of a suit jacket.] *Compare* ***ViP*.**

**[1]pod; commercial ~** *n.* A collection of commercials, station IDs, and other material presented during the commercial break in a television program.

**[2]POD; ~ module** ABBR. *n.* A type of PC Card defined by CableLabs for use in consumer electronics, allowing the reception of encrypted content without the use of a set-top box. [An acronym of *Point Of Deployment*.] *Compare* **DFAST.**

**POD-Host Interface License Agreement; PHILA** *n. obs. See* **DFAST.**

**podcast; video ~** *v.* **1.** To distribute content via the Internet using the RSS standard to publicize the content's availability. ➢ *n.* **2.** The content distributed via a podcast. Originally, this was limited to audio files intended for playback on an iPod, a similar personal digital music player, or an appropriately equipped personal computer, but the same technology can deliver any kind of digital content including full motion video. [A blend of *iPod* (the trade name for a personal digital music player sold by Apple Computer) and *broadcast*.] *Compare* **cablecast; datacast; telecast; video blog.**

**podcaster** *n.* One who distributes podcasts. The entity making content available via a podcast is generally the content creator, but need not be. Podcasters are often individuals who use the technology to deliver their personal thoughts and opinions, favorite music selections, latest video clips, etc., using the podcasting technology much like their own personal radio or television station. *Compare* **vlogger.**

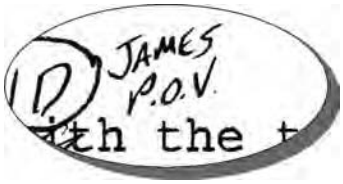
**poetic faith** *phr. See* **willing suspension of disbelief.**

**poetic license** *n.* A writer's privilege to depart from conventional form or fact to achieve some desired effect, such as the exaggeration or alteration of objective facts or reality for the purpose of enhancing meaning in a fictional context. For example, adjusting a recount of true events to heighten the drama, or having ancient Greeks speak English so they can be understood by a contemporary English-speaking audience. Poetic license has also been used improperly to excuse actual errors or faults, such as unintended anachronisms and poor grammar. *Also* **artistic license; creative license; dramatic license.**

**POF** ABBR. *n. See* **plastic optical fiber.**

**pogo stick** *n.* A telescoping pole that can be extended to reach from floor to ceiling and to which lights or other equipment may be attached. *See* **polecat.**

**point-of-view** *n.* **1.** A particular perspective, generally subjective. **2.** The subjective perspective from which a story is told, rather than the author's or characters' feelings, opinions, perspectives, biases, etc.




**A script supervisor's notation indicating the use of a POV (definition 3) shot (courtesy Chase Gordon).**

For example, the Battle of Little Bighorn is either a triumph or a tragedy, depending on one's point-of-view. The difference being whether one identifies most with the Sioux and Cheyenne led by Sitting Bull or the Seventh Cavalry led by Lt. Colonel George Armstrong Custer. In *Little Big Man* (1970), Custer gets his just desserts. An entirely different story is told in *They Died with Their Boots On* (1941) with Errol Flynn playing Custer.

**HISTORICAL NOTE:** Custer graduated last in his class at West Point, but rose to the temporary rank of brigadier general during the Civil War — the youngest general in U.S. history. He reverted to his permanent rank of lieutenant colonel after the war. So, while he is often known as *General* Custer, he was correctly *Lt. Colonel* Custer at the time of his death.

**3. POV:** A script notation indicating a change to a point-of-view shot.

**point-of-view shot; POV shot** *n.* The world as actually seen by one of the characters in a work; the subjective point-of-view. Point-of-view shots are often used to show what a character is looking at, and may be juxtaposed with the character's reaction shot. *Compare* **script abbreviation.**

**Sketch for a point-of-view shot (illustration by William Mitchell, www.largedarkshape.com).**

**point one; .1** *mod.* An indication that the sound mix includes a low frequency effect (LFE) sound channel, commonly referred to as a subwoofer channel.

Since the signal content of a subwoofer channel is a fraction of a full sound channel, it is counted as a fraction of a channel when describing a sound mix. For example, a traditional five-channel sound mix (left, center, right, left surround, and right surround or L-C-R-LS-RS) with an additional subwoofer (LFE) channel would be described as having 5.1 sound channels.

*See* **multichannel stereo.** *Compare* **CEA-861-D.**

**point-to-multipoint** *mod.* Relating to the typical broadcast configuration where a signal originates at a single point (the television broadcaster, the cable headend, etc.) and is transmitted to multiple receivers located at different points within the service coverage area.

**point-to-point** *mod.* Relating to a communications path connecting two nodes only, or a configuration requiring a separate physical connection between each pair of nodes.

**point two; .2** *mod.* An indication that the sound mix includes two low frequency effect (LFE) sound channels, commonly referred to as subwoofer channels and generally arranged as left and right low frequency effects. *See* **multichannel stereo.** *Compare* **22.2; 7.2; CEA-861-D.**

**[1]points** BUSINESS *n.* Profit participation, calculated as a percentage of some figure, such as gross receipts, producer's net, etc.: *Alan's contract always included points. Compare* **gross points; net points.**

**[2]points; hot ~** *phr.* Called out to warn others on the set that someone is walking through the set carrying an object with sharp points, such as a collapsed tripod, that may cause injury to the unwary. *Compare* **heads up; knee caps; Michael Jackson; watch your back.**

**polar diagram; polar pattern; polar plot** *n.* **1.** A two-dimensional graphical plot showing the relative sensitivity of a microphone to sounds from different directions — the farther the diagram extends in a particular direction, the greater the sensitivity in that direction. A good microphone should have a similar polar pattern for all frequencies in the range of 200 Hz to 10 kHz. Otherwise, the mic will produce noticeable off-axis sound coloration. Polar diagrams are drawn using a polar coordinate system, but the polar grid lines are not normally shown. **2.** An essentially similar diagram showing the sound dispersion pattern of a speaker. *Also* **response pattern.**

**polarity** *n.* The positive or negative orientation of a magnetic or electric field.

For example, the polarity of an incoming audio signal determines the direction of movement of the loudspeaker cone or microphone diaphragm. By convention, positive sound pressure, which pushes a microphone diaphragm in, results in a positive electric polarity in the signal produced by the microphone. A sound is perceived as being louder if the largest peaks are in positive polarity of the loudspeaker cone. That is, when the compression portion of the sound wave is pushing the speaker cone outward, toward the listener.

**polarity reversal** *n. See* **phase reversal.**

**polarized images** *n. See* **polarized stereograms.**

**polarized lens** *n.* A lens with a polarized coating on its outermost surface (effectively, a lens with an integrated polarizing filter).

**polarized stereograms** *n.* A 3-D film process developed in the 1930s that is similar to the standard red and blue-green anaglyphic process, but that relies on polarized images and matching polarized lenses to achieve a 3-D effect; the image process made popular during the 3-D film fad of the 1950s.

In the polarized stereoscopic film process, two slightly offset images of the same action are recorded either using two cameras or a single camera fitted with a stereoscopic lens. Each image — one for each eye — is photographed offset by the approximate distance between a pair of human eyes (roughly 70mm or 2¾"). Traditionally, polarized projection required two synchronized projectors fit with polarized light filters, one filter oriented vertically and the other horizontally. Newer systems, such as the REAL D system released in 2007, use a single digital projector and a special LCD filter that polarizes the images in alternating clockwise and counter-clockwise directions. Twin projector systems run at standard frame rates. Single projector systems run at higher frame rates to avoid visible flicker (since each eye is only seeing every other image). REAL D, for example, runs at 144 frames per second.

Regardless of how the polarized images are projected, the viewer wears glasses with matching polarized lenses, ensuring that each eye only sees its intended image. Since each eye sees a slightly different offset image simulating the offset images common to human binocular vision, the viewer perceives the on screen images as having three-dimensional depth. The polarized light process does not use the red and green filters common to anaglyphs, so it works equally well with full color images. Various experiments with polarized stereograms were conducted during the 1930s and 1940s, but the process did not become popular until the 1950s. Improvements have been made over the years, but essentially the same process is still in use for 3-D motion picture photography. Since the process requires a special projector, it tends to be limited to theme parks and other special venues while anaglyphs, which can be presented using a standard projector, remain the most popular format for theatrical and television presentations.

*Also* **polarized images.** *Compare* **anaglyph; autostereoscopic.**

**polarizing filter; polarizing screen; pola screen; polarizer** *n.* A filter that transmits light that vibrates in only one direction. Often used to reduce unwanted glare and reflections. Also used with certain 3-D theatrical projection systems.

Rotating the filter will change the effect. Placing two identical filters on top of one another will have little additional effect (since they are both passing light that vibrates in the same direction), but if one of the filters is rotated, progressively more light will be blocked until the filters become opaque when their relative angle reaches 90°.

**polarizing voltage** *n.* The DC voltage supplied in opposite polarities to the plate and diaphragm of a condenser microphone (via phantom power) or electrostatic loudspeaker.

**pole** *n. See* **[1]boom.**

**pole attachment** *n.* A type of contract negotiated between a cable television system and a utility, ranting the cable system permission to use poles or lines maintained by the utility.

**polecat** *n.* A telescoping pole, similar in concept to an adjustable shower rod, that can be extended to reach from floor to ceiling (vertically) or from wall to wall (horizontally). The polecat is held in place by friction and can be used as an attachment point for lights or other equipment. *See* **pogo stick; sky bar.**

**polish** *v.* **1.** To make a minor revision; to fine tune a work or put the finishing touches on a piece. ➢ *n.* **2.** The minor revisions made. **3.** The editorial work performed on a script to improve dialog, pacing, character development, etc. Not as extensive as a rewrite. Polish work is often un-credited. *Compare* **needs a polish; revision.**

**polishing** *n.* Cleaning animation cels to ensure that there are no fingerprints, dust, or flakes of paint on them, performed just prior to photography. Such imperfections may catch the light when the cel is placed on the animation stand, causing a visible artifact in the resulting animation. *Compare* **checking.**

**polishing a turd** *phr.* The process or the futility of trying to make poor quality work acceptable. When one polishes a turd, one ends up with a shiny turd, not an "as good as new" item. Common uses include cleaning up or re-dressing stock prop, set, or wardrobe items or spending time rewriting a script that is not very good to begin with and that holds little promise.

**political advertising** *n.* Commercial advertisements that promote a political agenda, issue, or candidate for office. *See* **advertising genre.** *Compare* **advocacy advertising.**

**politique des auteurs** *n.* The auteur theory of director-centric filmmaking (the director is the film's author) first formally proposed by François Truffaut beginning with an article entitled *Une Certaine Tendance du Cinéma Français* (*A Certain Tendency of the French Cinema*) that appeared in 1954 in the French magazine of filmic criticism, *Cahiers du Cinéma*. Truffaut's articles expand on theories originally put forth by *Cahiers du Cinéma* co-editor and founder André Bazin. [French for *authors' policy*.]

**Polito Bracket** *n.* The trade name for a rig designed to hold expendable reflectors, beadboard, or foamcore in an adjustable frame from 24" to 48" wide. The frame includes an ear for mounting in a grip head, a ground spike, and a handle for hand-held use.

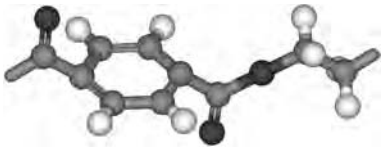
**A Polito bracket (courtesy Matthews Studio Equipment, www.msegrip.com).**

**polyester base** *n.* Film or tape base made from polyester rather than acetate (or celluloid). Polyester base is very durable and inexpensive, making it ideal for interpositives, internegatives, and release prints, but it cannot be chemically spliced, so it is not often used for workprints.

The polyester used in film base is a transparent plastic composed of a polymer of ethylene glycol and terephthalic acid or naphthalene dicarboxylic acid. It is very durable and chemically stable, making it ideal as an archival film base. Its durability would be a hindrance were it used for camera-original negative film. (If the film jammed, the internal workings of the camera could be destroyed since the film would not give way and tear.) Polyester base is also slightly thinner than acetate base film, allowing one to fit more film on a single reel.

*Also* **non-flammable film.** *See* **safety base.** *Compare* **Estar.**

**polyester resin** *n.* A thermosetting plastic liquid that can be set (converted to a solid) through the application of high heat or the introduction of a catalyst (a second chemical that triggers a change in the chemical structure of the resin). Polyester resins are used in a variety of applications ranging from laminating fiberglass to casting solid objects.



**A polyethylene terephthalate molecule (illustration by Bryan Theis).**

**polyethylene terephthalate; PE; PET; PETE; PET-P** *n.* A man-made thermoplastic polymer resin; a polyester used in a variety of applications including the creation of synthetic fibers, beverage containers, motion picture film base, and audio- or videotape. The basic PET molecules can be linked to form extremely long molecular chains — the longer the chain, the stronger the material produced. *Compare* **Mylar; polyester base.**

**polygon** *n.* A two-dimensional shape with three or more straight sides. The simplest polygon is the triangle. Polygons are simple to describe mathematically and can be combined to create very complex three-dimensional objects.

Polygon-based 3-D models are generally based on triangles or simple four-sided shapes. In general, the more polygons that go into a 3-D model, the more detailed it is. However, more polygons also means more mathematical calculations to create the model and to render the scenes in which it appears. Various techniques can be employed to reduce the polygon count without affecting the final result, including wrapping the model with various image or texture maps and using multiple models with different levels of detail depending on how close the object is to the camera.

**polygon count** *n.* The number of polygons used to represent a particular object. Generally speaking, the more polygons, the better the result but the more computing resources and time needed to generate each image. In practice, one may construct several versions of the same object, including a high polygon count version for close-ups and a low polygon count version for long shots when the object will not be seen in great detail. *Compare* **low-poly proxy.**

**polygon shearing** *n.* A digital image artifact where 3D objects are torn or warped when screen refreshes cannot keep up with real time 3D activity. *Compare* **pixelation.**

**polygonal modeling** *n.* The process of constructing complex three-dimensional computer-generated objects using a series of connected two-dimensional polygon primitives (typically triangles of different sizes and shapes). Using a mesh of two-dimensional primitives requires much less complex mathematical calculations than would be required to describe a complex three-dimensional surface. With proper shading, the many polygons that make up an object are not visually apparent. *Compare* **spline modeling.**

**Polygram Filmed Entertainment; PFE** *n. obs.* A U.K.–based film studio and music label established in 1979. PolyGram only produced or acquired for direct distribution approximately 100 films, but it acquired a number of third-party film libraries, including Island Pictures/Atlantic Entertainment Group, Vision Video Ltd. (formerly MCEG–Virgin Vision), and Palace Pictures. PFE's largest library acquisition was the 1998 purchase of the Consortium de Realisation (CDR) films from Credit Lyonnais. The CDR Library included over 1,000 films from more than 30 production companies acquired by Credit Lyonnais between 1992 and 1997 through foreclosures or assignments in exchange for debt forgiveness. Ultimately, PolyGram's film library included some 1,300 motion pictures when the bulk of the library was acquired on January 7, 1999 by MGM's Orion subsidiary. The PolyGram company itself was acquired by Universal later that same year.

**Polyhymnia** *n. See* **muse.**

**polymorph** *n. See* **morph.**

**polyphonic** *mod.* **1.** Capable of producing two or more notes at a time. A bagpipe, piano, or organ is polyphonic, while a trumpet is monophonic. **2.** Music that has more than one simultaneous independent melodic line.

**pony clamp** *n. See* **grip clip.**

**pool hall lighting** *n.* A style of high contrast lighting that uses a single overhead lamp (often visible in the shot) casting a pool of light onto the scene below, reminiscent of the single light above each pool table in a pool hall.

**pooling agreement** BUSINESS *n.* A contractual arrangement between competing theater owners to operate a group of theaters under common management.

**poor man's process** *n.* A simple means of photographing a stationary vehicle as if it is in motion without the use of process or chromakey photography.

Lights, shadows, or reflected objects are passed over the vehicle from out of frame on the camera side. The vehicle itself may be slightly shaken at the same time (for example, by placing a lever under the rear of a car) to add to the effect. If necessary, a wind machine may be employed as well. So long as it is not obvious that the background is static (if, for example, the background is a clear sky or the shot is set to take place at night), this can deliver a surprisingly effective illusion for very little cost.

**pop** *n.* **1.** An artifact in sound reproduction, often caused by damage to the sound track or a poorly formed splice. **2.** A visual artifact that occurs in animation when the motion of the image is too great in relation to the number of individual poses per second. Cel animation is traditionally shot on twos, that is, with one pose for every two frames of film. If the depicted motion is too fast, the persistence of vision may not properly join the two images together resulting in a perceptible jump from one pose to the next. This is more likely to happen when shooting on threes or even fours if the motion is not sufficiently slow or when producing stop-motion animation.

**pop filter; pop screen** *n.* A device that is used to reduce the popping distortion caused by the overmodulation of a microphone, usually as a result of placing it too close to the sound source. When recording dialogue, vocal plosives made by b, p, and t sounds may cause popping if not properly filtered. *Also* **windscreen.** *Compare* **de-esser.**

**pop-in** *n.* A short paid advertisement where the advertiser delivers a message of special public interest without specifically promoting a product or service: *Lately, Hanukkah and Kwanza pop-ins have joined the traditional Christmas pop-ins that appear on U.S. television between Thanksgiving and New Years Day. Also* **image liner.**

**pop-in/pop-out; pop-on/pop-off** *n.* An in-camera effect where an object is added to (pop-in) or removed from (pop-out) a shot in such a way that it instantly appears or disappears. Typically accomplished by stopping the camera mid-shot, adding or removing the object without changing anything else, then restarting the camera to continue the shot. This technique was used extensively to produce the magic effects in *Bewitched* (1964–1972) and *I Dream of Jeannie* (1965–1970). *See* **bump in/bump out.** *Compare* **freeze.**

**pop-on caption** *n.* Captioning where an entire line or more of text appears on screen at once, stays on screen for a period of time, then disappears. Typically used for off-line captioning. *Compare* **roll-up caption.**

**pop-up banner** *n.* A graphic containing some mixture of text or images that appears briefly in the lower third of a television program, generally to promote some other television program on that same channel or a sister network. *Also* **banner.** *Compare* **lower third.**

**popcorn noise** *n.* The ambient noise in a theater environment that influences the low end of the audio dynamic range and helps to determine how soft a sound can be heard in an actual theater. *Compare* **Little Old Ladies with Umbrellas.**

**popular movie** *n. See* **audience movie.**

**Porn Valley** SLANG *n.* Southern California's San Fernando Valley, located north of Hollywood, which serves as a major production hub for the adult film industry.

**pornographic** LEGAL *mod.* Relating to a work that contains pornography; lascivious or licentious. According to the playwright George Bernard Shaw, "A pornographic novelist is one who exploits the sexual instinct as a prostitute does. A legitimate sex novel elucidates it or brings out its poetry, tragedy, or comedy." By the same token, just because a work contains sexual content does not mean that it is pornographic. *Compare* **bawdy; burlesque.**

**pornography; porno; porn** LEGAL *n.* **1.** Sexually explicit material that appeals, at least in part, to the prurient interest and whose primary goal is sexual arousal. However, pornography is not necessarily obscene.

The U.S. Supreme Court developed a test for obscenity in 1957 in *Roth v. United States* (354 U.S. 476), namely "whether to the average person, applying contemporary community standards, the dominant theme of the material taken as a whole appeals to prurient interest." Writing in a concurring opinion in 1964 in *Jacobellis v. Ohio* (378 U.S. 184), Justice Potter Stewart made a distinction between pornography and obscenity (or hard-core pornography), "I have reached the conclusion ... that under the First and Fourteenth Amendments [to the U.S. Constitution] criminal laws in this area are constitutionally limited to hard-core pornography. I shall not today attempt further to define the kinds of material I understand to be embraced within that shorthand description; and perhaps I could never succeed in intelligibly doing so. **But I know it when I see it.** [emphasis added]"

**2.** Any lurid or sensational, though not necessarily sexual, material. According to author Ursula K. Le Guin, "The pornography of violence of course far exceeds, in volume and general acceptance, sexual pornography, in this Puritan land of ours. Exploiting the apocalypse, selling the holocaust, is a pornography." **3.** Art that moves the observer to desire, including something as innocuous as an advertisement that moves the observer to desire a cup of coffee. In this context, art that repels the observer is then *didactic*.

This rather broad and unusual definition was first proposed by James Joyce in *A Portrait of the Artist as a Young Man* (pub. 1916) where he distinguished between proper (or static) art — art that serves a purpose that only art can serve — and improper (or kinetic) art — art that serves some other purpose. If one is moved to desire or revulsion, then art is not serving its proper function. If, however, one is totally captivated by art — in a state of aesthetic arrest by the power of a work — then one is experiencing proper art rather than pornographic art.

[From the French *pornographie*; from *pornographe*, meaning pornographer; from Late Greek *pornographos*, referring to writing about prostitutes.] *Compare* **adult film; erotica; gorn; hardcore pornography; obscene material; softcore pornography; stag film; XXX.**

**port** *n.* **1.** The physical connector on a device enabling an external connection to be made. **2.** An opening in the front surface or baffle of a loudspeaker enclosure. **3.** An opening on the body of a uni-directional microphone, either rear-entry or side-entry. Sound waves passing through the port(s) reach the rear side of the diaphragm and, through phase cancellation or reinforcement, contribute to its directional response pattern.

**portable media player** *n. See* **PMP.**

**portamento** *n.* A continuous change in pitch from one musical note to another, such as is possible on a violin or trombone, instead of jumping over the intervening pitches, such as is necessary on a keyboard instrument or woodwind. [Italian.] *Compare* **arpeggio; glissando.**

**ported enclosure** *n.* A loudspeaker constructed with openings in the front surface or baffle. The opposite of a *sealed enclosure*. *See* **bass reflex enclosure.**

**POS** ABBR. *n. See* **positive.**

**pose test** *n.* The stage in the animation process where the key frames, or character extremes, are synchronized with the pre-recorded audio track to help judge the animation flow, check continuity, and assist with story development.

In traditional, hand-drawn animation, the pose test is photographed and viewed on film or videotape. In computer animation, the key frames are rendered and then viewed as part of an animatic; the images may be wireframes or the basic character without final color of shading. Once the pose test is approved for a sequence, the in-between frames are created and added to the animation for a pencil test, the next stage in the process.

*See* **animatic.**

**pose-to-pose animation** *n.* A method of preparing an animated sequence where the lead (or key) animators create the key (or extreme) poses and other animators or automated processes (in-betweeners) fill in the action between the key poses.

**posers** *n.* Non-working personnel hanging out on a set.

**positive; POS** *n.* **1.** An image with tones corresponding to those of the subject, as opposed to a negative: black is black, blue is blue, etc. **2.** Film displaying a positive image; the image type found on a film print. Positive prints (generally taken from negatives) are suitable for projection. **3.** A master record (LP) or disc (DVD) from which stampers (negative molds) are produced. The release copies of the record or disc are then stamped out, using the negative molds (stampers), in exact imitation of the original positive record or disc. *See* **print.** *Compare* **negative.**

**positive appeal** *n.* A marketing technique that encourages consumption by focusing on the positive aspects of using the advertised product or service. *Compare* **advertising appeal.**

**positive assembly** *n.* The department within a film lab that reviews and packages materials before shipment to ensure that they comply with the customer's requirements. May be called upon to mount film into reels and cases or to splice in special materials, such as foreign market main titles.

**positive dirt** *n.* Black specks in a film image caused by debris on the print or on an interpositive used in the production of the print. Debris on a negative or internegative will appear as white. *Compare* **negative dirt.**

**positive film** *n. See* **film positive.**

**positive geometric distortion** *n. See* **pincushion distortion.**

**positive ghost** *n.* A ghost image with the same tonal variations as the primary image. *Compare* **negative ghost.**

**positive image** *n. See* **positive.**

**positive mold** *n.* A mold where the exterior takes on the desired shape. The contact surface between the mold and the cast material becomes the interior of the cast part. For example, if one needs to produce a large number of something, one may produce a positive mold from which a number of negative molds may be cast. The negative molds are then used to make the final parts. Alternatively, in vacuum forming one uses a positive mold to produce a positive part, taking advantage of the fact that the thickness of the vacuum formed plastic is negligible and the details from the mold will be accurately represented on the exterior surface of the cast plastic, allowing a positive mold to produce a positive part. *Compare* **negative mold.**

**positive overlay master; positive o'lay master** *n.* A black-and-white film element with clear titles on a black background used in the creation of an integrated internegative. The titles from the positive overlay master are exposed in their own pass through the printer.

**positive perforation; P** *n. See* **Kodak standard.**

**positive pitch** *n. Also* **print pitch.** *See* **long pitch.**

**positive print** *n.* A film print with a positive, rather than a negative, image.

**positive scratch** *n.* A streak on a film print caused by scratches on the print or on an interpositive used in the production of the print. Normally black, though a particularly deep scratch may be white. Physical damage to a negative or internegative generally appears on a print as white. If the scratch penetrates the emulsion layers in a color print, the scratch may have a red or yellow color cast. *Compare* **negative scratch.**

**positive splice** *n.* A cement splice joining two pieces of positive film. Since film prints undergo the stress of repeated projection (as opposed to the spliced negative, which is handled as little as possible), the amount of overlap is more than is used when splicing negative film in order to deliver a splice that is sufficiently strong. As a result, such splices may be visible in full aperture 35mm and smaller film gauges (16mm and below). *Compare* **cement splice; negative splice.**

**possessory credit; possessive credit** *n.* "A film by [director's name]" or "A [director's name] film"; granting credit to the director as the principal creative force behind a work. This is a point of contention with screenwriters. *See* **vanity credit.** *Compare* **presentation credit.**

**post** *n. See* **post-production.**

**post-break participation; post-breakeven participation** BUSINESS *n.* Contingent compensation (percentage-based participation) due after reaching a contractually-defined breakeven point such as actual breakeven, artificial breakeven, cash breakeven, etc. The level of participation (percentage rate) may change as different levels of breakeven are achieved. *Compare* **participation; pre-break participation.**

**post de-emphasis** *n. See* **de-emphasis.**

**post dubbing; postdubbing** *n. See* **dubbing.**

**post-emphasis curve; post-equalization curve** *n. See* **de-emphasis curve.**

**post-fader send** *n. See* **effects send.**

**post-flashing; post-exposing; post-fogging; flashing** *n.* Flashing film (exposing it to an even, dim light) after it has been exposed, ideally just before it is processed. This reduces image contrast and mutes colors. *Compare* **creative flashing; pre-flashing.**

**post house; post-production house** *n.* A company that specializes in media post-production, including editing and visual effects for film, video, and audio productions. *Compare* **effects house; production house.**

**post-production; post** *n.* The phase in filmmaking that follows principal photography and the end of physical production. It includes editing, visual effects, sound mixing, etc. Post-production ends with the delivery of the answer print ready for distribution, master tape ready for broadcast, digital master ready for replication, etc.

**post-production services** *n.* The various activities performed during the post-production process, including ADR, editing, sound mixing, color timing, etc. *Also* **completion services.**

**post-production sound** *n.* The sound recording, syncing, mixing, and re-recording that takes place following principal photography. This includes syncing the production sound to picture (generally the duty of an assistant editor), re-recording dialogue (ADR), recording background music, producing sound effects (including Foley work), etc. and syncing them to picture (generally the duty of the sound editor), and mixing all of the sound elements into a finished soundtrack (performed by the re-recording mixers). *Compare* **production sound.**

**post-production special effects** *n. See* **visual effects.**

**post-production supervisor** *n.* The producer in charge of the post-production process.

**post-recording** *n.* Recording sound (music, dialogue, or sound effects) after the scenes it will be used in have been shot, generally after the entire work has been shot and edited, and synchronizing these sounds to the images. *See* **post-synchronization.** *Compare* **dub; loop; pre-record.**

**post-roll** *n.* The amount of time or linear distance that a magnetic tape recorder transport continues to run following the end of the recorded signal to prevent signal wow that might occur if the transport is stopped while the electronics are still recording.

**post-stripe** *v.* To re-lay a mixed soundtrack onto an edited video master, replacing the previous audio program. *Also* **re-lay.** *Compare* **layback.**

**post-synchronization; post-synching; post-sync** *n.* **1.** Synchronizing sound and picture when the two were recorded separately. Double-system sound recording places the synchronous sound on separate media from the images so the two must be re-synchronized before editing can begin. **2.** Re-recording all or part of a work's dialogue in a sound studio and synchronizing the new sound to the previously recorded picture; ADR. *Also* **synchronization.** *See* **post-recording.**

**postage stamp effect** *n. See* **window-box.**

**poster** *n.* A large bill or placard intended to be displayed in public places. The most common form of motion picture advertising. *Compare* **one sheet.**

**poster panel** *n. See* **twenty-four sheet.**

**posterization** *n.* A visual effect that results from representing an image with far fewer tones than were in the original. Smooth gradations of color are replaced by bands of solid color with an abrupt shift in color between each band. This can be an intentional effect added to an image or the side effect of color aliasing, re-compression artifacts, or the use of too little color depth in a digital image. *Also* **banding; color banding.** *See* **color aliasing.**

**An exercise in postmodernism: The Ladd Company's *Blade Runner* (1982) (courtesy Heritage Auctions, www.ha.com).**

**postmodernism** *n.* A stylistic movement that began in the 1960s as a break from modernism (the dominant movement from the end of the nineteenth century through the end of World War II). The most cited example of cinematic postmodernism is the dark, dystopian view of the future in *Blade Runner* (1982).

**postscoring** *n.* Writing or recording music for an audiovisual work after the picture has been locked (it has been completely edited).

**postviz** *n.* Shot pre-visualizations produced during post-production to demonstrate the result of an unfinished visual effect such as a set extension that will be composited into a live-action plate shot during production. [A variation on *previz*, substituting *post* (meaning post-production) for *pre* (meaning pre-production).] *See* **previz.**

**pot** *n.* A volume- or level-control knob. [Clipped from *potentiometer*.]

**potboiler; pot boiler** *n.* A work of no literary or artistic value, produced quickly and only to make money. [First appeared in print in 1854.]

**potential audience** *n.* An estimate of the total number of people within a territory capable of making their way to a movie theater, excluding the very young, the very old, the ill or infirm, those confined to institutions, and others, such as the Amish, without ready access to a movie theater. In 1946, at the peak of the motion picture's dominance of the U.S. entertainment economy, the industry captured 73.6 percent of its potential audience.

**A poultry bracket in use, holding both a light and a cutter (courtesy Matthews Studio Equipment, www.msegrip.com).**

**Poultry Bracket** *n.* The trade name for a rig with a horizontal metal arm that can be attached to an irregularly shaped pole, beam, or tree using a set of straps. The end of the arm has both a standard 1⅛" (junior) receiver and a ⅝" (baby) mounting pin. [A play on words, based on the fact that the bracket can attach to a pole or tree.]

**pour** *n.* A cocktail party: *Alan was known for his all night pours.* [Industry trade paper jargon.]

**POV; ~ shot** ABBR. *n.* **1.** A shot composed so that the camera sees the scene as one of the characters sees it, rather than from the objective view of the traditional observant camera. For example, one may show a character's surprised reaction upon seeing something unexpected and then cut to a POV shot of what the character sees. Alternating POVs, composed as over-the-shoulder shots, are often used to film a dialogue scene. **2.** A script notation indicating a change to a point-of-view shot. [An initialism of *Point-Of-View*.] *Compare* **subjective camera.**

**Poverty Row** *n. obs.* The strip of mostly shabby motion picture production company offices along Hollywood's Sunset Boulevard in the 1920s.

**powder man; powderman** *n.* An explosives expert; one responsible for pyrotechnics, regardless of gender.

**powder technician** *n. See* **pyrotechnician.**

**power amplifier** *n.* **1.** A device that accepts a low-level audio signal and strengthens, or amplifies, it to a voltage and current level adequate to drive a loudspeaker or similar load. **2.** A device that adds alternating-current power to a load. Used in audio frequency and radio frequency applications.

**power belt** *n. See* **battery belt.**

**power cycle** *n.* Turning the electrical power to a device off and then back on, often used to reset the device.

**power gain** *n.* An increase in signal power between one point and another. Used as a specification for the effect of power amplifiers.

**power pack** *n. See* **battery pack.**

**power ratio** *n. Also* **voltage gain.** *See* **decibel.**

**power zoom** *n.* A zoom lens controlled by an electric motor, such as is typically found on video cameras.

**PPM** ABBR. *n.* [An initialism of *Peak Program Meter*.] *See* **peak meter.**

**PPV** ABBR. *n. See* **pay-per-view.**

**PQ code** *n.* The control bytes in an audio CD datastream that provide the timing information that allows the CD player to cue instantly to the beginning of each selection, display the selection's number and running time, and provide a continuous display of elapsed time. *Compare* **subcode.**

**PQR** ABBR. *n.* Picture quality rating; an image quality degradation ranking system used to quantify the amount of perceptible loss in an image following compression or transmission/reception. PQR is based on a scale of 1 to 10, where 1 indicates that the picture degradation is hardly noticeable and 10 indicates picture degradation that is highly visible.

A PQR test can be performed on the luminance (brightness) signal only (PQRy) or on both the luminance and chrominance (color) signals simultaneously (PQRyc). The PQRy test is easier and faster, but not as accurate as the PQRyc test. In either case, the test is performed by conducting a pixel by pixel comparison between the original image and the final image, following compression, transmission, or both. The automated test equipment performing the test must be calibrated to simulate the human vision system (HVS), so that it can distinguish between an imperceptible, but measurable difference, and one that a human viewer is able to notice.

**[1]Pr** *n.* The R-Y color difference channel in YPbPr component video. *Compare* **Pb; YPbPr.**

**[2]PR** ABBR. *n. See* **public relations.**

**practical; prac** *mod.* **1.** Capable of being turned to use or account; useful. **2.** Relating to a fixture on a set that works just as it does in re-

ality, as opposed to being a non-working prop. A practical fireplace can safely have a fire in it. A practical sink has both running water in the faucets and a place for the wastewater to go. Practical light switches actually turn on a light on the set (even though other lights may provide the necessary illumination for filming). ➢ *n.* **3.** A practical item: *Alan was responsible for the operation of the practicals on the set.* **4.** An action or hand prop. **5.** A misleading reference to a photo flood bulb. A practical light is a light fixture seen in a shot that contains a lit bulb, often a household lamp fitted with a photo flood bulb. This leads to calling the photo flood bulb a practical, when in fact it is only a practical when it appears in the shot. If it is used off camera, then it is not a practical.

**practical creature** *n.* A non-human character created using physical means rather than computer generated imagery, generally an actor in a rubber suit, a puppet, or a combination of the two — an actor in a suit containing elements controlled by puppeteers, such as the werewolves in *Underworld* (2003). *Compare* **humanatronics.**

**practical effects** *n.* Special effects achieved on set and in-camera using traditional means rather than through the use of computer animation or digital processing. Often atmospheric effects such as rain, fog, snow, wind, or pyrotechnics such as fire, explosions, gun shots, and bullet hits. *See* **mechanical effects.**

**practical interior** *n.* A filming location where the interior set is inside the exterior set, just as it is in an actual building. Exterior sets usually consist of false fronts and their associated interiors are filmed on a sound stage. With a practical interior, one can show the actual exterior location through open windows and doors or pass from the exterior to the interior (and vice versa) in a single camera shot. For the film *The Alamo* (2004), producers constructed a 51-acre set (the largest ever built in North America) that included the Alamo compound and the city of San Antonio as it stood at the time. Much of the Alamo was built with practical interiors, adding realism to the production and eliminating the need for separate sound stages.

**practical lighting** *n.* **1.** Lights that actually appear on camera and are used to illuminate a scene. **2.** A lighting style that seeks to reproduce on screen how the lighting in a scene would appear in real life. *See* **source lighting.** *Compare* **motivated lighting.**

**practical set** *n.* An actual location used for filming (as opposed to a set constructed on a stage).

**praiser** *n.* A publicist: *Alan's praiser had him on every talk show and three magazine covers this week.* [Industry trade paper jargon.]

**praisery** *n.* A public relations company: *Alan has been with the same praisery for five years.* [Industry trade paper jargon. Coined by *Variety*.] *Also* **pluggery.** *Compare* **diskery; distribbery; flackery; nitery; ten-percentery.**

**pratfall** *n.* A fall performed for comedic effect such as falling backwards and landing on the buttocks. [A blend of *pratt* (meaning buttocks) and *fall*.]

**Praxinoscope** *n. obs.* The trade name for an improved Zoetrope incorporating an internal mirrored drum, developed by Émile Reynaud in 1876.

Reynaud completed a projecting Praxinoscope in 1880 that could be used to project images onto a screen. By 1892, Reynaud developed the idea of presenting short dramatic moving picture plays accompanied by live sound effects. He exhibited them to audiences at his Théâtre Optique (Optical Theater) in Paris. Plays such as *Pauvre Pierrot* were drawn on 32-foot lengths of a perforated transparent material he called *crystaloid*. Since many of Reynaud's works were hand-drawn, he is often credited as the first to project an animated cartoon. The Praxinoscope finally gave way to the motion picture projector c. 1900.

*Compare* **Daedaleum; Phenakistiscope; [2]Stroboscope; Tachyscope; Zoetrope.**

**PRC** ABBR. *n. See* **Producers Releasing Corporation.**

**pre-black** *v.* To add time code to a video or audio tape before adding any content. *Also* **pre-stripe.**

**pre-blacked** *mod.* Relating to a videotape that contains a control track, often with SMPTE time code, but no audio or video material. Tapes are often pre-blacked in to prepare them for use in video editing. *Also* **black & coded; pre-striped.**

**pre-break** *v.* To cut a prop or segment of a set so that it appears intact, but will break easily upon impact. The chairs that are stereotypically broken over an actor's back in a bar fight have been pre-broken so that they will fall apart without causing injury.

**pre-break participation; pre-breakeven participation** BUSINESS *n.* Contingent compensation (percentage-based participation) due before reaching a contractually-defined breakeven point such as actual breakeven, artificial breakeven, cash breakeven, etc. *Compare* **participation; post-break participation.**

**pre-build; prebuild** *n.* Composite elements created in advance for later use as part of a larger composite.

**pre-buy** LEGAL *v.* To purchase the distribution rights to a work before it has been produced. *Compare* **pre-sell.**

**pre-compensation** *n.* Adjusting a signal before it is recorded or transmitted to allow for anticipated deterioration. For example, if one knows that the high frequencies in a television image will diminish during transmission, they can be selectively amplified before transmission so they are at a proper level with respect to lower image frequencies upon reception. *Also* **pre-enhancement; pre-processing.**

**pre-delay** *n.* The elapsed time between the arrival of the incident, or direct sound and the first sound reflection (reverberation or echo).

**pre-emphasis** *n.* A type of high-frequency boost applied to audio signals about to be broadcast on FM radio stations or recorded on magnetic tape to reduce the apparent noise level. Pre-emphasis brings the high-frequency audio content up to a level well above the noise level of the recording medium. To restore the proper balance of high and low frequencies to the reproduced signal, the boost added by pre-emphasis must be removed by a complementary cut, called *de-emphasis*. *Compare* **de-emphasis.**

**pre-emphasis curve** *n.* A standardized equalization effect applied to an audio signal during tape-based recording. The exact complement of a matching de-emphasis curve. These paired pre- and post-equalization curves are different for each standard tape speed. *Compare* **de-emphasis curve; equalization curve.**

**pre-enhancement** *n. See* **pre-compensation.**

**pre-exposing** *n. See* **pre-flashing.**

**pre-feature entertainment** *n.* Entertainment material presented in a theater prior to the feature presentation. This excludes advertisements and trailers but includes pre-recorded music, live stage shows, slide shows, light shows, shorts, cartoons, etc.

**pre-flashing; pre-fogging** *n.* Flashing film (exposing it to an even, dim light) before it is used to photograph an image. This may be performed in-camera using an adjustable pre-flashing lamp integrated into the film path prior to image exposure.

**USAGE:** Somewhat counter intuitively, pre-flashing may also be performed *after* the film has been exposed, but then it is more correctly called *flashing* or *post-flashing*.

*Also* **pre-exposing.** *Compare* **creative flashing; post-flashing.**

**pre-lap** *n.* When sound precedes an image. The sound associated with the next shot is heard before the picture cuts to that shot.

**pre-light** *v. See* **prelight.**

**pre-mix** *v. See* **premix.**

**pre-opening** *mod.* Relating to the period of time and the activities that take place in preparation for a work's initial release, particularly pre-opening advertising and publicity. *Compare* **pre-release.**

**pre-packaged** *n.* A project that has already been assembled into a complete, or nearly complete, package before it is presented to potential financiers or distributors.

**pre-processing** *n. See* **pre-compensation.**

**pre-production; preproduction** *n.* The filmmaking phase that begins with the financier's green light and continues up to the start of principal photography; the phase between development and production, though the dividing lines on either end of pre-production can be somewhat indistinct at times. Generally, this phase includes finalization of the budget and approval of the shooting schedule. The director oversees location scouting, set design, costume design, etc. Finally, the remainder of the cast and crew are hired. Pre-production ends and the production phase begins with the immediate preparations for physical production and principal photography.

**pre-record; prerecord** *v.* **1.** To record sound, generally music or animation dialogue, in advance of filming the scene to which it applies. For animated works, the animators match their drawings to the pre-recorded dialogue, thus ensuring proper lip sync. For live action works, this pre-recorded material is played back while the actors lip-sync or dance in time. In the final work, the pre-recorded material is used for the sound track of such scenes. In the early days of sound, pre-recording was not technically possible (post dubbing was not introduced as a common industry practice until 1932), so all sound was recorded live on the set. This required a full orchestra on the soundstage during all musical numbers, even for background music. As recording, re-recording, and sound editing techniques improved, it was possible to do away with the live music in most instances. **2.** To record (and edit) a program segment in advance for later use during a live broadcast. *Also* **playback recording.** *See* **pre-score.** *Compare* **playback.**

**pre-record to picture** *v.* To record a work's musical soundtrack after the work has been shot (during post-production). *See* **scoring; underscoring.**

**pre-recorded DVD** *n. See* **replicated DVD.**

**pre-release; prerelease** *mod.* Relating to the period of time and the activities immediately preceding a work's formal release, including showing the work to select audiences (focus groups, word-of-mouth screenings, press screenings, etc.). The released work may be changed based on audience reaction during the pre-release period. *Compare* **pre-opening.**

**pre-rig** *v. See* **prerig.**

**pre-roll; preroll** *n.* **1.** The extra time allowed at the beginning of each take's sound recording before the slate so that post-production equipment can lock on to the time code signal embedded in the sound recording. **2.** The three to seven seconds of automatic rewind that video edit decks perform, before physically performing the requested edit, in order to ensure a stable video image and a clean edit point. **3.** The amount of time a mechanical device requires to come up to its full operating speed. **4.** Material included at the start of a pre-recorded video package before the main program begins.

**pre-roll ad** *n.* A commercial advertisement that is included at the beginning of a video program made available through the Internet, often as part of a video on demand (VOD) service. To generate revenue for the video service provider, viewers are required to watch the advertisement (without the ability to fast-forward) before seeing their selected program.

**pre-sale; presale** *n.* The sale of some or all of the distribution rights to a work before the work has been completed, often before it has been produced. *See* **pre-sell.** *Compare* **negative pickup.**

**pre-sales** BUSINESS *v. See* **blind bidding.**

**pre-scale; prescale** *v.* To adjust the image resolution of digital material prior to editing or compositing to something other than the maximum available resolution. This is done to avoid image artifacts that may be introduced or system performance degradations that may result if a tool used later in the pipeline performs an automatic image re-scale.

**pre-score; prescore** *v.* To compose and record music before filming the scene where it will be used, generally so the actors can lip-sync or dance to the music. *See* **pre-record.** *Compare* **playback.**

**pre-screening** *n.* An industry film screening (often to exhibitors or the press) or test audience screening (used to judge the public's reaction to the nearly-complete work) before its general public release. Additional industry screenings may take place following the film's release.

**pre-season** *mod.* Relating to the period of time and the activities immediately preceding a new television season.

**pre-sell** *v.* To sell some or all of the distribution rights to a work before the work has been produced. *See* **pre-sale.** *Compare* **pre-buy.**

**pre-soak** *v.* To soak film briefly in water before immersing it in the developer. This reduces the chance that air bubbles will adhere to the surface of the film, preventing the developer from reaching the film surface, and helps ensure an even coating with developer when the film is immersed in the developer bath.

**pre-soaking** *n.* The optional stage in film processing that immediately precedes developing, during which the film is immersed in water. *Compare* **wetting.**

**pre-stripe** *v. See* **pre-black.**

**pre-striped** *mod. See* **pre-blacked.**

**pre-tape** *n.* Previously recorded material used within an otherwise live-to-air program, such as a taped segment within a live news broadcast or talk show.

**pre-visualization; pre-viz** *n. See* **previz.**

**preamplifier** *n.* An electronic device that increases the voltage of a signal that is too weak to use in its original form. After being boosted by a preamplifier, the signal is powerful enough to be used by other electronic equipment, including traditional amplifiers. Preamplifiers are commonly found in microphones and the magnetic read heads in tape and disk drives.

**prearranged score** *n.* Non-original background music arranged to accompany a specific work; the third type of music to accompany motion pictures during the Silent Era (c. 1886–1930), consisting of cue sheets that indicated what music should be played to accompany each scene. The music itself was not original, but instead consisted of arrangements of pre-existing material. The typical musical cue would last from thirty seconds to three minutes. *Compare* **original score; piano improvisation; published musical extract.**

**precedence effect** *n.* A phenomenon in human hearing where the perceived source position of two different sounds arriving at nearly the same time depends on their relative arrival times and levels.

If two sound sources arrive at the listener at about the same time and level, human aural perception will image the sound toward the center point between the two sources. If the two sounds arrive at the exact same time, the image will shift toward the louder sound. If the two sounds are equally loud, the image will shift toward the earliest-arriving sound. Therefore, the perceived source of the sounds can be moved by adjusting the relative delay and volume of the sounds at the point of the listener, provided that the delay time between the sounds is less than about 35ms. Beyond that, the ear is likely to hear the delayed sound as a discrete echo and the Precedence Effect will no longer work. This phenomenon may be used to simulate a stereo image in a monophonic recording by panning the original signal hard left while a copy of the original signal is delayed by 1–40 ms and panned hard right.
*Compare* **Haas effect.**

**precision adjustment tool** *n.* The largest sledgehammer available. *Compare* **persuader.**

**predicted grade A contour** *n.* The boundary that describes the geographic area over which a television signal theoretically should be received with grade A service. That is, a good analog picture is expected to be available 90 percent of the time at 70 percent of the receiver locations. *See* **grade A service contour.** *Compare* **coverage contour.**

**predicted grade B contour** *n.* The boundary that describes the geographic area over which a television signal theoretically should be received with grade A service. That is, a good analog picture is expected to be available 90 percent of the time at 50 percent of the receiver locations. *See* **grade B service contour.** *Compare* **coverage contour.**

**prediction effect** ACADEMIC *n.* The extent to which a published review forecasts, but does not influence, the commercial performance of an audiovisual work (predicts consumer decision making without actually impacting it).

Reviews can predict market performance, impact market performance, or some combination of the two. If they predict consumer decision making, then there will be relatively little correlation between reviews and early market performance, but the nature of the reviews will closely parallel long-term performance measures (such as cumulative box office results at the end of a film's run). If they influence consumer decision making, then positive reviews should have a positive impact (on box office or television ratings) while negative reviews should have a negative impact. This impact will be most pronounced early on and then diminish over time as other sources of information become available to the potential consumer (including prior personal experience and word-of-mouth advertising). Studies on the topic have been mixed, but in general, reviews predict but do not influence the performance of mainstream motion pictures. Conversely, reviews do influence the market performance of independent and art house works — those without major stars, big-budget special effects or stunt sequences, large advertising campaigns, etc.
*Compare* **influence effect.**

**predictive frame; predicted frame** *n. See* **P frame.**

**predub** *v. See* **premix.**

**preem** *n.* [First appeared in print in 1937.] *See* **premiere.**

**A premie stand, right, compared to a standard baby stand (courtesy Matthews Studio Equipment, www.msegrip.com).**

**preemie; ~ baby** *n.* A short, all aluminum baby stand manufactured by Matthews Studio Equipment. Extends from 31" to 70". [Coined by Matthews Studio Equipment as a play on words where *preemie* is slang for *premature baby*, used here to mean a small baby.] *Compare* **low hefty baby; low low baby; mini baby; mini preemie.**

**preempt** *v.* To substitute a different television program in place of a previously scheduled program. *Compare* **non-preemptible.**

**preemptible** *mod.* **1.** Capable of being preempted. ➢ *n.* **2.** Advertising time sold at a discount but with the understanding that the spot can be preempted if the broadcaster can find another advertiser willing to pay more for that same time slot. *Compare* **non-preemptible.**

**preemption** *n.* The substitution of a different television program in place of the previously scheduled program.

Planned preemption at the network level is generally the result of a special event program designed to capture increased ratings during a sweeps period. Unplanned preemption may be the result of special coverage of a breaking news story. Local preemption by a network affiliate may be inspired by poor ratings or controversial content; the networks do their best to discourage this practice.

Advertisements sold for the preempted program may be aired during a delayed broadcast of the program or may be aired (spun out) during other programs. If the resulting ratings or audience demographics are significantly different than anticipated for the originally scheduled airing, additional free commercial time may be given to the advertiser (a make good).
*See* **one-time-only.**

**prelay** *n. See* **premix.**

**prelight; pre-light** *v.* To set up the lighting before the principal crew arrives to begin shooting, often done while the first unit is shooting on another set. When the DP arrives, only final adjustments are necessary. This may require an additional lighting crew (or the gaffer may move on to the new set, leaving a reduced crew to run the live set once it has been fully lit), but can save the production significant time and money. *Also* **prerig.**

**preliminary budget; prelim budget** BUSINESS *n.* A refined projection of how much something will cost. A preliminary budget is more detailed than an estimated budget; it is both more inclusive of anticipated costs and more accurate in the amounts allocated to each expense category. The typical budget life cycle begins with an estimated budget. There may then be several preliminary budgets before one is finally approved as the production budget. During the revision process, there will be various adjusted and revised budgets.

**prelude** *n.* **1.** An introductory performance, preceding and preparing for the principal matter. **2.** A preliminary part, movement, strain, etc; an overture. *See* **prologue; teaser.**

**premastering** *n.* The optical disc production step where all the individual files are combined into a single large file for use by a mastering machine. This includes creating the disc menu system (if applicable), multiplexing the various data streams, generating error-correction codes, etc.

**premie; ~ baby** *n.* A smaller than normal equipment stand with a ⅝" (baby) mounting pin. [Clipped from *premature*. A play on words based on the fact that premature babies are smaller than normal, full-term babies.]

**premiere** *n.* **1.** The first public showing of a film — as opposed to industry screenings — usually used to publicize a film's release and scheduled for a specially-chosen theater. Certain films may have multiple premieres arranged by territory, such as a North American premiere. **2.** The airing of the first episode (often the pilot) of a new television series. ➢ *mod.* **3.** First, chief, or principal: *Alan was the premiere actor of his day. Also* **preem.** *Compare* **initial air date.**

**premiere run** *n.* The first public exhibition of a motion picture in a theater. The premiere run continues from the first premiere showing at

a theater until the film is pulled from the theater's daily schedule, thus breaking the run. *Compare* **showcase.**

**premise** *n.* **1.** The skeletal description of a story. High concept works have a very simple premise that can be expressed in a sentence or less, such as "Jerry Lewis as Cinderella" which became *Cinderfella* (1960) or "Abbott & Costello Meet Frankenstein"—both the premise and the title of a 1953 comedy. **2.** Matters previously stated or set forth. ➢ *v.* **3.** To set forth beforehand, or as introductory to the main subject; to offer previously, as something to explain or aid in understanding what follows. *See* **log line.**

**premise pilot** *n.* The first episode of a television series that sets the tone for its run by formally introducing the main characters, setting, and premise.

**premium cable** *n.* Cable programming services for which subscribers pay an additional fee above the basic cable service charge. *Also* **pay cable.**

**premium channel** *n.* A television channel, such as certain movie, sports, or foreign language programming channels, not included in a cable television provider's regular service tiers. An additional monthly fee is charged for receiving premium channels. *Also* **pay cable.**

**premium overtime** *n.* The time beyond overtime, depending on local laws and labor agreements. Basic overtime (which often kicks in after one has worked eight consecutive hours) usually pays time-and-a-half, while premium overtime (which may kick in after one has worked from 12–16 consecutive hours, depending on the employee's contract and local labor laws) typically pays double time or more. *Also* **golden time; super overtime.** *Compare* **extension; forced call; grace; meal penalty; night premium.**

**premium run** *n. See* **first run.**

**premix; pre-mix** *v.* **1.** To combine several sound elements into a single track before the final mix. This reduces the number of individual elements that must be managed during the final sound mix. ➢ *n.* **2.** The combined sound track that results from a premix session. *Also* **predub; prelay.**

**prep; preparation** *n.* **1.** Preparation; the process of getting ready for a project.

Each major participant in a project will have some amount of prep time or prep work to complete before commencing their primary task. Production prep (director, cinematographer, art department, etc.) generally takes place during pre-production. Post-production prep may begin during pre-production, or wait until production is well underway. Script complexity, the number of shooting days, and the amount budgeted for a work are the three main factors that influence the length of prep time needed or allowed in the schedule.

➢ *v.* **2.** To prepare: *Alan prepped for six weeks.*

**prep for telecine** *n.* An instruction to the lab included on a film processing order indicating that the negative should be developed and leader attached ready for telecine transfer, but that a film print should not be produced.

**prequel** *n.* A sequel that is set at a point in time preceding the original work and provides the backstory for characters and events in the original work. *Star Wars: Episode I—The Phantom Menace* (1999) was released 22 years after the original *Star Wars* (1977), but tells a story that takes place some 30 years earlier in the overarching story timeline.

**prerig; pre-rig** *n. See* **prelight.**

**prescriptive film theory; prescriptive film criticism** ACADEMIC *n.* An approach to film (or television) theory and criticism that is primarily inductive; focusing on the question of what film should be. One develops certain values and expectations and then judges works against these standards. *Compare* **descriptive film theory.**

**presence; sound ~** *n.* A subjective measure of the mid- to upper-midrange frequency levels in a sound source. Boosting a track's presence helps to bring the track forward in the audio image, making it appear as if it is closer to the listener. This is generally accomplished by increasing the amplitude of the frequencies in the range of approximately 800 Hz–6k Hz or the more narrow band of 2–4 kHz. *Compare* **room tone.**

**present and next** *phr. See* **now and next.**

**presentation credit** *n.* The "[name] presents" credit typically reserved for a work's distributor or financier: *Hollywords, LLC Presents a Slipshod Production of an Alan J. Smithee Film... Compare* **possessory credit.**

**presentational actor** ACADEMIC *n.* An actor who attempts to reveal true human behavior through an examination of a character's inner life, trusting that the character's behaviors will follow. Method actors use a presentational approach.

In her book, *Respect for Acting* (pub. 1973), Uta Hagen gives the following comparison of representational and presentational actors. Sarah Bernhardt, a representational actress, and Eleanora Duse, a presentational actress, each "played the same popular melodrama of the time, the high point of which was the moment when the wife, accused of infidelity by her husband, swore her virtue, 'Je jure, je jure, JE JUUUUURE!' Bernhardt proclaimed in a rising vibrato of passion. Her audience stood to scream and shout its admiration. Duse swore her virtue softly and only twice. She never spoke the third oath, but placed her hand on her young son's head as she looked directly at her husband. Duse's audience wept."

Writer/director Kevin Smith once noted that "Liv [Tyler] was one of the only actors or extras I've ever worked with who says the dialogue exactly as written on the page. Didn't change a word and created a brand new character. One very different from the one I saw when I was writing it."

*Compare* **actor's process; representational actor.**

**preservation** *n.* The process employed to ensure something will be available for future use. In audiovisual preservation, this involves conservation of existing materials, restoration of lost or damaged materials, and duplication using contemporary technologies and more durable media. *Compare* **conservation; reconstruction; restoration.**

**Preservation Environment Monitor** *n. See* **PEM.**

**Preservation Index** *n. See* **PI.**

**press** *n.* **1.** The news media. **2.** Publicity carried by the news media; press coverage: *Our press has been very good now that the scandals have died down.*

**press agent** *n. See* **publicist.**

**press book; pressbook** *n. See* **press kit.**

**press coverage** *n.* Publicity carried by the news media without charge. *The press coverage of the gala premiere was worth millions in paid advertising.*

**press junket** *n. See* **junket.** *Compare* **press tour.**

**press kit; press packet** *n.* A package of promotional materials prepared by the distributor and given to exhibitors and members of the press. Usually contains production notes, cast and crew lists, biographical information on principal project participants, and black-and-white glossy production stills, etc. *Also* **exhibitor's campaign manual; pressbook.** *Compare* **electronic press kit.**

**press release** *n.* A prepared statement made available to members of the press for possible inclusion in news reports. Press releases may also

be made available to the general public. *See* **information subsidy; publicity article.**

**press tour** *n. See* **publicity tour.** *Compare* **press junket.**

**pressbook; press book** *n. See* **press kit.**

**pressed DVD** *n. See* **replicated DVD.**

**pressure gradient; ~ microphone** *n.* A type of microphone design where the diaphragm is exposed to air from both the front and the back. This creates a directional microphone with a figure-eight response pattern — equally sensitive to sounds from the front and the rear.

Pressure gradient microphones are more complex and delicate than pressure operation microphones, and have more mechanical problems, such as extreme susceptibility to handling noise, rumble, sensitivity to wind, and proximity effect. To work effectively, the diaphragm must be designed to resonate at very low frequencies, generally restricting the smoothness and extension of the very lowest part of the audio spectrum. These disadvantages are compensated for by the directivity of these microphones. Cardioid microphones are a combination of pressure gradient and pressure operation transduction within a single unit.

*See* **directional microphone.** *Compare* **acoustic labyrinth; pressure operation.**

**pressure operation; pressure microphone** *n.* A type of microphone design where the diaphragm is at one end of a sealed box, much like a drum, and exposed to air from only one side. This allows it to register changes in air pressure as they correlate to sound, but the microphone cannot differentiate based on the direction of the sound, so it is omni-directional. This design usually provides a very smooth, extended, and flat frequency response. *See* **omni-directional microphone.** *Compare* **acoustic labyrinth; pressure gradient.**

**pressure plate** *n.* **1.** A smooth, spring-loaded plate behind the film gate that holds the film flat and in place against the aperture plate. This ensures that the entire frame lies in the focal plane, critical for sharp focus, and acts as a brake, holding the film steady while the shutter is open. **2.** A plate of clear glass that is laid atop a stack of animation cels before they are photographed to hold them flat and in place; a platen. The plate may be loose or attached to the animation stand with a hinge.

**pressure zone effect** *n. See* **boundary effect.**

**pressure zone microphone; PZM** *n. See* **boundary microphone.**

**prestige advertising** *n.* Commercial advertisements that attempt to improve the exclusive image of a product, service, or company. *See* **advertising genre.**

**prestriped stock** *n.* **1.** A videotape that contains a control track, often with SMPTE time code, but no audio or video material; a pre-blacked tape. **2.** *obs.* Camera negative film stock with an integrated magnetic recording strip. Commonly used with television news film cameras prior to the switch to video cameras for television news field reporting. *Also* **black & coded.** *Compare* **single-system sound recording.**

**preview** *n.* **1.** A public showing of a work to an audience before its scheduled release date in a particular market.

Being market specific, a work could preview in one territory well after it has ended its run in another. Since a preview is based on a scheduled release date, a preview may never be followed by an actual release of the work. Works may be further edited before release based on the reaction of a preview audience. Preview box office data (admissions and receipts) may be reported individually or included with the opening weekend of the official release, depending on the distributor, the territory, and the film.

**2.** An advertisement for a motion picture shown in a theater; a coming attraction; a trailer. **3.** An objective description of a work before its actual release. Previews lack critical commentary. **4.** A rehearsal of a video composite or optical effect that is not recorded. *Compare* **pre-release; sneak preview; word-of-mouth screening.**

**preview audience** *n.* An audience that is shown a pre-release film. Preview audiences are often used to test the opinions of an actual audience to a particular work and may be surveyed or included in a focus group following the screening. The film may be edited before release based on the audience's reaction.

**preview bus** *n.* One of three types of buses (electronic pathways that connect multiple devices) common to production video switchers (the other two are the program bus and the mix/effects bus). The preview bus allows one to select a video source and view its output without sending it to the recording device (for a taped program) or out on the air (for a live broadcast).

**preview codes** *n.* Edgecodes printed on an edited workprint or its copies and the associated sound elements to create a new reference for a given version of a film. When the film is subsequently re-edited, the process of conforming multiple sound tracks can be sped up greatly.

***Preview Magazine*** *n.* A quarterly magazine that features reviews of upcoming motion pictures opening around the world. The *Preview* Web site is www.preview-online.com.

**previz; pre-visualization** *n.* A simulation of what a set, shot, or sequence will look like when it is complete, most often computer-generated. Previsualizations are used to plan complex camera moves, action sequences, and special or visual effects shots. They are much quicker and less expensive to produce than the final shots themselves, and allow the filmmakers the freedom to experiment in pre-production when a project is still in the planning and budgeting stages. One could think of them as highly-accurate, fully-animated storyboards.

Pre-visualization is also used during production and post-production to help judge the effect of a shot before it has been produced. During production, this helps the director adjust to last minute changes or visualize how a post-production composite will look with the material being shot on set. During post-production, this helps the director visualize what composite or other visual effects shots will look like before they are finished.

**USAGE:** Some choose to use the terms *previz*, *durviz*, and *postviz* to differentiate between pre-visualization used during pre-production, production, and post-production, respectively. Others use the term previz to cover all three situations.

*Also* **vis; visualization.** *See* **durviz; postviz.** *Compare* **animatic; proxy.**

**prez; prexy** *n.* President: *The studio prez is Alan's biggest fan.* [Industry trade paper jargon.] *Compare* **veep.**

**price discrimination** BUSINESS *n.* The legitimate business practice of charging different prices for the same product or service to different customers under different conditions.

In the audiovisual industry, the most common example of price discrimination is the variable price charged for admission to different movies in recognition of the prevailing market conditions such as exhibitor costs, consumer demand, etc. This could be based upon the time of day (matinee vs. evening), the day of the week (mid-week vs. weekend), the distributor (reflecting different costs of exhibition), the screen (main auditorium vs. a smaller room with a smaller screen), the motion picture (the popularity of the film or the length of time it has been in release), or the patron's age (children under 12, students, senior citizens).

Certain forms of price discrimination are illegal in the U.S. under the 1936 *Robinson-Patman Act* (section 2(a), which amended the 1914 *Clayton Act*, itself an amendment of the *Sherman Anti-Trust Act*). In general, price discrimination cannot be practiced if it results in reduced competition in the marketplace.

*Compare* **tiered pricing.**

**price elasticity; price inelasticity** BUSINESS *n.* The sensitivity of demand for a product to a change in the product's price.

If a change in price causes a corresponding opposite change in demand — significantly lowering the price significantly increases demand or significantly increasing the price significantly decreases demand — then the product has price elasticity. If, on the other hand, a change in price does not cause a corresponding opposite change in demand, then the product has price inelasticity. The same product or service may have price inelasticity over a certain range of prices (changing the price has insignificant impact on demand) and price elasticity over other price ranges (changing the price beyond a certain point has an impact on demand.)

*Also* **inelasticity.**

**price sensitivity** BUSINESS *n.* The tendency for demand to change as price changes, generally in the opposite direction — if the price goes up, then demand goes down and vice versa.

**primary affiliate** *n.* A network affiliated broadcast station that has first pick of all network programming in a specific market. Any programs not picked up by the primary affiliate are available for the secondary affiliate to select.

**primary ancillary rights** LEGAL *n.* A general category of ancillary rights that are generally of greater importance than the secondary ancillary rights (live stage production, publishing, soundtrack album, etc.) including remake and sequel rights, television broadcast rights, home entertainment distribution rights, etc. Depending on the type of work, merchandising rights may be included in the primary or secondary category of ancillary rights. *Compare* **secondary ancillary rights.**

**primary audience** *n. See* **target audience.**

**primary campaign** *n.* The advertising or marketing campaign devised to reach the primary, or target audience during a work's initial release.

**primary colors** *n.* The three basic colors allowing the creation of all other colors through the process of mixing.

The additive primary colors of light are red, green, and blue (technically, more of a blue-violet but most people just call it blue). This is typically abbreviated RGB. When an additive primary color mixes with its complement, it produces white.

Most children are taught that the subtractive primary colors (paints, pigments, and dyes) are blue, red, and yellow when in fact they are cyan, magenta, and yellow. This is typically abbreviated CMY. Printing presses often add in black, or CMYK. (Black is represented by *K* so that it will not be confused with *B* for blue.)

Technically, black is not needed since mixing cyan, magenta, and yellow will produce black. However, printing pigments are not always pure so they might not produce a true black. Also, black is so common in printing that it makes economic sense to produce an inexpensive black rather than creating it on the fly by mixing together three different inks.

*Compare* **additive color; subtractive color.**

**primary credit** *n.* A screen credit that appears at the beginning of a work (during the opening credits, whether above or below the title): *Alan appeared in six films before he first received primary credit.*

**primary location** *n.* One of the most important filming locations required for the production of a work. One will generally scout the primary locations first. Once those are settled, secondary locations will be sought that are in convenient proximity to the primary locations in order to reduce travel-related costs and production delays. *Compare* **secondary location.**

**primary opposition character** *n.* The character that stands in the way of, or opposes, the main character. This is usually the antagonist, but occasionally the antagonist is the main character so the primary opposition character is the protagonist. For example, in *Amadeus* (1984), Salieri (the antagonist) is the main character while Mozart (the protagonist) is the primary opposition character. *Compare* **foil; villain.**

**primary service area** *n.* The area over which a terrestrial broadcast transmission can be received without objectionable interference or fading. *See* **grade A service; principal city service.** *Compare* **footprint.**

**primary wave** *n. See* **incident sound.**

**prime access; access; ~ television** *n.* **1.** A division of the television broadcast day consisting of the half hour preceding prime time, generally 7:30 PM until 8:00 PM. U.S. broadcast networks do not normally provide programming for this time slot, leaving it to the local affiliates to fill the time (generally with game shows and news magazines). ➢ *mod.* **2.** The programs that air on television during prime access. *Compare* **day part.**

**prime fixture; prime** *n.* An open-faced light fixture that can be adjusted from flood (wide angle) to spot (narrow angle) by moving the lamp rather than the reflector using a control knob on the back of the fixture.

**prime lens** *n.* **1.** A lens with a single, fixed focal length (generally measured in millimeters) and categorized as wide (short), normal, or telephoto (long). All things being equal, prime lenses tend to be sharper, faster, and focus closer than a varifocal (zoom) lens at the same focal length setting. For convenience, prime lenses generally come in a set of different focal lengths. **2.** A normal lens (given the film or video format employed); the lens focal length most commonly used with a given film or video format thanks to its delivery of a natural, undistorted image that most closely approximates human vision. *Also* **fixed-focal length lens.** *Compare* **normal lens; zoom lens.**

**prime time; prime-time; primetime; ~ television** *n.* **1.** The evening hours during which television audiences are at their peak, advertising rates are at their highest (excluding special events such as the Olympics), and the television networks present their strongest programs, mainly hour-long dramas, half-hour sitcoms, and newsmagazines. Miniseries, feature films, and major sporting events also air during prime time. The exact hours that comprise prime time vary from market to market, but in the U.S., the FCC defines prime time as 7:00 PM to 11:00 PM seven days a week.

U.S. network broadcasters tend not to adjust their broadcast schedules for the Central time zone, choosing to cover both the Eastern and Central time zones with the same feed. This shifts their prime time programming an hour earlier each day, cutting an hour from the early fringe and leaving the Central affiliates with an hour at the end of prime time for their own use.

**2.** A division of the television broadcast day, generally 8:00 PM until 11:00 PM Monday through Saturday and 7:00 PM until 11:00 PM Sundays. Preceded by prime access and followed by the late fringe or late news. ➢ *mod.* **3.** The programs that air on television during prime time. *Compare* **day part.**

**prime time access** *n. See* **prime time lead-in.**

**Prime Time Access Rule; PTAR** *n. obs.* A 1971 FCC regulation that limits the amount of U.S. broadcast television network programming to three hours during the evening prime time hours of 7:00 PM through 11:00 PM on stations in the top U.S. markets (6:00 PM through 10:00 PM in the Central and Mountain time zones).

The intent of the PTAR was to set aside time for community access programming and to foster independent production. The practical impact was to shorten the effective prime time hours to 8:00 PM through 11:00 PM and to give the 7:00 PM to 8:00 PM time slot over to network news (exempt from the rule), game shows, and syndicated reruns of network sitcoms.

There were three different versions of the rule, commonly known as PTAR I (the original, drafted in 1970 and put into effect in 1971), PTAR II (issued in 1974 but struck down by the District Court of Appeals before it was implemented), and PTAR III (issued in 1974 and put into effect in 1974). The FCC has since determined that the PTAR is no longer necessary in the U.S. market and repealed the rule effective August 30, 1996. *Compare* **access time; equal opportunity rule; Financial Interest and Syndication Rules.**

**prime time lead-in** *n.* A division of the television broadcast day where the early evening blends into prime time, typically from 7:00 PM until 8:00 PM. U.S. broadcast television prime time lead-in schedules typically include news programs and game shows. *Also* **prime time access.** *Compare* **Prime Time Access Rule.**

**prime time series** *n.* A television program that airs during the evening "prime time" hours, typically dramas, sitcoms, and newsmagazine programs.

**Primetime Emmy** *n. See* **Emmy Awards.**

**primitive** *n.* A basic two- or three-dimensional shape (triangle, square, cube, sphere, cone, etc.) that can be combined with other basic shapes to create a much more complex computer-generated object.

**primitive cinema** *n.* Both the time period and the films produced during the early developmental years of motion pictures, approximately before 1910. The use of this term attempts to point out that early films were state-of-the-art technically and reflect the contemporary theories of how movies should be made. They appear quaint by today's standards, but should by no means be interpreted as examples of "bad" technique. [Coined c. 1970, coincident with the discovery and restoration of hundreds of pre–1910 motion pictures.]

**principal; ~ cast member** *n.* A lead actor; one who plays a leading role in a work. *Also* **A-team; principal cast member; principal player.** *See* **first team.**

**principal attraction** *n.* The top half of a double bill; the main feature.

**principal city service** *n.* An FCC measure of the quality of a television signal as received by the viewers within a defined geographic area (a coverage contour); a television signal that the media viewer would find satisfactory from at least 90 percent of receiving locations at least 90 percent of the time. *See* **primary service area.** *Compare* **grade A service; grade B service.**

**principal photography** *n.* Literally filming the "principals," meaning the leading actors. The phase of production when all the scenes with the principal cast are shot. Other material, establishing shots, background plates, second unit photography, special effects, etc, may be filmed at any time, before, after, or during principal photography, but are usually not considered part of principal photography unless they are shot by the first, or principal, film unit (the same unit filming the principal actors). *See* **physical production.**

**principal player** *n. See* **principal.**

**print** *v.* **1.** To produce a copy of a film from a negative by contact or projection printing. ➢ *phr.* **2.** A shorter version of "print it." ➢ *n.* **3.** A physical copy of a motion picture suitable for projection, generally wound onto one or more reels; a film with a positive image, as opposed to a negative. ➢ *mod.* **4.** Relating to advertising in publications such as newspapers or magazines. *See* **positive.**

**print cost** BUSINESS *n.* The cost of producing release prints. *Compare* **prints and advertising.**

**print down** *v.* To produce a film print with less than the normal amount of light to adjust for an overexposed image.

**print film** *n. See* **print stock.**

**print it; print** *phr.* The director's signal that the prior take was acceptable and should be included in the next day's dailies. This is a circle take, and will be made available to the editor.

When preparing film dailies, not every take is included; only those takes that the director indicates are good enough are printed. (This saves the cost of printing and syncing sound for unusable material. If a roll of film has at least one circle take, then the entire roll must be processed, so little money is saved in negative processing.) When preparing video dailies, everything shot may be included, or only the circle takes may be included. The cost difference is not that great, unless there is a very high shooting ratio, so it becomes a matter of directorial preference.

*Also* **circle it; save it; take it.**

**print master; printmaster** *n.* **1.** A completely synced, edited, and mixed multichannel soundtrack, ready for transfer to the final release format; a running master. **2.** A positive film print produced as an intermediate step in the film duplicating process.

**print media** *n.* Newspapers and magazines; mass media printed with ink and distributed on paper, reproduced in a printing process that is traditionally mechanical and photochemical.

**print pitch** *n. Also* **positive pitch.** *See* **long pitch.**

**print stock; printing stock** *n.* Film stock used for making positive prints. It has a longer pitch than camera stock so that it will fit tight against the negative in a contact printer. It is also much slower than camera stock and therefore has extremely fine grain. (Typically, print stock has an ASA speed rating of approximately 12.) There is no shortage of light during print making and the exposure can be carefully controlled, so faster stock is not necessary. *Also* **print film.**

**print sync** *n. See* **printer's sync.**

**print-through** *n.* When a magnetic recording transfers from one tape layer to another after the tape has been wound tightly and left for an extended period of time. Print-through can be heard as a faint pre-echo, audible before the main signal. *Compare* **crosstalk; interference.**

**print-up** *v. See* **blow-up.**

**printer** *n.* **1.** A contact or optical film printer; a machine that makes positive copies (prints) of a negative film. **2.** One who operates a film printer at a laboratory.

**printer aperture** *n. See* **aperture.**

**printer light** *n.* The source of controlled illumination in a film printer, adjustable in increments of one point on a nominal scale of 0–50.

**printer point; point** *n.* A single step in the scale used to adjust printer light settings during color timing, generally 0–50 (where 0 is off and 50 is full power) with each point equal to $0.025 \times \log_{10} E$. *Also* **light-change point.**

**printer scale** *n.* The range of possible adjustments (points) for a printer light from minimum (0 = off) to maximum (usually 50 = full power), with each point equal to $0.025 \times \log_{10} E$. Technically, the light remains constant, since its color characteristics could change if its level of illumination were changed. Instead, the amount of light allowed to reach the film is adjusted according to the printer scale.

**printer's sync** *n.* **1.** Sync marks that line up the picture with the corresponding sound offset by a specified distance (sound 21 frames in advance of picture for standard 4-perf 35mm film running at 24 fps; 26 frames ahead for standard 16mm film) so that when a composite sound-on-film print is produced, the sound and picture are in their proper relative places. This ensures that when the composite print runs through a standard projector, the sound (optical or magnetic) is over the sound

reader at the same time that the corresponding image is in the projector gate. Printer's sync marks should not be confused with editorial sync that lines up picture and sound at the exact frame where each occurs. **2.** The practice of offsetting picture and sound by a set amount so that they are in proper sync when projected. *Also* **print sync; printing sync.** *See* **projection sync.** *Compare* [1]**advance; editorial sync; pull up.**

**printing density** *n.* Transmission density when measured with a device whose sensitivity to light approximates that of film print or duplicating stock. *See* **transmission density.**

**printing lights** *n.* The timing lights in a film printer. One light is used for black-and-white printing or un-timed color printing. Three lights are used for timed color prints. *Compare* **timing.**

**printing masking** *n. See* **masking.**

**printing matte** *n. See* **foreground matte.**

**printing restriction** LEGAL *n.* A governmental-imposed requirement that a minimum number of the prints for a particular film distributed in that country must be produced by local film laboratories. *Compare* **distribution ceiling; foreign ownership restrictions; production quota; remittance restriction.**

**printing roll** *n.* The source material (picture or optical sound) used in a film printer along with raw stock.

**printing sync** *n. See* **printer's sync.**

**printing wind** *n. See* **A-wind.**

**prints and advertising; prints and ads; P&A** *n.* A broad term encompassing all distributor expenses for the promotion of a motion picture and the production of release prints. Historically, the cost for P&A was a fraction of the production, or negative, cost. *Midnight Express* (1978) was the first film where the P&A costs significantly exceeded the negative cost. *Compare* **negative cost; theatrical cost.**

**prints and advertising commitment** LEGAL *n.* The minimum level of resources that a distributor promises to allocate to prints and advertising when a work is released.

**prior restraint; prior censorship** LEGAL *n.* Censoring or otherwise restricting a work before it has been shown to the public, rather than censoring it after it has been viewed and found by the public to be objectionable. Most audiovisual ratings and classifications schemes are a form of prior restraint.

**priority of run** BUSINESS *n. See* **clearance.**

**Priscilla** *n.* The trade name for a reflector with a silver and white checkerboard pattern.

**prism beam splitter** *n.* A solid glass prism that divides the incoming light, diverting some light to the side while allowing most of the light to pass through.

Prism beam splitters are used in some film cameras with a partial reflector viewfinder system to divert light to the viewfinder. Such prisms may cause image distortion with certain wide angle and telephoto lenses. Prism beam splitters may also be used to expose multiple images of the same scene onto different strips of film — either to produce a perfectly-registered in-camera traveling mate or as part of a multi-strip color film process such as three-strip Technicolor.

*Compare* **pellicle.**

**prism convex lens** *n.* A type of lens that offers a compromise between the focusable but hard edged beam of light produced by a plano-convex lens and the non-focusable but soft edged beam produced by a Fresnel lens.

**prism shutter; rotating ~** *n.* A film shutter featuring a rotating prism that allows film to be recorded or viewed without an intermittent movement, found in high-speed cameras and some film viewing/editing systems.

With such a system, film runs through a device with a prism shutter at a constant speed and does not stop briefly for each exposure. Normally, this would result in a blurred image, but the prism rotates at the same speed as the film resulting in a steady image. (This is similar to the "plurality of lenses" approach used in early continuous movement film cameras and projectors.) Prism shutters are often used in combination with a disc shutter for exposure control. A 35mm camera with a prism shutter can run at speeds of up to 3,250 frames per second (over 135-times normal camera speed).

*Also* **continuous-motion prism; rotary shutter.**

**private good** BUSINESS *n.* A product, such as a bag of popcorn at a theater, that once consumed by an individual is no longer available for another to consume; when one person's consumption of a product, such as purchasing a DVD from a video store, diminishes the quantity of that product available to other consumers. The motion picture recorded on a DVD is a public good, but the DVD itself is a private good. Private goods are said to possess both excludability (consumption by one prevents consumption by another) and depletability (consumption depletes the supply). *Compare* **public good.**

**private home viewing** *n.* The viewing of satellite-broadcast television programming in a private home using a satellite receiver that services only that household and is operated by an individual who lives in that household. The programming itself is a satellite retransmission of a licensed broadcast television station's local signal.

**Prix Gémeaux** *n.* The awards presented by the Academy of Canadian Cinema and Television (ACCT) each year to honor outstanding achievements in French-language television. The ACCT Web site is www.academy.ca.

**prize broker** *n.* One who coordinates the exchange of goods or services to be given away as prizes or gifts in return for publicity (free advertising time) for the product or manufacturer. Most of the prizes given away in game shows and the gifts given to guests on talk shows are provided free of charge in return for a favorable mention during the program. *Also* **barter broker.**

**Pro-8** *n.* The trade name for aftermarket Super-8 format film produced by splitting and re-perforating commercial 35mm film stock, then loading it into standard Super-8 cartridges. *Compare* **Super-8.**

**Pro Tools** *n.* The trade name for a software- and hardware-based system for digital audio recording and editing produced by Digidesign, a division of Avid Technology, Inc. The Pro Tools Web site is www.digidesign.com. *Compare* **DAW.**

**procedural** *n.* A work that depicts the daily details of a particular profession. For example, a police procedural shows how law enforcement investigates and arrests criminals.

**process** *n.* **1.** A series of steps performed to complete a specific task. ➢ *v.* **2.** To convert the latent image exposed onto photographic film with light into a visible and permanent image using a series of chemical baths. Film processing includes developing, fixing or stopping, washing, and drying. Additional steps, such as pre-soaks, may also be included. Depending on the context, processing may also include the production of a positive print (dailies) from a processed camera-original negative. ➢ *n.* **3.** The technique employed by an actor to prepare for and deliver a performance: *Alan's process required 20 minutes of quiet meditation before each scene. See* **develop.** *Compare* **actor's process; film processing.**

**process body** *n.* A vehicle converted for use in process photography. Only that portion of the vehicle body that will be seen on screen is preserved — the rest is stripped away. The process body is then placed on a spring or hydraulic mount so that it can be bounced during filming to simulate motion. Meanwhile, a process screen is set up behind the process body to show the background material (passing scenery) that will be composited with the foreground live action as part of the process shot.

**process camera** *n.* A motion picture camera with highly accurate film registration, typically used when filming elements that will later be composited together, such as in motion control photography.

Most cameras are optimized for dependable, silent operation rather than precise registration, since the slight variations in image placement do not detract from a regular film image. Each frame exposed by a process camera is precisely positioned and evenly spaced. Without such accurate framing, when two separate images are composited together they would probably jiggle with respect to one another rather than remaining steady. This would ruin the effect and make the composite obvious to the viewer.

**process film** *n.* High-contrast photographic film used to produce traveling mattes, title crawls/rolls, etc.

**process photography** *n. See* **process shot; rear-screen projection.**

**process plate** *n.* The background image (still or moving) used in a process shot.

**process projection** *n.* The presentation of an image on a screen so that it appears behind the foreground action and becomes a background element in a process shot. *See* **rear-screen projection.**

**process projector** *n.* The projector used to present the background plate on a screen during a process shot. Usually a pin-registered projector synchronized with the camera. If the image is not steady, or if the projector is not properly synchronized with the camera, the process shot may not result in a seamless in-camera composite image.

**process screen** *n.* The special rear- or front-projection screen used as part of a process shot.

**process shot** *n.* **1.** A special effects shot where a subject is filmed in front of a projected image (either rear-screen or front-screen). For instance, an actor may be in a car on a soundstage with an image of the passing scenery projected onto a screen in the background.

The projector and camera must be in perfect synchronization for a process shot to work without perceptible flicker. The effect may be less than convincing, particularly if the image sharpness and color balance do not match between foreground and background elements. This has largely been replaced by chromakey (blue screen and green screen) photography.

Rear-screen process shots were commonly used with black-and-white photography. With the introduction of color film, rear-screen projection was no longer viable. The additional light necessary for a proper color exposure washed out the rear-screen image and the color detail made it more difficult to match foreground and background images in a convincing manner. Eventually front-screen projection was developed to replace rear-screen process shots. This technique was used extensively in *2001: A Space Odyssey* (1968).

**2.** Any shot composed of two or more elements composited together to form a single image, regardless of how they were shot, but particularly if they are composited on an optical printer. *Also* **process photography; transparency shot.** *Compare* **background plate; chromakey.**

**processed film** *n.* Motion picture film that has been exposed and developed so that it contains a permanent visible image. *Compare* **film processing.**

**processing** *n.* The collective steps involved in chemically altering a latent image (exposed on photographic film using light, but not yet visible or permanent) so that it is both visible and permanent — the chemical half of the photochemical process. At its most basic, this includes developing, stopping, fixing, washing, and drying.

**processing gain** *n.* The increase in signal strength or decrease in noise at the output of a circuit as compared to the signal strength or quality at the input.

**processor** *n.* **1.** An electronic component that performs the majority of the logic operations in a computer, such as a CPU or GPU. **2.** An electronic device that alters signals that pass through it, such as an audio effects processor.

**produced by credit** *n. See* **producer credit.**

**producer** *n.* **1.** One who has overall decision-making authority for a project and who plays an active role throughout pre-production, production, and post-production, including the administrative and financial arrangements for making the work.

The producer is often responsible for finding material (or having it created), developing it into a project, arranging the financing, hiring the necessary creative personnel to produce the audiovisual work, and delivering a final product at the end. The modern role of the film producer (as distinct from the director) was developed in the early 1920s by Thomas Ince at his Inceville studio and later adopted by the leading Hollywood studios of the day. Under the studio system (also developed by Ince), producers were studio employees assigned to projects at various stages of development. A contemporary independent producer will often be responsible for a project from initial concept to final delivery. In general, producers are most active during development, pre-production, and post-production. The director exercises primary control during production, though still under the financial oversight of the producer.

**USAGE:** The *producer* should not be confused with a *production company*, and vice versa. The producer is a person while a production company is a business entity.

**2.** A writer or former writer who has contributed significantly to a television series and is promoted to the role of series producer. A television producer is more of a creative position than a film producer. The equivalent of a film producer in television is typically known as the showrunner and is often credited as an executive producer. Television is often called a producers' medium because the producer has more overall creative control than the director. **3.** A television documentary director in the U.K.

This is a legacy of a BBC rule that creative participants could only receive one screen credit per work. Television documentaries were often written, directed, and produced by the same person, so producer was selected as the sole credit. While the BBC no longer imposes this credits rule, the practice of crediting a television documentary director as producer continues.

**4.** One who is credited with some adjectivally-modified form of producer. This includes Producer, Co-Producer, Executive Producer, etc. *Compare* **director; distributor; publisher.**

**producer credit** *n.* A written acknowledgement, on screen or in print ads, of a work's producers. The producer title can be preceded by any number of adjectives describing different kinds of producers, including executive producer, co-producer, associate producer, etc. In episodic television productions, producer credit is traditionally given to a lead writer. Producer credit may be included as a "perk" in a motion picture talent contract.

A single work can have any number of producers. Ideally, someone credited as a producer will actually have performed some function deserving of the title. All too often, the title is simply given away as part of a contract negotiation. The person who arranged part of the financing may be credited as "executive producer." The title "associate producer" may be given to someone who had a previous option on the script or who represented one of the key creative talents (as agent or business manager). And so on.

Since as a group, producers are not allowed to unionize (in the U.S., the

government considers them part of management and therefore not eligible for collective bargaining protections) they do not exercise any real control over the issuance of producer credits. As a result, the producer credit has been diluted over the years. For example, the producer's credit traditionally came directly before the director's credit during the opening titles for many years. Screenwriters represented by the WGA insisted that they be given credit just above the director, so producers were pushed to third position on union projects. Executive producer and other producer-type credits are often given out as perks or bargaining points to agents, managers, etc., so it is difficult to tell from the film credits who is actually responsible for the producer's work. Increasingly, it is a small fraction of the people credited as such.

In recognition of this, the Producers Guild of America (PGA) developed a set of criteria that can be used to determine who is a bona fide producer and who is not. Key factors include the level of decision-making exercised by an individual during development, pre-production, production, post-production, and marketing. In 2005, the Academy of Motion Picture Arts and Sciences changed the eligibility rules for the Best Picture Academy Award — the only award given to a work's producer. Previously, anyone credited as producer was eligible for the award (up to a maximum of three individuals — if a work credited more than three producers, then the Academy's producers' branch would determine the three individuals who contributed the most to the work as a producer). Now, producers must meet the PGA's standards to be named in a Best Picture nomination. In 2008, the Academy of Television Arts and Sciences made a similar agreement with the PGA to determine Emmy eligibility.

**producer participations** BUSINESS *n.* The share of a work's proceeds paid to the producer. This may be divided among production creditors (including cast and crew members with deferred compensation agreements) and net profit participants (including the producer herself).

**producer undertaking** BUSINESS *n.* A formal statement traditionally required by completion bond companies in which the producer agrees to comply with a series of stipulated conditions in the production of a work, including assurance that all necessary funding is in place, that the work will be produced within budget and according to schedule, that the finished work will comply with all objective delivery requirements of any distribution contracts, etc. *Compare* **director undertaking.**

**producer's advance** BUSINESS *n.* An advance payment from the distributor to the producer made in anticipation of future amounts owed. For example, the distributor may make advance payments to the producer upon the commencement or completion of principal photography to be deducted from the fixed fee due under a negative pickup agreement, or may make an advance payment to the producer upon delivery of the completed work to be deducted from any profit participations that may be due in the future.

**Producers Alliance for Cinema and Television; Producers Association** *n. See* **[2]Pact.**

**producer's breakeven** *n. See* **breakeven for producer.**

**producer's gross** BUSINESS *n.* A contractually defined term that specifies the total amount owed by the distributor to the producer from the commercial exploitation of a work in all markets and distribution channels covered by the distribution agreement. Generally, some percent of the distributor's net. *Also* **producer's share.** *Compare* **producer's net.**

**Producers Guild of America; PGA** *n.* A U.S.–based professional association for film, television, and new media producers and their producing teams, including segment and field producers and production and post-production supervisors, managers, and coordinators. Established in 1962 with the merger of the Screen Producers Guild (itself established in 1950) and the Television Producers Guild (established in 1957). The PGA acted as a labor union from 1975 to 1983, when the Labor Relations Board ruled that producers were supervisors, and thus not eligible to unionize. Following the decision, the PGA reverted to its status as a professional trade association representing the professional interests of members of the producing team. In 2001, the PGA merged with the American Association of Producers (established in 1983). The PGA Web site is www.producersguild.org.

**producer's insurance policy; producer's liability insurance** BUSINESS *n. See* **errors and omissions insurance; production insurance.**

**producer's medium** *phr.* Television. So called because, of the principal creative participants, the episodic television producer has the greatest creative control over the course of the series. (The director's control is limited to the episodes she actually directs.) *Compare* **actor's medium; director's medium; writer's medium.**

**producer's net; ~ profit** BUSINESS *n.* The total amount earned by a producer from the commercial exploitation of a work, less the producer's expenses. *Also* **producer's share.** *Compare* **producer's gross.**

**Producers Releasing Corporation; PRC** *n. obs.* A small U.S.–based film distributor established in the 1930s. PRC changed its name to Eagle Lion in 1947. In 1951, the company was acquired by United Artists. Over the years, PRC produced or released over 250 movies, most of them westerns and horror films including *Bad Men of Thunder Gap* (1943) and *The Monster Maker* (1944).

**producer's representative; producer's rep** *n.* One who manages a producer's business affairs and helps a producer find a distributor, acting as a liaison between the two.

**producer's royalty** BUSINESS *n.* A contractually defined term that specifies the total amount owed by the distributor to the producer from the commercial exploitation of a work's ancillary rights. *Compare* **producer's gross.**

**producer's share** BUSINESS *n. See* **producer's gross; producer's net.**

**producing entity** *n. See* **production entity.**

**product** *n.* Something that can be offered to consumers for purchase or use, such as a finished motion picture or television program.

**product advertising** *n.* Commercial advertisements that attempt to increase demand for a particular product or service. *See* **advertising genre.**

**product attributes** *n.* The descriptive characteristics of a product, often collected in an electronic metadata record. Common attributes include cast, genre, and running time.

**product data source** *n. See* **data aggregator.**

**product flow** BUSINESS *n.* The rate of availability and delivery of completed audiovisual works. Retail operations, such as theatrical exhibitors, rely on a steady product flow from their distributors. The more reliable a distributor's product flow, the better the terms they can negotiate with their customers (exhibitors, sub-distributors, video retailers, etc.).

**product integration** *n.* An evolution of product placement where the marketing message is incorporated seamlessly into the narrative.

For example, *The Last Ride* (2004) was financed by General Motors and features a 2005 Pontiac GTO as a central element of the story, while the television series *The Days* (2004) was financed by Unilever and Sears in exchange for having its products integrated into the program and preferred commercial timeslots when the program aired.

*Also* **brand integration; Program Integrated Advertising; stealth advertising.** *Compare* **product placement.**

**product placement** *n.* The practice of including identifiable commercial products in an audiovisual work in exchange for some form of

consideration from the product's manufacturer (placement fee, free products, or other promotional consideration). Commonly, the product appears or is used on screen, but it may also be mentioned in dialogue.

"The Option Period" episode of *Studio 60 on the Sunset Strip* (2006–2007) highlighted the three levels of product placement (in order of increasing revenue potential):

- Level 1, integrating advertisements into the set;
- Level 2, bumpers (or billboards) in and out — the typical "This program is brought to you by…" announcements as the show breaks for or returns from commercial (not applicable to feature films); and
- Level 3, product integration — using the product during the program or having it referenced in dialogue. (Actors often object to this form of product placement since it essentially turns them into commercial spokesmen without their consent.)

Reese's Pieces appeared in *E.T. the Extra-Terrestrial* (1982), rather than their better known confectionery cousin, M&Ms, due to product placement. Many times the products used in product placement are specially-designed props with more, or larger, corporate logos than their commercial counterparts. Traditionally, product placement has been limited to works of fiction, reality programs, and game shows, but has recently also appeared in newsmagazine format programs.

Publicized product placement began with 20th Century–Fox's 1982 open solicitation for paid product placements in its films, but the practice had been in place for years prior to that; Brown and Williamson Tobacco Company documents made public in 1994 showed that the company had paid $1 million between 1979 and 1983 to have its cigarettes displayed prominently in 22 motion pictures.

*Also* **placement; stealth advertising.** *Compare* **branded entertainment; corporate investment; integrated commercial; plugola.**

**product PR** *n.* Efforts to raise positive public awareness of a product, rather than a person. *Compare* **product placement.**

**product rights** *n.* The commercial exploitation rights associated with a specific product (television program, motion picture, etc.).

**product segment** *n.* A smaller piece taken from a larger product, such as a promotional clip taken from a film or a single story taken from a newsmagazine program.

**product splitting; splitting** BUSINESS *n.* A generally illegal agreement among exhibitors not to compete for the rights to certain films, thus ensuring that each of the cooperating exhibitors receives a share of the exhibition market and that exhibition contract terms are more favorable to the exhibitor than would be in an open market. *Also* **film splitting; split agreement.**

**product type** *n. See* **work type.**

**product version** *n. See* **version.**

**production** *n.* **1.** The phase in the creation of an audiovisual work during which the principal photography is performed; the working process of putting together media content to make a finished media product; the time between pre-production and post-production. When production wraps, post-production begins.

If a project requires pickups (additional shots or scenes that are shot after production wraps to fill in narrative gaps discovered during editing or to correct technical problems that could not be addressed any other way), this additional photography is part of post-production, not production or principal photography, even though they may involve the principal cast. **2.** All three phases of the creation process including pre-production, physical production (principal photography), and post-production. Excludes development and distribution. **3.** An audiovisual work. *Compare* **broadcast; distribution.**

**production accountant** *n.* One who manages a production's day-to-day financial matters, including maintaining the financial books, paying the bills, coordinating payroll, and preparing financial reports for the producer. *Also* **production auditor; production comptroller.**

**production artwork** *n.* Any of the various sketches, drawings, paintings, etc. produced in the course of an audiovisual work's production.

**production assistant; PA** *n.* One who performs miscellaneous duties in support of the production effort, mostly under the direction of one of the department heads, the director, or the production manager. A PA may work in the production office making script copies, placing phone calls, etc. or may work on the set running errands, helping with traffic or crowd control, assisting with paperwork, etc. On a union shoot, a PA is not allowed to perform a task assigned to a specific union position. On a non-union shoot, a PA can be called upon to perform most any activity. Generally an entry-level position. *Compare* **gofer; utility person.**

**production audio** *n. See* **production sound.**

**production auditor** BUSINESS *n. See* **production accountant.**

**production board** *n.* **1.** A strip board. **2.** The slate used to mark each take and upon which are written the summary details of the production: title, DP, scene and take numbers, date, etc.

**production book** *n.* The shooting script and the complete breakdown of all of the elements, budgets, and schedules required to produce a work. *Also* **production digest.**

**production breakdown** *n. See* **breakdown.**

**production breakdown board** *n. See* **production board; strip board.**

**production budget** BUSINESS *n.* The amount of money allocated for a project based on an approved shooting script, shooting schedule, and detailed budget estimates. No project ever costs exactly what it was expected to cost at the beginning, usually they cost more. The production budget provides a benchmark against which to judge actual financial performance as the project continues and to ensure that sufficient funds will be available to complete the finished work. The typical budget life cycle begins with an estimated budget followed by a preliminary budget and then the production budget. Along the way there will be various adjusted and revised budgets.

**production buyer** *n.* One who is responsible for purchasing or renting the supplies, props, equipment, and materials needed for a production. *Also* **buyer; property buyer.**

**Production Code** *n. See* **Motion Picture Production Code.**

**Production Code Administration; PCA** *n. obs.* The office established in 1934 by the Motion Picture Producers and Distributors Association to administer the Production Code and issue certificates of compliance. The PCA was under the direction of Joseph I. Breen until his death in 1965. The Production Code Administration was replaced with the Classification and Rating Administration in 1968 when the Production Code was abandoned in favor of a voluntary parental advisory system. *Also* **Breen Office; Hays Office.** *Compare* **Hays Code.**

**production company** *n.* **1.** The business entity responsible for the creation of an audiovisual work.

Often, these organizations find the material, arrange financing, hire the film participants (director, writer, cast, crew, etc.), oversee the production (including pre- and post-production), and arrange for distribution. The production company can be thought of as the film's "manufacturer." There can be any number of production companies associated with a given film. Production companies may exist for years, producing numerous films, or may be created for the sole purpose of producing an individual film. Production companies rarely provide their own financing or distribution. When all such activities are performed by the same company, it is generally called a studio.

**2.** A company owned by a producer, writer, director, or actor. Production companies of this type range from Steven Spielberg's Amblin to Francis Ford Coppola's Zoetrope. Such production companies may solicit, develop, and produce independent works; may have a production or distribution deal through one of the major studios; or may act as a loan-out corporation for tax purposes. Companies focused on producing the works of a single star existed long before the rise of the independent producers following the breakup of the Studio System in the 1950s. For example, both Mary Pickford and Douglas Fairbanks had their own production companies as early as 1916. *See* **loan-out company.** *Compare* **production services company.**

**production comptroller** BUSINESS *n. See* **production accountant.**

**production contingency** BUSINESS *n.* A budget line item (typically 10 percent of the production budget) set aside to cover unanticipated cost overruns. *Compare* **contingency reserve; padding.**

**production coordinator; PC** *n.* The production office manager. Acts as the administrative liaison between the various department heads as well as between the production office and the production company's (or studio's) main office. These duties may be performed by the production secretary. *See* **production office coordinator.**

**production cost** BUSINESS *n. See* **negative cost; production expense.**

**production cost spiral** BUSINESS *n.* The tendency for motion picture production costs, particularly those of Hollywood studio films, to increase over time at a rate greater than inflation. This became a real concern beginning in the early 1990s; between 1990 and 1995, the cost of the average Hollywood feature film doubled. In 1998 and 1999, there were slight cost decreases, raising hopes that the spiral was under control, but budget increases still tend to outstrip inflation over time. *Also* **cost spiral; rising production costs.** *Compare* **cost disease.**

**production credits** *n.* The written acknowledgements of the people and companies involved in the creation of a work. May appear as part of the opening or closing credits or in collateral promotional materials such as posters, trailers, Web sites, etc.

**production department** *n.* **1.** The people responsible for budget estimates and pre-production coordination for a studio or production company. **2.** The people who produce original entertainment programming for a television station or network. This may include promotional materials and any other non-news programs produced by a local television station, such as commercials produced on behalf of clients who have purchased airtime on the station.

**production designer** *n.* One who is responsible for the physical look of an audiovisual work, including sets, costumes, and props; the more contemporary name for an art director. In some cases there may be both a production designer (responsible for conceptual work) and an art director (responsible for implementing the production designer's vision). *Compare* **art department.**

**production digest** *n. See* **production book.**

**production/distribution agreement** LEGAL *n. See* **production-financing/distribution agreement.**

**production dupe** *n. See* **dupe.**

**production editor** *n. obs.* One who assembles the material and synchronizes the sound for the dailies. *Compare* **apprentice editor.**

**production effects** *n. See* **PFX.**

**production entity** *n.* A company or organization that acts as a work's producer. Individuals employed by the producing entity may then be credited as producer, executive producer, etc. *Also* **producing entity.**

**production executive** *n.* A studio or network employee who oversees physical production. *Compare* **development executive; executive producer.**

**production expense** BUSINESS *n.* **1.** All of the costs associated with the physical production of a work, both direct and indirect. **2.** The negative cost; the complete cost to produce a work including story rights acquisition, development, pre-production, production, and post-production. *Also* **production cost.** *Compare* **production overhead.**

**production financing** BUSINESS *n.* Funds made available for the production of a project (pre-production, production, and post-production), as opposed to project development or distribution. Production financing is usually raised from sources external to the producing entity. *Compare* **development financing.**

**production-financing/distribution agreement; production, financing, and distribution agreement; P-F/D agreement; PFD** LEGAL *n.* A contract between a distributor and an independent producer where the distributor agrees to finance the production of an audiovisual work and then distribute the work once produced.

Unlike a negative pickup, where the producer is guaranteed distribution but must still arrange financing, or an acquisition agreement, where a distribution company buys the rights to a completed work, with a PFD the distributor is providing the financing up front and therefore retains significant creative control.

*Also* **production/distribution agreement.**

**production genre** *n. See* **work type.**

**production head** *n. See* **head of production; studio head.**

**production house** *n.* A company that specializes in media production rather than post-production. *Compare* **effects house; post house.**

**production illustrator** *n. See* **illustrator.**

**production insurance** BUSINESS *n.* A pre-packaged insurance policy that provides coverage for the types of risks most often associated with audiovisual work production.

Production insurance often includes coverage for:

- Extra Expense
- Faulty Stock, Camera, and Processing
- Miscellaneous Equipment
- Negative
- Props, Sets, and Wardrobe
- Third Party Property Damage

And may optionally include coverage for:

- Cast and Crew
- Civil Authority

*Also* **producer's insurance policy.** *Compare* **insurance coverage.**

**production manager; PM** *n.* One who is responsible for the practical day-to-day logistics of production, such as hiring and negotiating deals with the crew, ordering equipment, maintaining the production's budget and shooting schedule, etc. The production manager reports to the producer or line producer and works closely with the director and AD. *Also* **unit manager.** *See* **unit production manager.**

**production meeting** *n.* **1.** A meeting of the production department heads to review the production schedule and budget. **2.** A production crew meeting held at the end of the shooting day to review that day's progress and coordinate the next day's activity, issue call sheets, etc.

**production mixer** *n.* One who records sound on-set during filming. In Europe, this position is more often called the *recordist*. *See* **sound mixer.**

**production notes** *n.* The collection of reports and other written materials that document the production process, including camera re-

ports, script supervisor's notes, sound reports, etc. *Compare* **production report.**

**Barbra Streisand (as Dolly Levi) enters the Harmonia Gardens in *Hello, Dolly!* (1969) during a lavish production number featuring the title song (courtesy Heritage Auctions, www.ha.com).**

**production number** *n.* **1.** A large musical or dance sequence. **2.** A tracking number assigned to each project by a studio. A work's title may change several times between development and release, but the production number remains a constant reference point in all reports, particularly in financial accounting. *See* **account number.**

**production office** *n.* The business office for a particular production. This may be the established office of the production company or an office set up expressly for a particular production. When filming on location, it is common practice to establish a nearby production office.

**production office coordinator; POC** *n.* One who manages the production office and coordinates activities between the producer, UPM, AD, and script supervisor. *See* **production coordinator.**

**production overhead** BUSINESS *n.* Production-related expenses that cannot be attributed to a specific project, but are apportioned to all works produced by a particular company. These typically include the costs of abandoned projects, production executive salaries and expenses, production department administration, etc. In some cases, production expenses for projects that did not make it into commercial release are apportioned among those that did as part of their production overhead. *Compare* **creative accounting; development overhead; distribution overhead.**

**production payroll service** BUSINESS *n. See* **payroll service.**

**production-period cost** BUSINESS *n.* The expenses associated with film production including pre-production, physical production, and post-production. *See* **negative cost.**

**production quota** LEGAL *n.* A government-imposed requirement that distributors (especially foreign-owned distributors) invest a set portion of their current domestic revenue in future domestic productions. The resulting works are often called *quota films*. *Compare* **distribution ceiling; foreign ownership restrictions; printing restriction; remittance restriction.**

**production report; daily ~** *n.* A report prepared each day in summary of that day's production activities: scenes or pages shot, total number of shots and takes filmed, feet of film used, people employed (both cast and crew), the number of hours each person worked, etc. The report is prepared by the AD department or UPM and delivered to the director, producer, and production company executives. According to Harvey Rachlin in *The TV & Movie Business*, "While the call sheet [-and the shooting schedule from which it is derived-] tells what should happen, the production report tells what actually did happen." *Compare* **daily progress report; production notes.**

**production risk** *n.* The likelihood that a particular production will not be finished, will not be finished on time, or will go over budget.

**production schedule; schedule** *n.* The plan of all of the activities associated with the creation of an audiovisual work.

Production schedules vary widely in scope and content. A studio may track a schedule of all the start and wrap dates of all of the different works being produced within a certain span of time. For an episodic television series, the production schedule may present an overview of each episode produced within the course of a single season. For a particular feature film or episode of a series, a high level production schedule may track only major milestones, while a daily production schedule may be more detailed even than a shooting schedule and specify the production manager's plan for each day's work.
*Compare* **shooting schedule.**

**production script** *n.* A script that documents a finished film, including all dialogue as actually delivered and all action actually filmed. *Compare* **shooting script.**

**production secretary** *n.* One who is in charge of clerical operations for the production office. The production secretary reports to the production office coordinator.

**production services company** *n.* A business entity that provides production facilities, equipment, and personnel for hire by third party producers, but does not necessarily produce projects of their own. Production services companies may also extend their liability and workers compensation insurance coverage to include third party productions, providing this coverage at a much lower cost than most independent producers could obtain on their own. *Compare* **production company.**

**production slate** *n.* The schedule of works presently approved for production.

**production slowdown** *n.* A labor action where workers intentionally reduce their productivity as a tactic when negotiating with management. *Also* **de facto strike.**

**production sound** *n.* Sound recorded on the set or at a location during principle photography; both the sync sound recorded along with picture and any wild tracks or room tone recorded at the location where filming takes place. During sound editing, a distinction is made between production sound and additional background sounds, sound effects, music, etc. The typical production sound recording team consists of the sound mixer who operates the recording equipment, the boom operator who controls the microphone, and an optional third assistant (cableman, swing man, second boom operator, etc.). *Also* **live sound; production audio.** *See* **[1]direct sound; location sound; production track.** *Compare* **post-production sound.**

**production sound effects; PFX** *n.* The sound effects that are recorded during physical production.

**production sound mixer** *n. See* **sound mixer.**

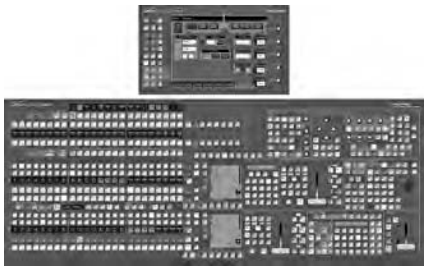
**production specifications** BUSINESS *n. See* **objective delivery requirements.**

**production staff** *n.* Employees of a production company or studio who work on the physical production of a particular audiovisual work. *Also* **operational staff.** *Compare* **cast; crew.**

**A behind-the-scenes production still from the set of *Yesterday Was a Lie* (2008) (photograph by Josh Blakeslee, © Helicon Arts Cooperative).**

**production still** *n.* A still photograph shot on the set. The subject of a production still can be the actors in character or behind the scenes activities with the cast and crew. *Also* **unit photography.** *Compare* **action still.**

**production strip board** *n. See* **strip board.**



**The control surface of a Grass Valley Kalypso digital production switcher (courtesy Thomson, www.thomsongrassvalley.com).**

**production switcher** *n.* A large video mixing console that accepts input from two or more sources and allows the operator to select which input goes to which output. More advanced features allow for the introduction of transitions and effects. Generally used in a broadcast television studio to produce a single program from multiple video sources, including live cameras, pre-recorded segments, and graphic overlays. *Also* **video mixer; video switcher; vision mixer.** *See* **switcher.**

**production test** *n.* A screen test for a specific production; a filmed audition used to see how well suited an actor is for a particular role. *Also* **test.** *Compare* **costume test; makeup test.**

**production track** *n.* The sound recorded while shooting a scene. *See* **dialogue track; production sound.**

**production type** *n. See* **work type.**

**production unit** *n.* A self-contained filming crew; the production crew working on a specific project. A single production may employ more than one unit. The primary production unit is the 1st unit. Secondary units are the 2nd unit, 3rd unit, and so on. The secondary units are generally assigned specific tasks, such as shooting background plates, complex stunt or action sequences, miniatures, aerial shots, etc. The secondary units generally work in parallel to the primary unit, saving the production both time and money. *Also* **shooting company.** *See* **unit.**

**production value** *n.* The quality of the elements that make up a complete media product, independent of the script, acting, directing, and editing. Production values encompass production design (including locations, sets, props, and costumes), cinematography, laboratory effects (dissolves, wipes, color timing, etc.), sound, music, etc. In print media, production value is a combination of paper quality, ink color, placement on the page, size, shape, etc.

**profanity** *n.* Abusive, coarse, irreverent, taboo, or vulgar language. Often a concern when judging the age-appropriateness of a work. *Compare* **obscenity.**

**Professional Disc** *n.* The trade name for Sony's implementation of the rewritable Blue-ray DVD standard for commercial video applications; a rewritable DVD format that can hold up to 23.3 Gigabytes of data and supports more than 1,000 erase/write/read cycles or over 1,000,000 read-only cycles. *Compare* **XDCAM.**

**professional-grade; professional** *mod.* Relating to equipment produced for sale to professionals for use in their business. Generally, professional-grade equipment focuses more on advanced features and carries a higher price than consumer-grade equipment of the same type. Often applied to video cameras, recorders, editing systems, and associated gear. *Compare* **consumer-grade; prosumer-grade.**

**profile** *n. See* **demographic.**

**profilmic** ACADEMIC *mod.* Selected reality; those elements that are consciously placed before the camera and recorded, including actors, set dressing, props, wardrobe, etc. [Coined in the 1950s by French film scholars.] *Compare* **afilmic.**

**profit participant** BUSINESS *n.* An entity that shares in the profit derived from an audiovisual work, assuming the work turns a profit. The various profit participation deals may be net or gross, and are all negotiated individually. *See* **participant.** *Compare* **profit participation.**

**profit participation** BUSINESS *n.* A percentage-based share of a work's revenue, generally some form of contractually-defined net profit.

The first profit participation deal negotiated by an actor was James O'Neill's 20 percent of the net profits from Famous Players' *The Count of Monte Cristo* (1913). The first well-publicized profit participation deal was negotiated by Lew Wasserman for James Stewart's appearance in Universal's *Winchester 73* (1950). The specific details of the deal were not made public, but Stewart waived his normal up-front fee in return for somewhere between 10–50 percent of the net profits.

*See* **participation.**

**prog** *n.* A radio or television program. [A regionalism of the U.K. First appeared in print in 1975.]

**[1]program; programme** *n. See* **film program; television program.**

**[2]program** *v.* **1.** To select works that will appear on a theatrical bill or in a film festival: *Alan programmed two festivals last year.* **2.** To be scheduled to appear on television: *Alan was programmed on six different talk shows in October.*

**program block** *n.* A cluster of similar programs in consecutive time slots, such as a sports block, a soap opera block, or a news block. By scheduling similar programs that are likely to appeal to the same audience one after the other, broadcasters hope to direct the audience flow from one program to the next, thus boosting the ratings for all of the programs in the block. *Compare* **ghetto.**

**program bus** *n.* One of three types of buses (electronic pathways that connect multiple devices) common to production video switchers (the other two are the preview bus and the mix/effects bus). The program bus allows one to select a video source and send it to the recording device (for a taped program) or out on the air (for a live broadcast).

**program chain** *n.* The series of components or devices that are used to process an audio signal from the microphone to the loudspeakers, with mixers and recorders in between.

**program film** *n. See* **program picture.**

**program guide** *n. See* **television listing.**

**program guide data; PGD** *n.* The information about upcoming scheduled programming electronically delivered to the consumer by a cable or satellite television service provider. The program guide data is then presented as on-screen schedule information. It may also be used by a PDR (personal digital recorder) to schedule automatic program recordings. *Compare* **APG; EPG; MPG.**

**program identifier; PID** *n.* A digital identifier that is unique to a particular audiovisual program. PIDs may be local to a particular organization (an OUID, or organizationally unique identifier) or may be globally unique. *Also* **PID.** *Compare* **globally unique identifier; organizationally unique identifier.**

**Program Integrated Advertising; PIA** *n. See* **product integration.**

**program log** *n.* A record kept by a broadcasting station of programs broadcast, program types, and program lengths. The log also includes commercials and public service announcements aired. At one time, the FCC required all U.S. broadcasters to maintain a publicly accessible program log.

**program non-duplication** *n.* A policy of the FCC that requires cable television system operators to black-out any programming from a dis-

tant television station carried on the system that is also carried by a local station upon request of the local station.

**program picture** *n.* **1.** *obs.* A genre-based motion picture of the Studio Era (1927–1954) churned out quickly and cheaply.

Before the double feature exhibition strategy, program pictures were produced to fill out the schedule of studio-owned theaters. They were the B-movies before the term B-movie was developed. Following the widespread popularity of the double feature, program pictures (or programmers) were used to fill out the second half of a double bill and took on their now more common name, B-movie (the first half of the double-bill being the A-movie). Program pictures commonly included westerns, gangster films, and horror films.

**2.** *obs.* A silent film with a running time of less than an hour that began to appear c. 1914, acting as a bridge between the 1–2-reel short as the dominant theatrical form and the emergence of the 90–120-minute feature film. Program pictures were often featured within a mixed program of shorter works, eventually leading to the establishment of the feature film.

**program slot** *n. Also* **slot.** *See* **time slot.**

**program-specific information; PSI** *n.* The data required for the demultiplexing of an MPEG-2 transport stream and the successful regeneration of the constituent programs.

**program stream; PS** *n.* A mix of variable-length digital video, audio, and data packets from one or more program sources with a common time-base that have been multiplexed together and are carried in a single MPEG-2 bit stream.

**programmer; film ~** *n.* **1.** One who is in charge of selecting the works that will appear in a film festival; the person who sets a film festival's program. **2.** *obs.* A program picture.

**programming** *n.* The content contained in a broadcast schedule.

**programming department** *n.* The people responsible for selecting and scheduling the programs that air on a television station.

First-run network programming generally accounts for the largest portion of a network affiliate's daily schedule. The remainder of their schedule is filled out with the same sort of programs carried by independent stations, including:

- Off-network syndication;
- First-run syndication;
- Theatrical motion pictures;
- Made-for-television motion pictures;
- Newscasts;
- Live sporting events;
- Public affairs or community interest; and
- Infomercials.

**progress to production schedule** *n.* A periodic report prepared during a work's production that compares the actual progress to date to the production schedule and predicts what will be required to complete the work.

**progressive angles** *n.* An editing technique used to emphasize a subjective impression of a subject by moving from a low-angle to a higher angle shot through a series of progressively higher angles. *Compare* **progressive shots.**

**progressive imaging; progressive scanning** *n.* An image capture or scanning technique where all of the scan lines in the image are captured by a camera at a single moment in time or are traced on a monitor in a single pass. Conventional interlaced scanning (as used in NTSC and PAL) requires two passes to generate a picture, the first pass for the odd-numbered scan lines, the second for the even-numbered scan lines. Computer displays and many high-definition digital television (HDTV) standards use progressive image scanning.

In general, progressive scan equipment is more expensive to produce than interlaced scan equipment, but the overall image quality is much higher. In particular, progressive scanning does not suffer from the motion artifacts of interlaced scanning (field-level movement), improving the results achieved with digital image processing, including chromakey traveling mattes, and compression. Progressive segmented frame video represents a compromise between interlaced and progressive scan video, using progressive scan equipment for image capture and post-production but interlaced video equipment for image distribution and presentation.

*Also* **noninterlaced imaging.** *Compare* **interlaced imaging.**

**progressive scan video; progressive-scan; P** *n.* A video image that is represented in its entirety in each frame. Rather than interlacing the scan lines (splitting them into odd scan line fields and even scan line fields), each frame of a progressive image contains a full set of scan lines. Typical progressive formats include 720p (720 lines of resolution in each frame at 59.94 frames per second, the field-level refresh rate of NTSC video) and 1080p (1080 lines of resolution at 24 frames per second, intended to match the frame rate of film). Progressive scan video supports only frame-level movement, since it lacks the fields necessary for field-level movement.

**USAGE:** There is a lack of universal agreement on whether *progressive* should be noted with a lowercase *p*, as in 720p, or an uppercase *P*, as in 24P.

*Also* **progressive video.** *Compare* **frame; interlaced video; progressive segmented frame.**

**progressive segmented frame; PsF; PSF; ~ imaging** *n.* A hybrid of progressive and interlaced scan video that allows the presentation of progressive video using interlaced equipment. Each progressive video frame is divided into two fields of odd and even scan lines (like interlaced video) while retaining the frame-level movement characteristic of progressive video.

As with standard interlaced video, the first field for each frame contains the odd numbered scan lines and the second field contains the even numbered lines. However, since the entire frame is captured in a single operation, the frames combine to form a stable image without the inter-field motion artifacts common to standard interlaced video. While this requires more expensive progressive scan image capture equipment, content distribution and presentation can be performed using less expensive standard interlaced video equipment.

Segmented frame video is often used when converting 24 frames-per-second film to 25 frames-per-second video (such as PAL). The film is played at 25 frames per second and each film frame is scanned twice by an interlaced telecine device, once for each field, creating the necessary 50 fields per second for interlaced playback, thus avoiding the 3:2 pulldown necessary for NTSC film-to-video conversion.

*See* **segmented frame video.** *Compare* **interlaced video; progressive scan video.**

**progressive shots** *n.* An editing technique where a visual element is emphasized through a series of shots that move from a long shot to a close shot without using a zoom or dolly move. *Compare* **progressive angles.**

**progressive video** *n. See* **progressive scan video.**

**projected audience** *n.* The total number of consumers or viewers that a work is expected to attract in a particular market or distribution channel. *Compare* **target audience.**

**projected overage** BUSINESS *n.* The amount by which a work is expected to exceed its production budget. *Compare* **contingency reserve; over-budget penalty.**

**Projecting Kinetoscope** *n. See* **Vitascope.**

**projection** *n.* **1.** The process by which a magnified image is cast onto a screen or other viewing surface, usually by shining light through a film print that is running through a projector. **2.** An estimate of future events: *What is the audience projection for opening weekend?*

**projection booth** *n.* A sound-insulated booth at the back of a theater (when using front projection), housing the projector, sound system, and projectionist. Sound insulation prevents the noise of the projector, reel changes, reel rewinding, etc. from disturbing the audience. The booth also allows the projectionist to work in a well-lit environment without casting unwanted ambient light into the auditorium. In contemporary multiplex cinemas, a single projection booth may serve a series of adjacent auditoriums. *Also* **projection room.**

**projection contrast color reversal original** *n.* A reversal film stock that can be exposed in a camera, processed, and projected. When projected, images have their proper colors (they are not negative images) and contrast. *Compare* **reversal original.**

**projection leader** *n.* Standardized leader added to the head of each reel so the projectionist can time reel changeovers. *Also* **projector line-up leader.** *Compare* **Academy leader; SMPTE leader; universal leader.**

**projection lens** *n. See* **projector lens.**

**projection map** *n.* A two-dimensional texture map applied to a three-dimensional surface as if by a traditional slide projector. This is a simple and efficient means of applying a texture to a surface. So long as the projector and camera share a common position, the texture does not show any noticeable distortion. *Compare* **mapping.**

**projection masking** *n. See* **masking.**

**projection printing** *n.* The process of projecting an image of a negative onto a strip of film that will produce a positive image after processing. The image may be projected to any size. The print image is larger than the negative in a blow-up, smaller in a reduction print.

**projection room** *n. See* **projection booth.**

**projection speed** *n.* Running speed; the rate at which the film moves through the projector. Can be measured in frames per second or feet per second (both abbreviated *fps*). The most common projection speed for sound film is 24 fps (frames per second), while silent speed film commonly runs at 16 or 18 fps.

**projection sync** *n.* The distance between an image and its associated sound when both are recorded on the same strip of film. In standard 35mm film, the sound is 21 frames ahead of the picture. For standard 16mm film, it is 26 frames ahead. The gap between picture and sound allows space for the sound loop and the optical sound reader mechanism. *See* **printer's sync.**

**projectionist** *n.* One who operates (and maintains) projection equipment and any accompanying sound playback systems.

**projector** *n.* A device that uses a beam of focused light to cast an enlarged image onto a screen.

Projectors are primarily differentiated based on the source of the image — photographic film (film projector) or electronic signal (video projector). The smaller format film projectors (below 35mm) have been largely replaced by video projectors and monitors. Theatrical digital video projectors (part of digital cinema) are gaining acceptance, but film still dominates the theatrical experience.

[Coined c. 1886 by Louis Aimé Augustin Le Prince. Appeared in print in U.S. Patent No. 376,247 issued January 10, 1888.] *See* **film projector; video projector.**

**projector aperture** *n. See* **aperture.**

**projector changeover** *n. See* **changeover.**

**projector gate; gate** *n.* The rectangular opening in a projector that allows a selected portion of an image to be projected while the film is held stationary. The gate is hinged to swing like a fence gate to facilitate projector cleaning and film threading. *Compare* **camera gate.**

**projector lamp** *n. See* **lamp.**

**projector lens** *n.* A lens specifically designed for use with a projector. Originally, projector lenses were based on camera lens technology. In 1978, the first line of projector-specific lens designs were introduced allowing maximum light throughput (low *f*-stops) and sharp focus from side to side — particularly important for widescreen images.

Historically (prior to 1978) camera and projector lenses were both built using the assumption that the film lay flat against the aperture plate in line with the focal plane. While this is generally true of cameras, it is not true of projectors. All contemporary projector lenses take this fact into account.

*Also* **projection lens.**

**projector line-up leader** *n. See* **projection leader.**

**projector movement** *n. See* **movement.**

**Projectorscope; Edison ~** *n. obs.* The trade name for the improved projection system built by the Edison Company based on the Armat Vitascope and infringing on other Armat patents. The battles over patent rights between the Edison Company, the Armat Moving Pictures Company, the Biograph Company, and other leading U.S. motion picture equipment manufacturers of the day, led to the creation of the Motion Picture Patents Company, also known as the Edison Trust.

**ProLogic** *n. See* **Dolby ProLogic; Dolby ProLogic II.**

**prologue** *n.* An introductory sequence that appears before the first act; a preface. James Bond films are famous for their prologue action sequences that appear before the main titles and rarely have any connection to the rest of the story. *Also* **intro sequence.** *See* **cold open; prelude; teaser.**

**Promax×BDA** ABBR. *n.* An international professional association for marketing and promotions executives working with entertainment and information content (Promax) and broadcast graphic and media brand designers (BDA). The Promax×BDA Web site is www.promaxbda.org.

Promax was originally established in the U.S. in 1956 as the Broadcasters' Promotion Association. The name was changed to Broadcast Promotion & Marketing Executives in 1985 to reflect the increased use of formal marketing principals in broadcast promotions. In 1993 the name was changed to Promotion and Marketing Executives in the Electronic Media (Promax) in recognition of the increasing importance of non-broadcast promotional channels such as the Internet. In 2005, the Broadcast Designers' Association joined with Promax to create Promax×BDA. The combined association now has more than 3,000 members in 58 countries around the world. Each year at the annual Promax×BDA Conference, the association recognizes excellence in entertainment and information content marketing with awards in more than 600 categories. In 2006, Promax×BDA launched the MI6 Conference and Awards program for marketers of video game and interactive entertainment.

[An acronym of *PROmotion and MArketing eXecutives in the electronic media* / *Broadcast Designers' Association*.]

**promo** *n. See* **promotion; promotional spot; sales promotion.**

**promotion; promo** *n.* Advertising or publicity. The traditional form is the paid advertisement: television commercial, print ads, billboards, etc. It also includes film trailers, public appearances, and publicity stunts.

Some of the more outrageous promotional gimmicks were developed c. 1960 by horror film producer-director William Castle, including insuring the lives of movie patrons against death from fright during the picture. For the 1960's Matt Helm series starring Dean Martin, theater owners were encouraged to hold local beauty contests to find their own "Helm's Angels" as a tie-in for the film.

*Compare* **publicity; publicity stunt.**

**Promotion and Marketing Executives in the Electronic Media** *n. See* **Promax×BDA.**

**promotion department** *n.* The people who produce advertising material for upcoming programs at a television station or network. *Compare* **public relations department; sales department.**

**promotion mix** BUSINESS *n. See* **marketing communications mix.**

**promotional activities; promotional campaign** *n.* The advertising, marketing, and publicity that accompanies the release of an audiovisual work. *Also* **publicity campaign.** *See* **marketing campaign.** *Compare* **ad campaign; advance teaser campaign; campaign concept; distribution campaign.**

**promotional consideration** *n.* The products, services, or cash payments provided to a television production by manufacturers in exchange for an advertisement or acknowledgement during the show. Traditional advertising time is purchased from the distributor (network or syndicator) or station (the local broadcaster). Promotional considerations are provided directly to the producer and help reduce production costs. The prizes offered on game shows are quite often given to the producer for free by their manufacturer. In return, the manufacturer's products are featured on the program and the manufacturer may be acknowledged in a brief message included as part of the program itself, traditionally before the final commercial break or immediately preceding the end credits. Companies may also pay for all or part of the expense of close-captioning on a sitcom or other episodic program in exchange for a promotional consideration acknowledgement.

**promotional film** *n.* An audiovisual work produced to promote a product, company, or cause, excluding commercials.

**promotional give-away** BUSINESS *n. See* **advertising specialty.**

**promotional material** *n.* Something that may be used in the promotion (advertising, marketing, publicity) of a work. *Compare* **press kit.**

**promotional quote** *n. See* **blurb.**

**promotional spot; promo** *n.* A promotional advertisement for an upcoming broadcast television program. *Compare* **[1]trailer.**

**promotional tie-in** BUSINESS *n.* A joint advertising campaign involving an audiovisual work and an otherwise unrelated consumer product, such as a film and a child's meal at a fast food restaurant. *Also* **advertising tie-in; co-branding.** *Compare* **product placement.**

**prompter** *n.* **1.** Teleprompter. **2.** One who supplies the correct lines to actors if they forget their place in the script. Typically the script supervisor.

**prompter system** *n. See* **[1]teleprompter.**

**prop; property** *n.* **1.** Any object on a set that is handled by an actor in a photographed scene: a telephone, a water glass, a weapon, etc. Also called a *hand prop*. **2.** Any non-structural, movable item on a set that is not part of an actor's costume such as furniture, fish tanks, table or floor lamps, computers, televisions, telephones, weapons, paintings, etc. Also called a *set prop*. *Compare* **costume; product placement; property department; set dressing.**

**prop box** *n.* Any of the variously sized and shaped containers used on set to hold the props that have been selected for use by a production. Generally mounted on wheels for ease of movement. *Compare* **wardrobe box.**

**prop department** *n. See* **property department.**

**prop designer** *n.* One who takes the conceptual designs produced by the art director or production designer and converts them into practical designs and engineering drawings for the fabrication of new props. In animated works, the prop designer implements the vision of the director and art director, creating the objects that exist within the animated world.

If a live-action production does not employ a separate construction coordinator, then once the design modifications and accompanying blueprints are approved by the production designer/art director, director, and producer, the set designer oversees the physical construction. If a production employs a production designer, then the set designer may be called the art director.

*Compare* **character designer; set designer.**

**prop handler** *n. See* **property master.**

**prop house** *n.* A business that specializes in renting, selling, or custom building props for audiovisual productions, live theater, print advertisements, etc. Prop houses carry items that cannot be obtained easily, such as period clothing, jewelry, furniture, and vehicles.

**prop man; prop woman; prop person** *n. See* **property master.**

**prop master** *n. See* **property master.**

**prop plot** *n.* A document detailing where each prop belongs on each set, in each scene. *Also* **property plan.**

**prop release** LEGAL *n.* A written release from a copyright owner granting a producer the right to include images of, or make reference to, a copyrighted work. Props, including items in the background at a location, often represent copyrighted works, such as books, posters, T-shirts, bumper stickers, etc. If they appear in an audiovisual work, they generally require a release from the copyright owner, not just the owner of that particular copy of the book, poster, or T-shirt. If the use of the copyrighted work is fleeting and incidental, one may expect its appearance to fall under fair use and not require a release, but since fair use is subjective, it is generally a good idea to secure a written prop release.

**propaganda** *n.* A genre of audiovisual work whose purpose is to advocate or oppose a doctrine or cause through the conscious and deliberate manipulation of public opinion. This can extend to include all forms of advertisement, though it is usually limited to works with an underlying political agenda. [An eponym, clipped from *Sacra Congregatio de Propaganda Fide*, or *Sacred Congregation for Propagating the Faith*, established within the Roman Catholic Church in 1622.] *Compare* **agitprop.**

**propagation delay** *n.* The time it takes for a signal to move through a circuit, system, or device.

**proper title** LEGAL *n. See* **just title.** *Compare* **bad title; clear title.**

**property** *n.* **1.** Something that can be owned. **2.** A work or creative professional when referenced as a commercial object or a commodity: *That property will be difficult to develop.* OR *Alan is a hot property.* **3.** An intellectual or literary work — an idea, concept, story, script, novel, play, etc. **4.** Any non-structural, non-wardrobe object on a set: a telephone, a water glass, a weapon, furniture, etc.; a prop, hand prop, or set prop.

**property buyer** *n. See* **production buyer.**

**property department; prop department** *n.* The portion of a production crew responsible for the props. This department is more common to film production than television production. The art department is responsible for props if the production does not have a separate property department.

The department responsible for the acquisition, care, on-set use, and final disposition of all props used by a production. Depending on the situation, the prop department may be an independent entity, share certain employees with the art department (where their duties overlap), or have all of its functions performed by the art department.

*Compare* **art department.**

**property master; property person** *n.* The head of the prop department, responsible for all of a production's props. The property master acquires or makes the necessary props, cares for them during the production, ensures that they are on the set when and where required, and returns them to the prop house when they are no longer needed (if they were rented) or arranges for their disposition (if they were owned by the production). In some cases, the property master may be responsible for only action props; this position is more common to film production than television production. *Also* **prop handler; prop man; prop master.**

**property plan** *n. See* **prop plot.**

**proplifting** *n.* [A blend of *prop* and *shoplifting*.] *See* **shopgrifting.**

**propmaker** *n.* One who makes props.

**proposal** *n. See* **pitch; treatment.**

**propylene glycol** *n.* The active ingredient in fog juice: $C_3H_8O_2$. *Compare* **triethylene glycol.**

**proscenium** *n.* **1.** That portion of a stage that projects beyond the curtain. **2. ~ arch:** The opening in the stage wall through which the audience views a traditional theatrical stage and from which hangs the curtain that separates the back stage from the fore stage, or proscenium. [Latin. From the Greek *proskenion*; a blend of *pro-* (meaning before) and *skene* (meaning the structures located behind a stage).] *Compare* **break the fourth wall.**

**prose** *n.* **1.** The ordinary language of speaking and writing; language not cast in poetic measure or rhythm. **2.** Language that shows little imagination or animation; dull and commonplace writing or discourse.

**prosthesis** *n.* The addition to the human body of some artificial part, originally to replace one that was wanting — such as a missing eye or leg, but also false body parts used for practical effects, such as the severing of a limb. *Also* **makeup appliance.** *See* **appliance.**

**prosthetics** *n.* **1.** The art of creating false body parts (prosthesis). **2.** The false body parts themselves: *The prosthetics won't be ready until next Tuesday.*

**prosumer-grade; prosumer** *mod.* Relating to the middle ground between consumer- and professional-grade; features that appeal to the low end of the professional market while remaining within the price range of the upper end of the consumer market — generally with more attention to ease of use and packaging/aesthetics than with strictly professional equipment. Often applied to video cameras, recorders, editing systems, and associated gear.

As technology advances, previously professional-grade equipment may be re-packaged for the prosumer market. Alternatively, new technologies or features that have not matured enough to appeal to the professional market but which are beyond the needs of the consumer market may be introduced in prosumer-grade equipment.

[A blend of *professional* and *consumer*.] *Compare* **consumer-grade; professional-grade.**

**protag/antag** *n.* The protagonist-antagonist dyad. The tension between these two opposing forces provides the primary source of conflict and dramatic tension in most creative works.

**protagonist** *n.* The main character in a story; the hero. Usually, the story sets up the protagonist as the one the audience wants to see succeed, or for whom they feel sympathy, though the protagonist is not necessarily good by any conventional moral standard. The protagonist is often opposed by the antagonist or villain. *Compare* **main character; primary opposition character.**

**protected content** *n.* Encrypted material that cannot be copied or that can only be accessed through a digital rights management system.

**protection** *n.* **1.** Filming different shots of a scene (long, medium, close, etc. from different angles) to provide flexibility while editing (shooting coverage), filming multiple takes of the same camera set-up using different exposure settings to ensure that at least one is usable (similar to shooting for insurance), or filming a second take that is identical to a selected take in case the selected take has a technical problem that was not noticed on set or if the negative of the original take is later damaged (most common when it will be difficult or impossible to recreate the scene later if pick-ups are needed).

Editors prefer thorough protection, though some directors will edit as they shoot by only filming those shots and angles that they intend to use in the final work. If the director is right, then significant time and money can be saved. If the director is wrong, and the scene will not edit together properly, then significant cost may be incurred shooting pickups, or the final work may suffer. As a result, the producer usually insists on a certain amount of protection, but usually stops short of encouraging full protection.

**2.** The system of zones, release windows, and clearance, originally developed in the U.S. between 1914 and 1916 to maximize the distributor's profits by regulating the availability of motion pictures in the marketplace.

**protection copy** *n. See* **safety copy.**

**protection master** *n.* The interpositive (or in the case of tripack color systems, the three black-and-white interpositives representing the three primary colors) struck directly from the conformed negative and from which internegatives — and ultimately, release prints — are struck so that the original negative is protected from wear or physical damage. *Also* **protective master.**

**protection shot** *n.* A filmed sequence designed to replace any dubious footage or mismatch in continuity. It can come in the following forms: an alternate angle of a scene, a subject filmed from both camera directions (cameras left and right), additional material covering up potentially controversial action or dialogue, or expanded coverage of a technically complicated sequence. *Also* **alternative scenes; insurance shot.** *See* **cover shot.**

**protective master** *n. See* **protection master.**

**protocol; communications ~ ; network ~** *n.* A set of rules or standards that determines how computers establish a connection and exchange data with each other (machine-machine interface) or how they interact with their human users (man-machine interface).

**proud** *mod.* In the context of set construction: slightly above the surface or longer than intended: *Check carefully for proud nails. Compare* **shy; strong.**

**proximity effect; proximity audio effect; proximity presence** *n.* An audio artifact common to directional microphones where the amount of bass recorded increases disproportionately as the distance between the source of the sound and the microphone is reduced. The phenomenon begins when the source is about two feet away from the microphone capsule and becomes more noticeable as the subject gets closer to the mic. A singer can use the proximity effect as a means of adding fullness to a voice. However, the effect can also emphasize low-frequency noises such as breath sounds and plosives. This effect is not found in omni-directional microphones. *Also* **bass tip-up.** *Compare* **pop filter.**

**proxy** *n.* A substitute; a lower-resolution version of an electronic element (all or part of a digital video work, a computer graphics model, etc.) temporarily used in place of the full-resolution version as a matter of convenience.

For example, a proxy of the full-resolution materials may be used in an off-line edit, reducing the demands on the editing equipment and allowing the editors to work faster and with less expensive tools. At some point,

the actions performed on the proxy are repeated on the full version to produce a finished work. Similarly, when producing computer graphics, one may use wireframe or un-shaded low polygon count models to rough in an animation before rendering the work at full resolution where final texturing, shading, and lighting decisions may be made.

*Compare* **animatic; off-line editing; previz; videomatic.**

**PRS** ABBR. *n.* [An initialism of *Performing Rights Society*.] *See* **MCPS-PRS Alliance.**

**PS** ABBR. *n. See* **program stream.**

**PSA** ABBR. *n.* A non-commercial advertisement that informs the public about safety and health issues, community services, or public affairs. Produced and programmed much like a traditional commercial spot, but usually not produced for profit. Often aired by a broadcaster free of charge. [An initialism of *Public Service Announcement*.] *See* **advertising genre.**

**pseudo-event** *n.* An occurrence that is staged, manufactured, and publicized merely for the sake of getting attention, such as a publicity stunt. Cynics often cite awards shows (especially the Academy Awards) and Super Bowl halftime extravaganzas as prime examples of pseudo-events found in entertainment. [First appeared in print in 1961 in *The Image: A Guide to Pseudo-Events in America* by American historian Daniel Boorstin. A blend of *pseudo* (from the Greek *speudes*, meaning false) and *event*.] *Compare* **kudocast.**

**pseudonym** *n.* A fictitious name assumed for the time, as by an author; a pen name. *See* **Alan Smithee.**

**PsF; PSF** ABBR. *n. See* **progressive segmented frame.**

**PSI** ABBR. *n. See* **program-specific information.**

**PSIP** ABBR. *n.* A standard protocol established by the ATSC to provide a method for digital television broadcasters to transmit system information in addition to audiovisual content. PSIP can be used to transmit station identification (call signs and channel numbers), system information (such as the number of channels included in the broadcast stream), and program guide information (up to 16 days in advance). [An initialism of *Program and System Information Protocol*.]

**PSNR** ABBR. *n.* An objective measure of signal fidelity calculated as the ratio of the maximum signal power level to the power level of the accompanying signal noise or interference, presented on a logarithmic decibel scale. Used to judge signal processing equipment output quality. [An initialism of *Peak Signal-to-Noise Ratio*.] *Compare* **SSIM.**

**psychic distance** ACADEMIC *n. See* **aesthetic distance.**

**psychoacoustic surround-sound** *n. See* **transaural audio.**

**psychoacoustics** ACADEMIC *n.* The study of the way in which audio information is processed by the brain. Humans have developed a number of techniques for processing sound. These techniques allow information to be recovered even when obscured by considerable noise and allow the brain to disregard unwanted information. *Compare* **auditory masking; cocktail party effect; perceptual coding.**

**psychographics** *n.* The results of a detailed audience psychological analysis using demographic data to identify audience member lifestyles, interests, attitudes, beliefs, shopping patterns, brand preferences, political affiliations, religions, etc. *Compare* **demographic; sociographics.**

**psychological aesthetics** ACADEMIC *n.* The formal study of aesthetics that focuses on the examination of the perceptions, origins, and effects of beauty. *Compare* **philosophical aesthetics.**

**psychopolitics** ACADEMIC *n.* The personal and specific relationship between an observer and a work, such as between the viewer and a film. The intense communicative nature inherent in audiovisual works give them a stronger psychopolitical impact than other art forms.

**USAGE:** According to an apocryphal text generally entitled *Brainwashing: A Synthesis of the Russian Textbook on Psychopolitics*, purporting to date from the 1930s, but possibly written c. 1955 by L. Ron Hubbard, "Psychopolitics is the art and science of asserting and maintaining dominion over the thoughts and loyalties of individuals, officers, bureaux, and masses, and the effecting of the conquest of enemy nations through 'mental healing.'" Clearly, this is not the meaning ascribed to the term when used in the context of the critical study of the audiovisual arts.

*Compare* **sociopolitics.**

**Psychorama** *n. obs.* The trade name for the process developed by Precon Process & Equipment Corporation that involved the projection of subliminal images (quick flashes of skulls, bats and the like, projected too fast for the audience to register consciously) to enhance horror films. Used for 1958's *My World Dies Screaming* (also released as *Terror in the Haunted House*) and 1959's *A Date with Death* (also released as *Blood of the Man Devil*). *Compare* **Emergo; Illusion-O; Percepto; Tachistoscope.**

**Precon Process & Equipment Corporation's *My World Dies Screaming* (1958) in Psychorama (courtesy Heritage Auctions, www.ha.com).**

**PTAR** ABBR. *n. See* **Prime Time Access Rule.**

**PTC** ABBR. *n. See* **Parents Television Council.**

**PTP** ABBR. *n. See* **parallel track path.**

**PTR** ABBR. *n.* [An initialism of *Personal Television Recorder*.] *See* **DMP.**

**PTV** ABBR. *n. See* **public television.**

**pubcaster** *n.* A government-owned broadcaster. [Industry trade paper jargon. Clipped from *public broadcaster*.]

**public access** *n.* Air time on a cable television channel provided to non-commercial interests including the general public, educational institutions, and municipal government agencies. The air time is offered for free or for a low cost-recovery fee on a first come first serve, non-discriminatory basis. Often, one or more channels are dedicated to public access programming.

In a 1972 ruling, the FCC required the top 100 U.S. cable system operators to provide a public access service. This rule was struck down by the Supreme Court in 1979, but most U.S. cable operators continue to provide public access as part of their community outreach program.

*Also* **community access.** *See* **access channel; leased access.** *Compare* **N+1.**

**public affairs programming** *n.* Television and radio programming based on information of interest to the general public. Usually about government, public safety, or health issues.

**Public Alert; ~ device** *n.* The trade name for a set of technology standards developed by the Public Alert Technology Alliance (PATA)

under the leadership of the Consumer Electronics Association (CEA). Public Alert provides a consistent means of delivering and receiving emergency messages broadcast throughout the U.S. and Canada. It is fully compliant with the Emergency Alert System (EAS), but extends that system by offering greater coverage and more advanced alert features.

**Public Broadcasting Metadata Initiative; PMBI** *n.* A standards development project initiated in January 2002 to develop descriptive metadata standards for public broadcasting content in the U.S., including both radio and television that resulted in the PB Core (Public Broadcasting Core Metadata) specification, an extension of the earlier Dublin Core Metadata Initiative (DCMI). The PB Core Web site is www.pbcore.utah.edu/PBCore.

**Public Broadcasting Service** *n. See* **PBS.**

**public domain; PD** LEGAL *n.* The status of creative works that may be used freely without compensating the author or previous owner, including works that were never copyrighted, or for which the copyright protection has expired. Most motion pictures from the early Silent Era (c. 1886–1930) are now in the public domain as are literary works of the nineteenth and earlier centuries. Other works may or may not be protected by copyright. In the U.S., any work published prior to 1924 is in the public domain, but may still be protected in a different territory. It is best not to assume that a work is in the public domain without actually checking first. For instance, Homer's *Iliad* (pub. c. 700 B.C.E.) is in the public domain, but a particular English translation may be protected by copyright. *Compare* **copyleft; copyright; open content.**

**public exhibition** LEGAL *n. See* **exhibition; public performance.**

**public figure** LEGAL *n.* A well-known or notable person; one who receives frequent media attention. In cases of libel, slander, and invasion of privacy, public figures generally have fewer protections and a harder time pressing a legal claim than private citizens. *Compare* **invasion of privacy; libel; slander.**

**public good** BUSINESS *n.* A product, such as a motion picture, for which the production costs are not directly related to the number of people who consume it; when one person's consumption of a product, such as a television program, does not diminish the quantity of that product available to other consumers. Television programs cost the same to produce and broadcast regardless of the number of viewers. Motion picture production costs are unrelated to the number of admissions later sold — additional film prints may be necessary, but this is a cost of distribution, not of production. Public goods are said to possess neither excludability (consumption by one does not prevent consumption by another) nor depletability (consumption does not deplete the supply). *Compare* **private good; pure public good.**

***Public Health Cigarette Smoking Act of 1969*** LEGAL *n.* U.S. federal legislation that banned cigarette advertisements on television effective January 1, 1971. Inspired in large part by the *Banzhaf Case* of 1968, which required broadcasters to provide one minute of free airtime for anti-smoking advertisements for every three minutes of paid cigarette commercials they aired.

**Public Knowledge; PK** *n.* A copyright and technology policy public-interest advocacy group based in Washington, DC. PK is based on the premise that fundamental democratic principles and cultural values, such as openness, access, and the capacity to create and compete, must be preserved and protected in the digital age. The PK Web site is www.publicknowledge.org. *Compare* **EFF.**

**public performance** LEGAL *n.* The presentation of a copyrighted work in a public space. Types of works covered include literary works, musical works, dramatic works, choreographic works, pantomimes, motion pictures, etc. The copyright holder has the right to control when, where, and by whom her works are presented in a public forum. *Also* **public exhibition.**

**public relations; PR** *n.* The techniques and activities employed to establish and promote a favorable image or generate goodwill with the public.

Public relations can be on behalf of an actor or other creative talent, a particular work, or a company. Larger companies employ their own in house public relations staff, but most PR work is done by outside contractors and specialized consulting firms hired for that purpose. PR tools include press releases, publicity, corporate advertising, lobbying, and public services such as philanthropic giving.

*Compare* **publicist; publicity.**

**public relations department** *n.* The people who respond to public inquiries, coordinate with external media relations, provide a public spokesperson when one is needed, etc. at a television station or network. At smaller television stations, public relations are handled by the promotion department. *Compare* **publicity department.**

**public relations institutional advertising** *n. See* **corporate advertising.**

**public service announcement** *n. See* **PSA.**

**public space** LEGAL *n.* For the purposes of identifying a public performance, any place open to the public or where a substantial number of persons outside of the normal circle of a family and its social acquaintances are gathered, including uses on television.

**public television; PTV** *n.* Noncommercial television broadcasting, variously sponsored by government funds, voluntary viewer donations, corporate and foundation grants, and special taxes on television sets, depending on the country. In theory, since public television networks and stations do not have to cater to corporate sponsors (those who would normally purchase commercial time during a broadcast), they are free to air more socially relevant and artistically creative programming. Whether this is actually true is the subject of debate.

**public video** *mod.* Relating to a non-traditional theatrical exhibition space (a video theater) that presents a copy of an audiovisual work recorded on home entertainment media to a paying audience — either charging individual admissions or a flat rental fee for the space; a non-theatrical presentation using a video recording rather than a film print.

The most common distribution channels include:

- Ancillary
- Cinematic (theatrical, non-theatrical, public video)
- Home Entertainment (rental and sell-thru)
- Internet
- Television (free, pay, pay-per-view; terrestrial broadcast, satellite, cable)

**publication date** LEGAL *n.* The date when a work is first communicated or made available to the public, whether for sale or for free. *Compare* **first exploitation date.**

**publicist** *n.* One who coordinates publicity (free advertising), often beginning well before production on an audiovisual work has begun and continuing through its release to the public. A publicist working on a specific project may be called the *unit publicist.* In the U.S., publicists are represented by the Publicist's Guild.

In a February 2, 2004 *Boston Herald* article, former publicist Meredith Myers pointed out the true nature of the job: "If you really are wanting to be in entertainment PR because you want to go to the hot parties all the time or you want to be around celebrities, or secretly you're an actor and you think if you become a publicist, you'll make the contacts that way, you're in it for the wrong reasons... You're becoming the babysitter, the answering service, the booty-call person — you're doing so many other

things that really aren't about media. It really takes a special person to be an entertainment publicist."

*Also* **press agent.** *Compare* **unit publicist.**

**Publicists Guild of America; PGA** *n. obs.* The union representing motion picture publicists in the U.S., officially IATSE Local 818 before its 2001 merger with the International Cinematographers Guild, IATSE Local 600. Now publicists are represented by ICG Local 600.

**publicity** *n.* Promotional activities that attract the public interest where the media coverage is not paid for (as it is in advertising). One may pay to stage a film premier, but the press coverage that results is free. Press junkets are another form of publicity where the event itself is paid for, but the news reports and reviews that result are not. *Also* **ballyhoo.** *See* **flack; ink.** *Compare* **advertising; marketing; promotion.**

**publicity article** *n.* A favorable news article produced as part of a publicity campaign and provided for free to the media, usually as part of a press kit. *See* **information subsidy; press release.**

**publicity campaign** *n. See* **marketing campaign; promotional activities.**

**publicity department** *n.* The people responsible for publicity and public relations for a studio or production company. Larger projects will often have their own publicity departments as part of their production crew. Publicity departments may also be responsible for paid advertising. *Compare* **public relations department.**

**publicity machine** *n.* The large, successful publicity departments of the major studios and star performers, particularly during the Studio Era (1927–1954).

**publicity material** *n.* The tangible items produced and distributed as part of a publicity campaign, including the contents of a press kit, electronic press kit, publicity articles, press releases, etc.

**publicity rights** LEGAL *n.* The legal authority to control the commercial exploitation of one's name, voice, or likeness.

For example, California Civil Code §3344(a) states that, "Any person who knowingly uses another's name, voice, signature, photograph, or likeness, in any manner, on or in products, merchandise, or goods, or for purposes of advertising or selling, or soliciting purchases of, products, merchandise, goods or services, without such person's prior consent, or, in the case of a minor, the prior consent of his parent or legal guardian, shall be liable for any damages sustained by the person or persons injured as a result thereof."

*Compare* **commercial misappropriation.**

**publicity still** *n.* **1.** A still photograph taken for advertising or publicity purposes and not as a direct part of a work's production. **2.** A still photograph used as part of a work's publicity campaign, regardless of its origin. *Compare* **production still.**

**publicity stunt** *n.* An outrageous action or event staged for the publicity (and free press) that it will generate. Publicity stunts (including entire manufactured love affairs) were common during the Studio Era (1927–1954). Independent producer-director William Castle was well known for the publicity stunts he used to promote his horror films in the 1950s, such as insuring the lives of *Macabre* (1958) audience members for $1,000 with Lloyds of London in the event that they suffered death by fright during the picture.

Credit for creating the motion picture publicity stunt goes to Carl Laemmle, the founder of Universal Studios. In 1910, Laemmle hired Florence Lawrence, then best known to the public as "The Biograph Girl," away from Biograph to work for his competing IMP production company. It is believed that he then announced her death due to a St. Louis streetcar accident. Even though the public did not know her by name, she was one of the most popular film actresses of the time, so this resulted in significant press coverage. Laemmle then took out a full-page newspaper ad to deny the story of her death and to claim that the rumor had been started by his business rivals. He also announced that she would appear in person at her upcoming movie premiere in St. Louis. (Considered to be the first public appearance by a film actor.) Her arrival at the theater caused a near-riot by her fans. Laemmle also began including Lawrence's name in film promotion, the first regular credit given to a film actor. This capitalized on her now wide-spread name recognition and made her a star. As a result, Laemmle is also credited with creating the motion picture star system.

*Compare* **promotion.**

**publicity tour** *n.* A series of personal appearances and press interviews where a work's director, lead actors, and other key participants travel to meet with newspaper, radio, and television reporters to generate publicity for a soon-to-be released work. *Also* **press tour.**

**published musical extract** *n. obs.* General musical themes composed to accompany a silent motion picture and presented as a bound volume of sheet music; the second type of music to accompany motion pictures during the Silent Era (c. 1886–1930). Generally consists of bound volumes of keyboard arrangements for piano or organ categorized according to the mood evoked or theme expressed by the music, indexed for quick reference to match the music to the picture. Examples include the 678-page *Motion Picture Moods for Pianists and Organists* (pub. 1924) and *Kinobibliothek* (a.k.a., *Kinothek*; pub. 1919), the most widely used of the published extracts. *Compare* **original score; piano improvisation; prearranged score.**

**publisher** *n.* One who produces, or holds the rights to produce, fixed forms of creative works, such as a printed book or a recorded song; the final authority for decisions in the print industry. Usually the owner or operator of the magazine, newspaper, or publishing company. *Compare* **director; distributor; producer.**

**puerile comedy** *n.* A genre featuring humorous dialogue, antics, and situations that are juvenile, moronic, and (most of the time) raunchy. *National Lampoon's Animal House* (1978), *Stripes* (1981), the *Police Academy* series (1984–1994), *Back to School* (1986), *There's Something About Mary* (1998), and the *American Pie* franchise are prime examples of puerile comedy.

**puff piece** *n.* A news report that has no substance, offering only praise for the subject without a hint of criticism.

**puffed numbers** BUSINESS *n.* Exaggerated or inflated numbers, generally overstated financial results such as theatrical box office figures.

**puffery** *n.* **1.** Giving undue or exaggerated praise and flattery, especially public praise. Also the exaggerated praise itself, as may appear in advertisements. **2.** A news story that is a puff piece. **3. puff:** A brief—and generally exaggerated or undeserved—endorsement. According to author David Grambs, "Reviewers like to puff, while critics like to puncture." **4. puffer:** One who praises with noisy or extravagant commendation. *Compare* **blurb; rave.**

**pull** *v.* To halt or remove: *The ad was pulled after consumers reacted negatively.* OR *We'll pull the show if its ratings don't improve.*

**pull back** *v. See* **dolly out.**

**pull-back dolly** *n.* A shot containing a dolly move that pulls back from the subject, causing it to grow smaller on screen.

**pull-back shot** *n.* A shot that pulls back from a subject, causing it to grow smaller on screen. May be achieved using a crane, dolly, in-camera zoom, or post-production optical or digital zoom effect.

**pull content** *n.* Data delivered by a service provider to a consumer in response to a specific request from the consumer. *Compare* **pull mode; push content.**

**pull down** *n. See* **pulldown.**

**Pulling focus (definition 1) on location with the production of *Marco Polo* (2007) using a Viper FilmStream digital video camera (courtesy Thomson, www.thomsongrassvalley.com).**

**pull focus** *v.* **1.** To adjusts the camera focus on behalf of camera operator during a shot, generally because the camera is moving, the subject is moving, or the principal subject of the shot changes as in a rack focus. Occasionally, focus must be changed between shooting the slate and shooting the scene. In this case, the camera must run continuously to maintain sound sync during the shot. **2.** To intentionally attempt to draw the audience's attention away from another actor to oneself. *See* **rack focus.** *Compare* **focus puller.**

**pull mode** *n.* An electronic delivery method where the consumer requests and receives data from the provider. *Compare* **pull content; push mode.**

**pull off** *v.* To perform well or achieve the desired result: *Alan pulled it off.* OR *That shot was difficult to pull off.*

**pull out** *n. See* **push out.** *Compare* **reveal.**

**pull processing** *n.* When film is developed for less than the normal amount of time, usually to compensate for overexposure, at the cost of increased contrast and decreased detail in the highlights. An entire roll must be pulled, so this is not usually used to correct a single improperly exposed shot. *Also* **downrating.** *See* **underdevelop.** *Compare* **push processing; time-fog curve.**

**pull the plug** *phr.* To cancel or shut down: *The studio pulled the plug on Alan's project after only one week of shooting.*

**pull the trigger** *phr.* To take an irreversible action; to take the steps necessary to begin an action: *Let's pull the trigger on this project and get started. Compare* **green light.**

**pull up; pull-up; sound ~** *n.* **1.** When the lab advances the sound ahead of picture (by 21 frames for 35mm, 26 frames for 16mm) to achieve printer's sync and ensure that the sound and picture are in their proper positions on a composite print. Printer's sync marks should be distinguished from editorial sync so the sound is not accidentally pulled up twice. **2.** The frames of sound (21 for 35mm, 26 for 16mm) that are copied from the head of one reel to the tail of the previous reel. This is not necessary when one switches projectors at the end of each reel. However, it is common practice to splice two standard reels into one double reel, or to splice all of the reels together to create a single platter containing an entire feature film. When this is done, the sound frames that were pulled up ahead of picture when the two were aligned to the printer's sync point will be cut off. Were it not for the pull ups, this would leave about a second of silence at each of the original reel break points. Instead, the sound pull ups ensure that the sound remains continuous with the picture throughout the film no matter how the reels are spliced together for exhibition. ➢ *v.* **3.** To adjust sound speed during a video to film transfer, often necessary when a work with a film finish has had its sound mixed on video.

Contemporary NTSC video does not run at exactly 30 frames per second; it actually runs at 29.97 frames per second, or the equivalent of 23.976 film frames per second. This is just slightly slower than the 24 frames per second of the target film. If the sound were transferred to an optical sound track at its regular video rate, it would become noticeably out of sync from the film image after a short time. To compensate, it is slightly sped up during the film transfer process. PAL, on the other hand, runs at exactly 25 video frames per second. When video running at 25 frames per second is converted directly to film at 24 frames per second, it slows down slightly but the difference is not generally perceptible since the resulting film runs at a constant speed and the viewer does not have a frame of reference for comparison.

*Compare* **[1]advance; pulldown.**

**pulldown; pull down** *n.* **1.** The process that compensates for the differences in frame rates between film and video by creating new video fields and frames. For 24 fps film to be converted to the nominal 30 fps of NTSC video, a 3:2 pulldown is used to create enough new fields to yield an extra six frames per second. **2.** The process of advancing the film to the next frame using an intermittent film movement as with a pulldown claw. ➢ *v.* **3.** To adjust the sound speed during a film to video transfer.

Contemporary NTSC video does not run at exactly 30 frames per second — the speed was adjusted to 29.97 frames per second as a technical compromise when color was introduced in 1953. (The speed change was necessary to avoid audible noise caused by beat-frequency interference between the color subcarrier and the average value of the sound carrier.) As a result, when film is transferred to NTSC video using a 3:2 pulldown, it runs at the equivalent rate of 23.976 film frames per second. This is just slightly slower than the 24 frames per second of the original film. If the sound were transferred at its regular rate, it would become noticeably out of sync from the video image after a short time. To compensate, it is slightly slowed down during the video transfer process. PAL, on the other hand, runs at exactly 25 video frames per second. When film running at 24 frames per second is converted directly to PAL at 25 frames per second, it speeds up slightly but the difference is not generally perceptible since the resulting video runs at a constant speed and the viewer does not have a frame of reference for comparison.

*Compare* **pull up.**

**pulldown claw; pulldown mechanism** *n.* The mechanism within the film movement that advances film to the next unexposed frame while the shutter is closed and positions the film in front of the gate. (In a pin-registered movement, pilot pins hold the film steady after the claw has disengaged.)

Small gauge and amateur film cameras may use a single claw that engages one sprocket hole while most 35mm cameras use a set of double claws with one on each side of the frame. Dual-pin claws engage two holes on one side of the film and may be employed singly, as in a Super-16 camera, or in pairs (one to each side) as in many high speed 35mm cameras.

*Compare* **registration pin.**

**pulled punch** *n.* A closed-fist blow that is stopped short of the point of physical contact so that it looks real, but causes no harm. If the blow does connect, it does so with only a small fraction of its apparent force. *See* **movie punch.**

**pulls** *n. See* **selects.**

**pulp pictures** *n.* Popular works that are fast-paced, exciting, and often violent. They appeal to a mass (often male) audience, but do not aspire to critical praise. [After *pulp fiction*, which began as dime novels in the nineteenth century printed on inexpensive newsprint, or "pulp" paper.] *Compare* **grind house.**

**pulpy** *mod.* Possessing the qualities of a work of pulp fiction.

**pulse** *n. See* **beat; sync pulse; tempo.**

**pulse amplitude modulation; PAM** *n.* A digital base band encoding scheme where data are represented by varying the signal voltage of signal pulses. *Compare* **pulse width modulation.**

**pulse code modulation** *n. See* **PCM.**

**pulse sync** *n. See* **sync pulse.**

**Typical dime novels of the pulp era, c. 1907. These actually cost 5 cents each and were serialized weekly (Don Gardner collection).**

**pulse sync generator; pulse sync system** *n. See* **sync-pulse generator.**

**pulse width modulation; PWM** *n.* A digital base band encoding scheme where data are represented by varying the duration of signal pulses. *Compare* **pulse amplitude modulation.**

**pumping; noise ~** *n.* Audio distortion caused by analog-to-digital quantization noise or by a compressor when one loud sound source causes severe gain reduction in the compressor, sharply decreasing all other sound levels. Pumping occurs within an audio signal. Breathing, on the other hand, occurs when the sound level drops long enough for the compressor to cease its gain reduction, suddenly boosting the noise floor of the audio signal. *Also* **noise pumping.** *Compare* **breathe; compander.**

**punch; puncher** *n.* **1.** A device used to create a hole in a film print. The punched hole may be used to mark the sync point on telecined film, to mark editorial sync, to mark printer's sync, or to mark conductor's sync during a scoring session. **2.** The round hole created in a film print by a punch. **3.** A technique used to help conductors keep musical scores in sync with a film print by providing a white flash from a punch in the frame that marks the beginning or end of a musical cue. **4.** A device used to create suitable registration peg holes in animation cels and other flat artwork that will be photographed on a traditional animation stand.

**punch and streamer method** *n.* A technique used to help conductors keep musical scores in sync with a film print: the streamer provides a two-second countdown followed by a white flash from the punch that marks a specific frame — often the beginning or end of a musical cue. *Compare* **Newman System; stopwatch method.**

**punch in** *v.* **1.** To intercut live action footage with stop-motion footage to create a single, integrated sequence. **2.** To cut to a shot that is closer to the subject than the previous shot without changing the camera position or angle. *Compare* [1]**jump cut.**

**punch it up** *phr.* An instruction to increase the level of something, usually the level of humor in a script. *See* **punch up.**

**punch line** *n.* The climax of a joke; the line at the end of a joke or comedy bit that produces a laugh. *Compare* **laugh line.**

**punch line punch** *n.* The beverage that a talk show guest drinks after delivering the punch line to a joke or anecdote.

Most talk shows provide guests with a beverage to drink during their interview, generally in a mug displaying the show's name or logo. After delivering a statement designed to elicit positive audience reaction (laughter or applause), guests will often take a drink of their beverage while accepting the audience's accolades: *Alan took a self-satisfied sip of his punch line punch whilst soaking up the applause.* [First appeared in print in 2004.]

**punch up** *v.* To increase; to make stronger or more prominent. Often used with reference to comedy: *Please punch up the humor in the next draft. See* **punch it up.** *Compare* **joke pass.**

**pup** *n.* A small, 500-watt spotlight.

**puppet** *n.* A moveable figure generally representing a living creature. Puppets may be realistic or fantastic; full sized, over sized, or miniature; filmed live or in stop-motion; controlled by a single operator or by a coordinated team; etc. Puppets come in many forms, including:

- Traditional "hand in a sock," (Shari Lewis' Lamb Chop), often with rods controlling the limbs (Jim Henson's Kermit the Frog).
- Marionettes controlled by overhead wires (*Thunderbirds*, 1964–1966).
- Stop-motion posable figures (*Jason and the Argonauts*, 1963), often with replacement heads for each facial expression (*Tim Burton's The Nightmare Before Christmas*, 1993).
- An actor wearing a puppet suit, portions of which are controlled by puppeteers (the werewolves in *Underworld*, 2003).
- Animatronic creatures controlled remotely (E.T. in *E.T. the Extra-Terrestrial* (1982), Chucky in *Child's Play* (1988), the sick triceratops and most close-up dinosaurs in *Jurassic Park* (1993), the beached whales in *Whale Rider* (2002), etc.).

**puppet animation** *n.* An animation technique using posable 3-dimensional objects (puppets) as the subject of stop-motion photography. *See* **model animation.** *Compare* **animatronics; clay animation.**

**puppetoons** *n.* Animated shorts created using stop-motion photography and posable puppets. [A blend of *puppet* and *cartoons*.]

**purchase agreement** LEGAL *n. Also* **rights agreement.** *See* **acquisition agreement.**

**pure cinema** *n.* A style of filmmaking that rejects all but the most elemental aspects of film: image, movement, and visual rhythm. When advocating pure cinema in 1927, writer/director René Clair said, "Let us return to the birth of the cinema: 'The cinematograph,' says the dictionary, 'is a machine designed to project animated pictures on a screen.' The Art that comes from such an instrument must be an art of *vision* and *movement*." Examples of pure cinema include Hans Richter's *Rhythmus '21* (1921), Walther Ruttmann's *Berlin: Die Sinfonie der Großstadt* (*Berlin: Symphony of a Great City*, 1927), and Carl Theodor Dreyer's *La Passion de Jeanne d'Arc* (*The Passion of Joan of Arc*, 1928). [Coined

**Pure cinema: Société Générale des Films' production of *La Passion de Jeanne d'Arc* (1928) (courtesy Heritage Auctions, www.ha.com).**

c. 1920 by French film director Henri Chomette.] *Also* **cinéma pur.** *Compare* **absolute film.**

**pure gross** BUSINESS *n.* A true, unadjusted gross; total revenue without any discounts or deductions.

**pure gross participation** BUSINESS *n.* Contingent compensation calculated a percentage of the true gross receipts. The most sought-after, and rarest, form of profit participation.

**pure play** *n.* A company, regardless of size, dedicated to a particular product or service. *See* **boutique.**

**pure public good** BUSINESS *n.* A product or service, such as air, the use of a sidewalk, etc., that can be consumed by anyone in any amount desired. Different people may place different values on a pure public good (such as the different levels of importance placed on clean drinking water), but everyone pays the same price (including no price at all). *Compare* **public good.**

**pure tone** *n.* A sound whose waveform is a sine wave; an audio signal with a single frequency and no harmonics.

**purple** *n.* The color code (along with blue) used to identify a lavender scrim or grip net. (A lavender scrim or net does not alter the color of the light passing through it.)

**push** *v.* **1.** To expose film at a higher film speed rating than normal, and then to compensate for the resulting underexposure by giving greater development time than normal to bring out some of the missing image details. This technique permits shooting in dimmer light or with a smaller aperture than would otherwise be possible. Depending on how underexposed the negative was (and how much it must be pushed during development) one may achieve results that approximate normal exposure. However, a pushed negative will always be grainier than one exposed and developed properly. Pushing may be used when this extra grain is desired, or when an appropriate film stock is not available for the given conditions (such as may happen when filming with only natural light). **2.** To delay: *If we push tomorrow's call time by two hours, we can work longer today.* Also "push out": *The release date was pushed out two months, giving us more time for post-production. Compare* **push up.**

**push content** *n.* Data delivered to a consumer by a service provider without a specific request from the consumer. *Compare* **pull content; push mode.**

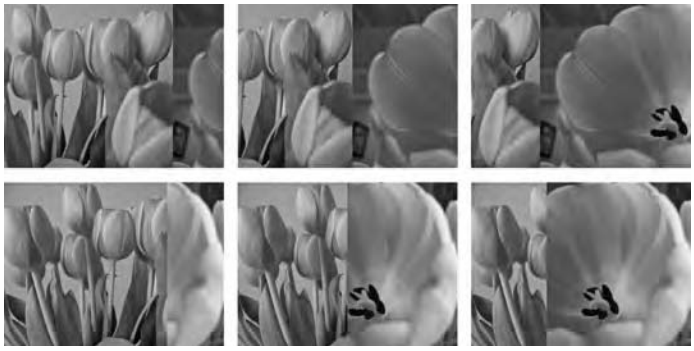
**push in** *v.* **1.** To zoom or dolly in on a subject causing it to grow larger on the screen. Often a slow, long zoom or dolly shot. ➢ *n.* **2.** Zooming in on a subject causing it to grow larger on the screen. *Compare* **push out.**

**push mode** *n.* An electronic delivery method where the service provider transmits data to a consumer on a fixed, predictable schedule, or in response to an external event. *Compare* **pull mode; push content.**

**push off; push-off wipe; pushover; push-over wipe** *n.* A wipe where the incoming image seems to shove the outgoing image out of the way and off the screen. In an alternate form of push-over wipe, the outgoing image remains stationary while the incoming images slides into view.

**push out** *v.* **1.** To zoom or dolly out, causing the primary subject to grow smaller on the screen or to reveal a subject that was not visible on screen in the tighter framing at the beginning of the shot. ➢ *n.* **2.** Zooming out, causing the subject to grow smaller on the screen. *Also* **pull out.** *Compare* **push in; reveal.**

**push processing; pushing; pushing the film** *n.* When film is developed for more than the normal amount of time or in developing solution that is warmer than normal (and therefore more chemically active), usually to compensate for underexposure, but at the cost of increased contrast and film grain and decreased detail in the shadows. An entire roll must be pushed, so this is not usually used to correct a single improperly exposed shot. *Also* **forced development; forced processing; uprating.** *See* **overdevelop.** *Compare* **pull processing; time-fog curve.**



**A push-off wipe, top, where both incoming and outgoing images move compared to a standard horizontal wipe, bottom, where neither image actually moves (just more or less of it is revealed) (photograph by Melanie B. Kroon).**

**push up** *v.* To advance: *The release date was pushed up three weeks, cutting into our post-production schedule. Compare* **push out.**

**pushing** *n. See* **overdevelop; push processing.**

**pushing the film** *phr. See* **overdevelop; push processing.**

**PUT** ABBR. *n. See* **persons using television.**

**put pilot** *n.* An episodic television development contract that includes financial penalties if the network fails to air the pilot episode of the series. This essentially guarantees that the show will appear on the air.

**put us on a bell** *phr. See* **on a bell.**

**putty knife** *n.* A heavy-duty putty knife with a flat blade and an attached ⅝" (baby) mounting pin. The flat blade of the knife can be inserted into a suitable gap, such as between a door or window and its frame, between a bookcase and the wall, etc., providing a mounting point for a light piece of equipment.

**A putty knife with a ⅝-inch (baby) equipment mounting pin (courtesy Matthews Studio Equipment, www.msegrip.com).**

**putz** SLANG *n.* An epithet for an idiot or a fool. In vulgar usage, a penis. [Yiddish slang for penis, adopted in an ironic sense from the German *putz*, meaning finery or ornament.] *See* **schmuck.**

**PVR** ABBR. *n.* A self-contained consumer-grade electronic device that records analog or digital video. The analog VCR (videocassette recorder) was the first type of PVR. More recently, PDRs (personal digital recorder), such as TiVo, have come to dominate the marketplace. Camcorders (video cameras with integrated recording devices) can also be used as a PVR.

**USAGE:** Some people use PVR as a synonym for PDR (personal digital recorder) or DVR (digital video recorder), to mean a consumer-grade digital recording device used in place of a VCR (videocassette recorder). This alternative usage is generally clear from context.

[An initialism of *Personal Video Recorder*.] *See* **PDR.** *Compare* **DMP.**

**PVS** ABBR. *n.* [An initialism of *Personal Video Station*.] *See* **DMP.**

**PWM** ABBR. *n. See* **pulse width modulation.**

**Px64** *n.* A means of transmitting H.261 standard video across one or more ISDN lines for use in videoconferencing systems. Each ISDN line can accommodate 64 Kbps of digital bandwidth (the *64* in *Px64*). One can combine up to 30 ISDN lines to achieve nearly 2 Mbps in bandwidth. For a particular implementation, the *P* in *Px64* is replaced with the number of ISDN lines employed, thus 1 × 64 indicates one 64 Kbps ISDN line while 30 × 64 indicates the use of 30 ISDN lines multiplexed together to create a single circuit. The practical minimum for videoconferencing is 6 ISDN lines, or 6 × 64.

**pyramid structure** *n.* The typical structure of a news report whereby facts are presented in order of importance with the least important facts last. Among other things, this makes it easy for the editor to cut a news story for space or time constraints. *Also* **inverted pyramid.**

**Pyrofuse** *n.* The trade name for a type of electrically fired fuse used as a pyrotechnic detonator. The fuse consists of a wire or ribbon made from two different metals (alloys of aluminum and palladium). When the fuse is heated (normally by running an electric charge through it), the metals react and give off at least 5,000°F (2800°C) in instant deflagration. (The fuse does not explode. It only gives off extreme heat.) The reaction does not require the presence of oxygen, so works equally well under water.

**pyrotechnician; pyrotechnic specialist; pyrotechnics operator** *n.* One who is responsible for on-set explosions and fire effects. Pyrotechnicians may specialize in a particular kind of effect, such as flipping cars or blowing up scale models. *Also* **explosives specialist; powder technician.**

**pyrotechnics; pyrotechnic special effects** *n.* **1.** The art of making or setting off fireworks. Extended in the motion picture industry to include all manner of explosives. **2.** The explosives or explosions themselves, including fireworks, rockets, flares, thunder flashes, etc.

**PZM** ABBR. *n.* [An initialism of *Pressure Zone Microphone*.] *See* **boundary microphone.**

**Q** ABBR. *n. See* **TVQ.**

**Q-number; Q-rating; Q-score** ABBR. *n. See* **TVQ.**

**Q-TV** *n.* The trade name for a type of teleprompter.

**QA** ABBR. *n.* [An initialism of *Quality Assurance*.] *See* **QC.**

**QAM** ABBR. *n. See* **quadrature amplitude modulation.**

**QC** ABBR. *n.* **1.** The process of reviewing manufactured materials (including software) to ensure compliance with all technical specifications and verify that the materials are free from defect. **2.** Those who perform the quality assurance/quality control function. [An initialism of *Quality Control*.] *Also* **QA.**

**QCIF** ABBR. *n.* [An initialism of *Quarter CIF*.] *See* **CIF.**

**QoS** ABBR. *n. See* **quality of service.**

**QPSK** ABBR. *n. See* **quadrature phase-shift keying.**

**quacker clamp** *n. See* **platypus.**

**quad** *n. See* **quadruplex.**

**quad-plex** *n.* A motion picture theater with four separate auditoriums in the same physical structure, all sharing the same ticket booths and main entrance. Concession stands may be shared or separate. The first quad-plex was the Durwood Theatres (now AMC), which opened in the Metro Plaza in Kansas City, Missouri in 1966. [Clipped from *quad multiplex*.] *Compare* **miniplex; multiplex; triplex; twin-plex.**

**quad track** *n.* A film negative or release print equipped with four different optical sound tracks: Dolby Digital, DTS, and SDDS digital sound along with a traditional analog optical sound.

**quadlite** *n.* A light fixture equipped with four 500-watt floodlights.

**quadrangle** ACADEMIC *n. See* **advertising quadrangle.**

**quadrant** *n.* One of the four primary target markets for a motion picture: women under 25, women over 25, men under 25, men over 25. The ideal picture appeals to all four quadrants.

**quadraphonic** *n.* A sound system that attempts to model a live acoustic experience using four audio channels to give the effect of sound arriving from different parts of the listening environment. Contemporary 35mm optical analog soundtracks are generally quadraphonic, recorded as two bands with two tracks each for left, right, center, and surround (the subwoofer (LFE) track is extrapolated from the others). *See* **4.1.** *Compare* **multichannel stereo.**

**quadrature amplitude modulation; QAM** *n.* A method of modulating digital signals onto a radio-frequency carrier wave involving both amplitude and phase coding, often used by telecommunications service providers when transmitting data across a wire. More advanced modulation offers increased capacity. For example, 256 QAM offers greater capacity/transmission speeds than 64 QAM. For its part, 64 QAM can encode up to 28 Mbps in a single 6 MHz channel, compared to 8-VSB, which only carries about 19.5 Mbps. However, QAM is susceptible to signal interference, making it a poor choice of off air broadcast applications.

**quadrature phase-shift keying; QPSK** *n.* A method of modulating digital signals onto a radio-frequency carrier wave using four phase states to code two digital bits. QPSK is easy to implement, resistant to noise, and often used when transmitting data over coaxial cable networks, such as for the upstream connection between a cable modem user and the Internet.

**quadruple play** *n.* When a single company achieves commercial success delivering the traditional triple play services (voice, video, and data) and cellular telephone service (including voice, text, video, etc.).
The standard triple play goal is to deliver a package of services across the same wire or other delivery mechanism. This is not possible with the quadruple play since, by definition, it must involve cellular telephone service delivery, which does not have the necessary bandwidth to deliver all four services. Instead, the cellular telephone portion of the quadruple play service package is delivered by separate means, but sold to the consumer as an integrated package consolidated onto a single bill.
*Compare* **double play; triple play.**

**quadruplex; quad** *n. obs.* An early and very popular video recording format based on 2" tape, first demonstrated by the Ampex Corporation in 1956. A quadruplex video tape machine uses four recording heads mounted on a drum that spins at right angles to the direction of the tape path, recording four diagonal tracks on the tape simultaneously. The quadruplex format eventually gave way to more compact and economical helical-scan formats, first introduced in the late 1960s. *Compare* **helical scan; quad-plex.**

**quality assurance; QA** *n. See* **QC.**

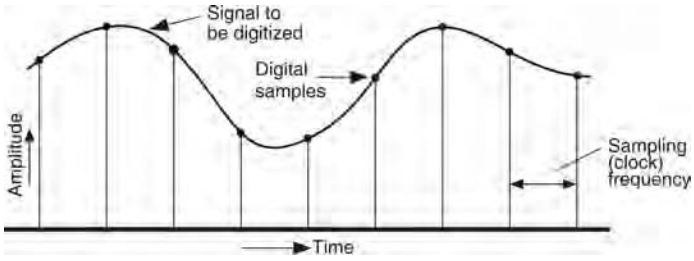
**quality control** *n. See* **QC.**

**quality of service; QoS** *n.* A guarantee of network bandwidth and service availability for an application or customer.

**Quantel** *n.* A leading manufacturer of professional-grade, video post-production equipment including picture and audio editing, compositing, color correction, paint, titling, and media management. Quantel developed the world's first all-digital video editing suite, Harry, along

with the digital video post-production effects and compositing systems Henry and Hal. Quantel's current product line includes eQ, iQ, sQ, Marco, Newsbox, Pablo, and Paintbox. Quantel's nonlinear video production systems feature the ability to combine multiple frame rates and resolutions on the same editorial timeline and then to output a completed project at selected frame rates and resolutions. The Quantel Web site is www.quantel.com. [Clipped from *Quantised Television*.]

**quantization; quantizing; quantisizing** *n.* The process of converting the continuous values of an analog signal into a set of discrete digital values, each sampled at a regular interval. For example, sound and video are sampled at regular time intervals while individual video frames and still images are sampled at regular horizontal and vertical intervals, creating pixels. Once a sample has been taken, it is converted into a digital number (quantized) that approximates the value of the original analog sample. *Also* **auto-correct.** *Compare* **sampling.**




**The continuous analog signal is converted into discrete digital values at regular sampling intervals (© 2008 Quantel Ltd., All Rights Reserved, www.quantel.com).**

**quantization noise; quantization distortion; quantization error** *n.* **1.** Anomalies introduced when analog material is converted into a digital form. **2.** An undesirable visual artifact common to digitally compressed images appearing as random snow or a salt and pepper pattern that is not uniform across the image as would be random noise. *Also* **granulation.** *See* **aliasing.** *Compare* **compression artifact; edge business; mosquito noise.**

**From left, full, ½, ¼, and ⅛ apple boxes (courtesy Matthews Studio Equipment, www.msegrip.com).**

**quarter apple; ~ box** *n.* A wooden box enclosed on all sides, constructed to the same dimensions as a full apple box, but 2" high rather than 8". Like an apple box, a quarter apple is used as a platform when something must be higher than it would otherwise stand or as a base to which a light or equipment mount is secured. Quarter apple boxes are fully enclosed so they cannot be used to store or carry other items. *Compare* **eighth apple; half apple; pancake.**

**quarter blue** *n.* A type of color-correcting lighting gel. *Compare* **CTB.**

**quarter-inch tape; ¼" tape** *n.* The standard magnetic tape gauge used to record two-track analog production sound, typically using a reel-to-reel Nagra tape machine.

**quarter-load** *mod.* A cartridge (bullet) with one quarter the normal amount of gunpowder. It will still produce an audible report and flash, but with much less chance of injury to bystanders. If there is no bullet at the tip of the cartridge, then this is a quarter-load *blank*, or *blank cartridge*. *Compare* **full-load; half-load.**

**quarter orange** *n.* A type of color-correcting lighting gel. *Compare* **CTO.**

**quarter silk** *n.* White silk cloth used to soften light, usually attached to a frame. A quarter silk blocks one quarter as much light as a standard silk. Also available in half silk. *Compare* **overhead kit.**

**Quarterly Review of Film and Video** *n.* A quarterly academic journal that publishes critical, historical, and theoretical articles, book reviews, and interviews related to film, video, and digital imaging. Published by Taylor & Francis in cooperation with the Department of English and the College of Arts and Sciences of the University of Nebraska at Lincoln. The Taylor & Francis Web site is www.tandf.co.uk.

**quartz bulb; quartz lamp** *n.* A high-intensity electric lamp with a quartz or high-strength glass bulb, generally with a tungsten filament and filled with halogen gas.

As the lamp burns, tungsten evaporates off of the element. Rather than creating a black deposit on the inside of the bulb (as with a traditional incandescent bulb), the tungsten vapor reacts with the halogen gas and is re-deposited back onto the element, extending the lamp's useful life.

Quartz lamps are very bright and run very hot (250°C or higher). The lamps inside the light must never be handled directly, as the oil from one's fingerprints will cause the lamp to explode when it reaches its running temperature.

*Also* **metal-halide lamp; tungsten-halogen bulb.** *See* **halogen bulb.**

**quartz light** *n.* A light with a quartz glass lamp. *See* **halogen light.** *Compare* **daylight; fluorescent light; tungsten light.**

**queer cinema** *n. See* **gay and lesbian cinema.**

**queer theory** *n.* A theory of filmic criticism that challenges basic assumptions about sexuality and gender. It looks beyond the standard heterosexual/homosexual division and explores places where these divisions blur, such as androgyny and bisexuality.

**quick-on plug** *n.* A male or female plug that can be added to the end of a piece of 18-gauge household lamp cord without stripping the insulation from the cord. For use only with low-amperage electric appliances, such as small practical lamps. *See* **female quick-on; male quick-on.** *Compare* **in-line tap; zip cord.**

**quick release** *n.* A device that allows the camera to be easily mounted on, or removed from, the tripod. *Compare* **quick release shoe.**

**quick release shoe** *n.* That portion of a quick release that attaches to the camera (the balance remains attached to the tripod).

**quick slate** *n.* A shot taken when the camera has only just enough film to cover the anticipated length of the shot. The slate should be shot for only enough time to ensure the information written on it can be read and sound can be synched in post-production. On the set, the director should call for action as soon as the slate (and its operator) is clear of the frame.

**USAGE:** When shooting on video, there is usually no reason not to change tapes or storage devices, so this is generally limited to shooting on film.

**quickie** *n.* A film made with a very low budget in a very short period of time. In the book *We Make the Movies* (1937), a quickie was defined as, "A film produced for less than $50,000 in six days and nights." This works out to about $750,000 in today's dollars. The average cost to produce a contemporary Hollywood feature film is $36 million.

**QuickTime** *n.* The trade name for Apple Computer's cross-platform multimedia architecture. Widely used for a range of applications including CD-ROM, Internet video, video editing, etc. QuickTime files are often identified by their .MOV file extension. The QuickTime Web page is www.apple.com/quicktime.

**QuickTime Music** *n.* The trade name for an electronic music file format that is very similar to MIDI. QuickTime Music allows music to be stored as instructions to a music synthesizer rather than digitized

sounds, and then played back by simulated musical instruments within QuickTime. QuickTime Music tracks are much smaller than digitized versions of the same music. Often incorrectly used synonymously with MIDI, even though the two formats are not the same.

**quiescent noise** *n.* A combination of intrinsic noise (the signal noise produced by the sound equipment itself) and the extrinsic noise (room tone or background noise) that is naturally present in the listening or recording space.

**USAGE:** *Quiescent noise* is sometimes incorrectly used as a synonym for *noise floor.*

*Also* **thermal noise.**

**quiet on the set** *phr. See* **quiet please.**

**quiet please** *phr.* The first part of the call that marks the beginning of each take. This phrase (or a close variant) is called out by the AD to let everyone know that filming is about to start, and asking for them to stop any activity that might make a noise that could interfere with the sound recording or prevent the actors and other key personnel from hearing instructions. *Also* **quiet on the set.**

**Quigley Publishing Company, Inc.** *n.* The entertainment industry publishing company established by Martin J. Quigley in 1915. Early publications included the weekly *Exhibitors Herald*. In 1930, Quigley acquired the two other major industry weeklies, *Moving Picture World* and *Motion Picture News* and merged all three to create the *Motion Picture Herald*. In 1928, Quigley began publishing the annual *International Motion Picture Almanac*. In 1952, television data were added to the *Almanac* and, in 1955, television industry data were split out into its own annual publication, *The International Television Almanac*, known as *The International Television and Video Almanac* since 1987. Martin Quigley remained company president and editor until his death in 1964. He was succeeded by his son, Martin Quigley Jr., who was in turn succeeded by his son, William J. Quigley in 2001. The company now focuses all of its efforts on producing the two *Almanacs* each year. Quigley Publishing was originally established in Chicago, Illinois and for many years was headquartered in New York City. It is now based in Groton, Massachusetts. The Quigley Web site is www.quigleypublishing.com.

**Quintaphonic** *n. obs.* The trade name for a five-track magnetic stereophonic sound-on-film system with three front channels and 2 surrounds channels, first used in *Tommy* (1975), a rock opera featuring The Who.

**quiz show** *n.* A particular form of game show where contestants vie for cash and prizes based on their ability to answer questions of knowledge. The longest running contemporary quiz show is *Jeopardy* (1984–).

The U.S. quiz show scandals began with *Twenty-One* (1956–1958), then extended to *Dotto* (1958). They eventually extended to Congressional hearings in October and November 1959 before the House Legislative Oversight Committee during which *Twenty-One* champion Charles Van Doren admitted he was given the correct answers and his ad-lib comments in advance.

*Compare* **plugola.**

**quota film; quota quickie** *n. obs.* A low-budget work produced to remain in compliance with a government production quota.

In 1921, Germany established the first motion picture quota system. The German law limited imported films to a percentage of domestic production (based on total footage, rather than the number of individual works). American companies invested in local German productions to keep numbers high and allow the continued flow of American films into Germany. The low-budget films produced under these agreements were called quota films. They kept the German production industry alive, but did little to address American dominance at the box office. Austria, Great Britain, France, Hungary, Italy, and Portugal all passed film quota legislation in the 1920s. The American pattern of investment in low-budget local production to offset American imports tended to repeat itself. In the U.K., quota films were called quota quickies. These quota systems proved ineffective, and were eventually abandoned in favor of special taxes that subsidize local production.

*Also* **compliance film.**

**quote** BUSINESS *n.* **1.** What one was paid for one's last project or what one expects to receive for the next: *Alan's quote went up $5 million dollars after the success of his last film.*

In reality, past earnings should have no bearing on the future. For example, a star should be able to change his fee to match the project, charging more on big budget projects than on smaller projects, more for particularly tasking roles than for easy ones, etc. However, stars, agents, and managers resist this and generally demand that each new project match or exceed the compensation package of the last.

**2.** A quotation used for promotional purposes; a blurb. *Compare* **no quote.**

**R** ABBR. *n.* Restricted. A common parental advisory rating indicating that the content of the program may not be appropriate for children and that admission or viewing should be restricted to certain age groups.

**A classification of the Canadian Home Video Rating System.**

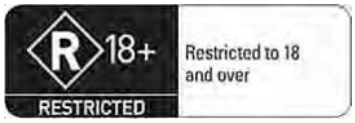
- An MPAA/CARA parental advisory rating created on November 1, 1968; R for Restricted, under 17 requires accompanying parent or adult guardian. The first film to earn an R rating was the Italian import *Sette winchester per un massacro* (*Payment in Blood*, 1968). Originally, the age restriction was set at 16 years of age, but was raised to 17 in 1970 (the specific age restriction for an R-rated movie may still vary in some jurisdictions). R-rated movies contain significant mature content, including strong language, violence, and sexual content. The distinctive present-day R logo was created in 1970 by Harold Adler while working for National Screen Service. The CARA Web site is www.filmratings.com.
- A classification symbol of the Canadian Home Video Rating System (CHVRS) indicating that the content should be restricted to those 18 years of age and older. Home video products with an R rating should not be rented or sold to, and should not be viewed by, anyone under 18. Works rated R may contain frequent sexual activity, scenes of brutality or graphic violence, intense horror, or other disturbing content. CHVRS ratings are derived by averaging the classifications given to audiovisual works by the provincial government film review boards. The CHVRS is administered by The Canadian Motion Picture Distributors Association (CMPDA). The CMPDA Web site is www.cmpda.ca.

**R 18** *n.* A classification rating of the British Board of Film Classification (BBFC) first introduced in 1982. Children under 18 may not attend a R18-rated motion picture and may not rent or purchase an R18-rated work on home entertainment media. The R18 category is primarily applied to works depicting consenting adults engaged in sexual activities. R18-rated works may only be shown in specially licensed theaters or supplied in specially licensed sex shops. The BBFC Web site is www.bbfc.co.uk.

**A BBFC classification system rating icon.**

**R 18+** ABBR. *n.* An Australian film and video rating symbol indicating high impact content. Age restrictions apply. People under 18 are not permitted to see these films in a cinema

or buy or rent them. The Australian Office of Film and Literature Classification Web site is www.classification.gov.au. *Compare* **18A; NC-17.**




**An Australian film, video, and computer game rating symbol.**

**R/M** ABBR. *n. See* **mountain leg.**

**R-190** *n.* A metal spool used with 16mm film up to 200 feet long. *Compare* **S-83.**

**R-rated** *mod. See* **rated-.**

**race film** *n. obs.* A type of film produced in the U.S. from shortly after World War I through the 1940s (peaking during the 1930s), consisting of low-budget films that were produced and distributed by Black-owned production companies, then marketed toward Black audiences. Such films were inspired in large part by the overtly racist themes of *Birth of a Nation* (1915) and the race riots that swept the U.S. in the early 1900s. Films such as *Body and Soul* (1924) and *Harlem After Midnight* (1934) went against the popular tide by showcasing Black talent and portraying Blacks in a positive manner. Pioneering filmmaker Oscar Micheaux is the most prominent figure associated with these films. *Compare* **blaxploitation; Lincoln Motion Picture Company; Oscar Micheaux Corporation.**

**Race films included Oscar Micheaux's *Temptation* (1935), Hollywood Pictures Corporation's *Son of Ingagi* (1940), and Sack Amusement Enterprises' *Chicago After Dark* (1946) (courtesy of DiscoverBlack Heritage.com).**

**Electronic equipment racks (courtesy Thomson, www.thomsongrassvalley.com, and Middle Atlantic Products, www.middleatlantic.com).**

**raceway; cable ~** *n. See* **trough.**

**rack** *v.* **1.** To align the film frame with the projector's aperture plate, adjusting up or down as necessary. In an intermittent movement projector, the film is held stationary while projected on the screen, then advanced to the next frame. If the frames as recorded on the film are not aligned with the aperture plate, part of the frame may be cut off. In extreme situations, one would actually see the top of one frame and the bottom of the next projected as one image. Racking the frame adjusts this positioning so the film frame appears centered within the aperture plate's opening mask. **2.** To adjust the lens focus. **3.** *obs.* To change the taking lens on a camera with a turret lens. ➢ *n.* **4.** The frame above an editing bin to which strips of film are attached. **5.** A standardized housing for electronic equipment. Equipment racks traditionally come in 17" and 19" varieties (the width between the vertical mounting rails). Screw holes are drilled into the vertical rails at regular intervals, which has led to equipment being constructed in standardized units of height, called rack units.

**rack focus** *n.* **1.** The technique of shifting the lens focus from a foreground subject to a background subject, or vice versa, while the camera is running. This technique draws attention to the second subject.

For this effect to work, the distance between the two subjects must be greater than the lens' depth of field, so a rack focus generally requires a shallow depth of field. This is accomplished by using a wide aperture or a long lens. Simply adjusting the camera's focus to accommodate a moving subject is not a rack focus.

**2.** The visual effect of a rack focus or a shot that contains a rack focus. [Attributed to American film director Richard Rush.] *Also* **select focus; shift focus; split-focus shot.** *See* **pull focus.**

**A rack focus (photography by Shahla Omar, www.shahlaomarphoto.com).**

**rack leader** *n.* [After the practice of using the chart to adjust projector frame alignment by racking up or down until the chart was properly aligned on screen.] *See* **framing chart.**

**rack over** *v.* To rotate a film camera body to one side while the lens remains stationary so that one can directly view the image coming through the camera lens.

**rack unit** *n. See* **RU.** *Compare* **rack.**

**racking** *n. See* **framing.**

**rackover viewfinder** *n. obs.* A camera viewfinder that engages with the stationary taking lens when the camera body is racked over (rotated to one side). A common feature on the Mitchell NC and BNC 35mm film cameras.

Cameras without a reflex viewfinder system employ a separate optical viewfinder element. Since this is not exactly aligned with the taking lens, there is a certain amount of parallax error, causing the viewfinder to pick up a slightly different image than will be recorded on the film. The different optics in the viewfinder and taking lens may also cause important image differences. In these situations, some professional cameras were designed to allow the camera body to swing out of the way and engage a special viewfinder so the operator could see the exact image that would be recorded when the camera was racked back. The camera could not be run in this configuration, and the rackover viewfinder could not be used when the camera was in its operating position, so a secondary viewfinder was used during filming. Contemporary film cameras all employ some form of reflex viewfinder system and so do not include rackover viewfinders.

*Compare* **reflex viewfinder.**

**radiation** *n.* The outward flow of energy from any source in the form of electromagnetic waves (radio, television, microwaves, etc.).

**radiation impedance** *n.* The acoustic resistance that acts as a load on a loudspeaker, opposing the motion of the cone.

**radiation pattern** *n.* **1.** The polar plot that graphs a loudspeaker's directional characteristics for a group of specific test frequencies. **2.** The three-dimensional graph of the intensity with which any sound source emits various frequencies at all angles around itself.

**radio** *n.* The transmission and reception of audio material (sounds) via electromagnetic (radio) waves. Radio waves are inherently analog, but the audio signal encoded in the radio waves can be analog (traditional AM or FM radio) or digital (DAB Digital Radio, HD Radio, XM Satellite Radio, etc.). *Compare* **television.**

**Radio and Television Executives Society** *n. See* **International Radio and Television Society Foundation, Inc.**

**Radio-Canada** *n. See* **CBC.**

**radio check** *phr.* A request for another listener on a two-way radio to verify the strength and clarity of one's own transmission. *Compare* **10-codes; break; come again; ears on.**

**Radio Corporation of America** *n. See* **RCA.**

**radio frequency; RF** *n.* **1.** That portion of the electromagnetic spectrum identified as radio waves, generally ranging from 3 Hz to 300 GHz.

- **ELF (Extremely Low Frequency):** 3–30 Hz. Used for submarine communication.
- **SLF (Super Low Frequency):** 30–300 Hz. Used for submarine communication.
- **ULF (Ultra Low Frequency):** 300 Hz–3 kHz. Used for subterranean communication.
- **VLF (Very Low Frequency):** 3–30 kHz. Used for scientific applications.
- **LF (Low Frequency):** 30–300 kHz. Used for navigation aids and longwave AM broadcasting.
- **MF (Medium Frequency):** 300 KHz–3 MHz. Used for AM radio broadcasting, cordless telephones, and wireless Internet.
- **HF (High Frequency):** 3–30 MHz . Used for shortwave radio broadcasting, cordless telephones, and wireless Internet.
- **VHF (Very High Frequency):** 30–300 MHz. Used for FM radio and television broadcasting and aviation communication.
- **UHF (Ultra High Frequency):** 300 MHz–3 GHz. Used for television broadcasting and mobile communications.
- **SHF (Super High Frequency):** 3–30 GHz. Used for microwaves and radar.
- **EHF (Extremely High Frequency):** 30–300 GHz. Used for microwaves and radio astronomy.

**2.** An analog signal represented by *alternating current* or *voltage*, such as the RF signals carried by a coaxial cable television system, which typically range from 5 to 1,000 MHz.

**radio frequency interference; RFI** *n.* Undesired electromagnetic signals appearing in the same frequency range as the desired signal. Often caused by radio stations, cellular phones, household appliances, and other sources of radio energy that is transmitted through the air. RFI is a common source of induced signal noise. *Compare* **electromagnetic interference.**

**radio in the loop; RITL** *n. See* **wireless local loop.**

**radio microphone** *n. See* **wireless microphone.**

**radio press kit** *n. See* **electronic press kit.**

**radio spot** *n. See* **[1]ad; commercial.**

**Radio-Television News Directors Association; RTNDA** *n.* The world's largest professional association representing electronic news professionals (including news directors, news associates, educators, and students). The RTNDA was founded in 1946 to establish professional standards for news gathering and reporting and now has members in over 30 countries. The RTNDA Web site is www.rtnda.org.

**Radio-Television News Directors Foundation; RTNDF** *n.* The educational arm of the Radio-Television News Directors Association, providing training programs, seminars, and scholarships for working and aspiring journalists and educators in subjects of critical concern to electronic news professionals and their audience. The RTNDF Web site is www.rtndf.org.

**radio wave** *n. See* **electromagnetic spectrum.**

**rags** *n.* **1.** Sheets of cloth that are not permanently affixed to a frame. For example, silks, solids, nets, muslin, etc. **2.** The fabrics used on butterfly and overhead frames.

**rails** *n.* **1.** Parallel metal bars that form part of the track on which wheels roll. Specifically, the parallel bars that constitute the major part of a dolly track, but also used to refer to the entire track assembly. **2.** An overhead pipe grid to which lights or other equipment may be attached.

**rain** *n.* Numerous short, vertical scratches on a segment of film that give the impression of rain when viewed.

While film remains the most certain long-term archival medium for audiovisual works, it is susceptible to various forms of physical defect or damage. The most common include:

- Abrasions
- Buckling (Cockling)
- Channeling
- Cinch Marks (Rain)
- Curling
- Embossing
- Fluting (Edgewaving)
- Frilling
- Microspots (Redox Blemishes)
- Reticulation
- Roping (Run-Off)
- Scratches
- Shrinkage
- Sparkle
- Spoking
- Spotting
- Twisting
- Water Spots

*See* **cinch marks.**

**rain cluster** *n.* A group of overhead sprinklers used to create simulated rain over a large area. *Compare* **rain standard.**

**rain deflector; spinning-disc ~** *n.* A rotating clear glass disk placed in front of a lens to protect it from rain or water spray. *Also* **spray deflector.**

**rain gag; rain hat** *n.* A water-resistant covering that protects the microphone from rain while still recording the desired dialogue. *Compare* **barney; wind gag.**

**rain standard** *n.* A single overhead sprinkler used to create simulated rain over a small area. *Compare* **rain cluster.**

**rainbow effect** *n. See* **color crosstalk.**

**rake** *n.* The incline of a stage floor or seating area off the horizontal.

**rake shot** *n.* A camera shot of subjects positioned in a row, such as a line of soldiers in formation. The frame is angled from either the left or right side of the row to present a series of near-profiles with the closest subject large in the frame and the others diminishing off into the distance.

**A rake shot (illustration by William Mitchell, www.largedarkshape.com).**

**rally** *n.* A manic chase scene such as those near the end of many silent slapstick comedies, particularly those of Mack Sennett. Such chase scenes seem to draw in everyone by whom they pass, growing as they build to a comedic climax. For example, *It's a Mad Mad Mad Mad World* (1963) is essentially a feature-length rally.

**Rambo clamp** *n.* [An eponym, after the character *John J. Rambo* in *First Blood* (1982), *Rambo: First Blood Part II* (1985), and *Rambo III* (1988).] *See* **pipe clamp.**

**ramping** *n.* Changing the film speed during a shot so that the action speeds up or slows down. *Compare* **ramping down; ramping up.**

**ramping down** *n.* Decreasing the film speed during a shot so that the action appears to speed up when the film is played back at normal speed. *Compare* **ramping up.**

**ramping up** *n.* Increasing the film speed during a shot so that the action appears to slow down when the film is played back at normal speed. *Compare* **ramping down.**

**ranch; movie ~ ; studio ~** *n.* A large piece of mostly undeveloped property separate from the studio lot and used for exterior filming, such as the 2,700 acre Paramount Ranch originally located northwest of Los Angeles in what is now Agoura Hills. Traditionally, such outdoor locations were situated within the Hollywood studio zone so producers did not have to provide the premium pay and benefits associated with shooting at a distant location.

**random access** *n.* A storage system where data may be stored and accessed in any order, independent of the ordinal position of the data when it was first recorded. This is the opposite of linear access where the original sequential order of the data is preserved upon later playback. *Also* **direct access.** *See* **non-linear.** *Compare* **sequential access.**

**random access editing** *n. See* **non-linear editing.**

**random noise** *n.* A signal where there is no predictable relationship between the frequency or amplitude of the waveform over time. *Compare* **pink noise; white noise.**

**range** *n.* **1.** The extent, space, or span encompassed: *Alan had a tremendous range as an actor.* **2.** The distance between two objects, such as the camera and the subject or a microphone and the audio source.

**range extender** *n. See* **lens extender.**

**rangefinder; electronic ~ ; split-focus ~ ; split-image ~** *n.* A through-the-lens focusing system using either or both a split image (which becomes aligned when the image is in focus) or a microprism for split focus (which changes from cloudy to clear when the image is in focus). Common to still cameras, smaller gauge motion picture cameras, and cameras where accurate measurement between camera and subject is not possible (as with aerial photography). *Also* **telemeter.**

**ranging** *n.* The process by which a cable modem determines its physical distance from the headend, an important factor in calculating signal latency. Ranging is a continual process, due to the expansion and contraction of cable as temperatures change throughout during the day.

**Rank; Rank-Cintel; ~ Flying Spot Scanner** *n.* **1.** The trade name of a telecine machine manufactured by the Rank Group. **2. rank:** The generic name for any telecine machine, even those not manufactured by Rank (much the same as using Hoover for vacuum cleaner, Kleenex for facial tissue, or Xerox for photocopier).

**Rank Organisation** *n. obs.* A British entertainment conglomerate established in 1937 by J. Arthur Rank. At its height, Rank owned five British film studios and a circuit of some 650 theaters. Rank ceased active film production in 1980 but continued as a distributor well into the 1990s. The company was absorbed into the Rank Group Plc in 1996, which began selling off its audiovisual industry assets in 2000, including Pinewood Studios, Odeon Cinemas, and Deluxe Film. The Rank Group now focuses on bingo and casino gaming.

**rapports de production** *n.* A form of artistic study that attempts to answer the questions of how and why art gets produced and consumed. Using this theoretical approach, one views art as comprised of three elements, typically arranged in a triangle: the artist, the artistic work, and the observer. The artist communicates with the observer through the artistic work. Studying the link between the artist and the work leads to theories on the production of art. Studying the link between the artistic work and the observer leads to theories on the consumption of art. Until recently, the only link directly between the observer and the artist came during live improvisational performances. With the technological advances beginning in the 1980s, interactive art became possible, giving the observer some measure of control over the artistic work and opening a direct path of communication to the artist. [French for *relationships of production.*]

**raree show** *n. See* **peep show.**

**rarefaction** *n.* The spreading apart of air molecules which lowers the local air pressure, during the second half of each complete cycle of a sound wave. This corresponds to the portion of the wave that is typically presented below the x-axis on a graph. *Compare* **²compression; displacement.**

**raster** *n.* **1.** A technique for representing an image by dividing it into a series of regularly spaced rows of picture elements (pixels); a grid of *X* and *Y* coordinates in two-dimensional space (or *X, Y,* and *Z* coordinates in three-dimensional space) with specific luminance (brightness) or color values at each point that, when taken together, describe an image. Televisions, computer monitors, dot matrix printers, inkjet printers, and laser printers are all raster-based devices. **2.** The active area of a television screen that contains the picture.

**raster aliasing** *n.* When a horizontal line in a video image is thinner than a single row of pixels (or a vertical line is thinner than a single column of pixels) and it is represented as being on different rows in different frames. This results in a visible shimmer effect as the line rapidly switches between two rows (or columns). *See* **aliasing.** *Compare* **audio aliasing; color aliasing; motion aliasing; outline aliasing.**

**raster graphics; raster image** *n.* Images presented as a set of samples (pixels) arranged in a grid of *X* and *Y* coordinates within a display space (for three-dimensional images, *X, Y,* and *Z* coordinates). A raster image file identifies which of these coordinates to illuminate with individual monochrome or color values. The raster file is sometimes referred to as a bit map because it contains information that is directly mapped to the display grid. Raster files may be difficult to modify without loss of information, although there are software tools that can convert a raster file into a vector file for refinement and changes. Examples of raster image file types include BMP, TIFF, GIF, and JPEG. *See* **bit map.** *Compare* **vector graphics.**

**Rat Pack** *n.* A loose collection of Hollywood personalities from the 1950s and early 1960s.

The group was founded as an informal social club by Humphrey Bogart. The original members included Lauren Bacall, Judy Garland and her husband Sidney Luft, talent agent Irving "Swifty" Lazar, David Niven and his wife Hjordis, Hollywood restaura-

**The five members of the Sinatra Rat Pack appearing together in Warner Bros.'s *Ocean's Eleven* (1960), starting third from left, Joey Bishop, Sammy Davis Jr., Frank Sinatra, Dean Martin, and Peter Lawford (courtesy Heritage Auctions, www.ha.com).**

teurs Mike and Gloria Romanoff, and Frank Sinatra. Admission of new members was by invitation only. With Bogart's death in 1957, Frank Sinatra became the unofficial leader. The group soon changed character and became more of a Sinatra society including Joey Bishop, Sammy Davis, Jr., Peter Lawford, and Dean Martin. Unlike the original rat pack, the new Sinatra rat pack often appeared together in movies, including *Ocean's Eleven* (1960), *Sergeants Three* (1962), and *Robin and the Seven Hoods* (1964).

*Compare* **Brat Pack.**

**Rat, the** SLANG *n.* A pejorative nickname for the Walt Disney Company. [A play on words after the company's close association with the cartoon character Mickey Mouse, who first appeared on film in 1928.] *Also* **Mouse, the.** *See* **Walt Disney Company.**

**rate card** BUSINESS *n. See* **rate sheet.** *Compare* **grid card.**

**rate conversion** *n.* The process of changing the scan rate of a video image from one format (such as 25 frames-per-second PAL) to another (such as 29.97 frames-per-second NTSC). *Compare* **format converter.**

**rate differential** *n.* The price difference between the commercial advertising rates charged by a broadcaster to a national advertiser versus a local advertiser. *Compare* **single rate.**

**rate holder** *n.* The shortest available television commercial time slot (typically 10-seconds long) purchased by an advertiser to satisfy its contractual obligation to purchase space for a certain number of ads or to run ads with a certain frequency so that the advertiser can retain its volume discount rate.

**rate protection** *n.* The period for which a broadcaster guarantees an advertiser a specific rate, generally between 3 and 12 months.

**rate sheet** BUSINESS *n.* **1.** A brief printed summary of the published (list) prices, terms, and conditions for renting or purchasing different products, such as units of commercial air time on a broadcast network or local television station, grip equipment offered by a rental company, stages and services offered by a sound recording facility, etc. **2.** The pre-defined compensation structure included in a union contract that stipulates a certain minimum fee for each type of service performed by a represented worker. *Also* **rate card.** *Compare* **card rate; grid card.**

**rated-** *aff.* **1.** Relating to a motion picture that has been given a particular rating by a rating, classification, or censorship board, such as rated-G (a rating issued by the MPAA's Classification and Rating Administration) or rated-14A (a rating from the Canadian Home Video Rating System). **2.** Relating to a work that has content in keeping with the sort of motion picture that is generally given the indicated rating, even if the work has not been officially rated by the controlling rating, classification, or censorship board.

**rated bandwidth** *n.* The frequency range over which the performance of a signal processing device is certified by its manufacturer with respect to such factors as power output bandwidth, harmonic distortion, etc.

**rated load** *n.* The maximum safe impedance for a power amplifier or loudspeaker.

**rated-X** *mod.* **1.** Relating to a film that has been given an X-rating, either by the MPAA's Classification and Ratings Administration (CARA) or self-applied by the distributor in recognition of its patently adult nature.

At first, X was a rating imposed by CARA to indicate mature material not suitable for children based on strong sexual material, violent content, or other mature subject matter. In 1969, the then X-rated *Midnight Cowboy* (since re-rated R thanks to changing moral standards) won an Academy Award for Best Picture. However, since the X-rating could be self-applied by a filmmaker (unlike the other CARA ratings), the adult sex film industry soon adopted it as their own, much as they had done with the Chicago *pink permits* c. 1919.

A sex-themed film with an X-rating was presumably more graphic than one with an R-rating, so patrons in the market for explicit material would seek out the X-rated film. By the same logic, a XX-rated film must be twice as graphic as an X-rated film, and a XXX-rated film must be three times as graphic. (Promoters rarely went beyond XXX-rated.) This tactic seemed to work. According to *Variety*, the unabashedly sex-filled and self X-rated *The Devil in Miss Jones* and *Deep Throat* were sixth and eleventh in total U.S. box office receipts for 1973.

With the X-rating no longer viable as a legitimate designation of adult-themed but non-pornographic material, it was replaced with NC-17 on September 27, 1990. (It should be noted that NC-17 cannot be self-applied, so it will not likely degenerate as did the X-rating.)

**2.** Relating to a work that has content in keeping with the sort of motion picture that is generally given an X rating, even if the work has not been officially rated by CARA. *Also* **X-rated.** *Compare* **forbidden fruit effect.**

**Two of 1973's top-grossing films in U.S. theatrical release, Vanguard Films' *Deep Throat* (1972) and VCX's *The Devil in Miss Jones* (1973) (courtesy Arrow Productions, xxxdeepthroat.com, and Heritage Auctions, www.ha.com).**

**[1]rating; ~ system** *n.* A classification system based on the artistic quality and entertainment value of a work (such as thumbs up or down, one to five stars, etc.) or the age-appropriateness of its content (such as G, PG, PG-13, R, and NC-17).

Rating boards that judge age-appropriateness include:

- BBFC (British Board of Film Classification), which covers theatrical and home entertainment releases in the U.K.
- CARA (Classification and Rating Administration), a joint project of the MPAA and NATO (National Association of Theatre Owners) that covers U.S. theatrical releases.
- Régie du Cinéma du Québec, which covers theatrical and home entertainment releases in the Canadian province of Québec.
- TV Parental Guidelines Monitoring Board, which oversees the voluntary, self-applied U.S. television rating system that works in conjunction with the V-Chip.
- USCCB (U.S. Conference of Catholic Bishops), which rates selected audiovisual works released in the U.S.

*Also* **audience rating; film rating system; motion picture rating system; movie rating system; television rating.** *Compare* **censorship; classification.**

**[2]rating** *n.* The percentage of the total potential TV audience (those households or individuals that own working televisions) in a given mar-

ket that is watching a particular television program at a given time. A measure of a program's total popularity, not its artistic quality.

Since this is based on the households that could potentially be watching television, rather than those households that actually are watching television, the sum of all ratings in a given market is not likely to total 100.

If there are 200 households with at least one television set in a given market, and at a particular time 20 of those households are watching the same program, then that program would have a rating of 10 (or 10 percent).

*Also* **audience rating; Nielsen TV Ratings; television rating.** *Compare* **instantaneous audience rating; net rating point; ratings and shares.**

**rating reason** *n.* A brief statement given by the Classification and Rating Administration (CARA) to clarify the parental advisory rating assigned to a film for U.S. theatrical release. Films rated G for General Audiences do not have a specific rating reason.

Examples of rating reasons include:

- "Rated PG for comic violence and morbid humor." issued to *Addams Family Reunion* (1998);
- "Rated PG-13 for crude humor, sexual content, language, teen partying/drug references and some violence." issued to *Dirty Deeds* (2005);
- "Rated R for graphic, crude and sexual humor, violent images and strong language — all involving puppets." issued to *Team America: World Police* (2004); and
- "Rated NC-17 for a wide range of perversions in explicit detail." issued to *Pink Flamingos* (1972).

*Dirty Deeds* was the first film to use its rating reason as a marketing tool. CARA maintains standards for the minimum size of the rating block (the official rating logo accompanied by the film's rating reason), which is required to appear on all advertising for a rated movie, but never had cause to identify a maximum size. The one sheet posters for *Dirty Deeds* enlarged the rating block so that it ran from side to side along the lower eighth of the poster, turning CARA's cautionary warning to parents concerning the content of the film into a marketing draw for the film's primary audience (teenage boys), a phenomenon sometimes referred to as "the forbidden fruit effect."

**rating system** *n. See* **[1]rating.**

**ratings and shares** *n.* The most common measurements of a television audience, both expressed as percentage points. Ratings are the percentage of all television households in a given market that watched a particular program. Shares are the percentage of all television households in a given market that had a television turned on that watched a particular program. As a result, ratings points are lower than share points. For example, a prime time national network program in the U.S. could earn a 21 rating (indicating that of all the TV households in the U.S., 21 percent were watching the program) and a 36 share (indicating that of all the households with a TV on at the time, 36 percent were watching the program). *Compare* **AA rating; reach; TA rating.**

**ratings board** *n.* The body that reviews works and assigns an age-appropriateness classification or rating, such as the Classification and Rating Administration or Entertainment Software Rating Board.

**ratings Siberia** *n.* A television time slot or channel that rarely draws many viewers (typically identified in the U.S. market by very low Nielsen ratings). Most likely, a program will be cancelled shortly after its network shifts it from its original time slot to an unfavorable one, such as moving a program from Wednesday prime time to Saturday night. Viacom's decision to move *The Reagans* mini-series from CBS to Showtime in November 2003 amidst politically-motivated protests is an example of an internetwork banishment to ratings Siberia. *See* **ghetto.**

**ratings stunt** *n.* An extraordinary tactic employed to temporarily boost the size or skew the demographics of a television program's, station's, or network's audience, particularly during a ratings sweeps period.

Ratings stunts include scheduling special programs that are not part of the regular lineup and making temporary changes to existing programs such as special guest stars, killing off a regular character, extended episodes (an hour-long episode of a normally 30-minute program, for example), character crossovers (having characters from one program appear in another), story crossovers (having a story line begin in an episode of one series and conclude in an episode of a different series), premiering a program before the start of the regular season, etc. The practice boosts ratings temporarily, but it cannot be sustained so ratings later drop back to what they normally would have been.

*Also* **stunting.** *Compare* **hypoing.**

**ratings sweeps** *n. See* **sweeps.**

**ratio** *n. See* **compression factor; contrast ratio; golden ratio; shooting ratio; signal-to-noise ratio; squeeze ratio; zoom ratio.** *Compare* **...to one.**

**ratsy; razzi** *n. See* **paparazzi.**

**rave** *n.* An extremely enthusiastic review: *The raves kept coming in.*

The book *Just Ask Mr. Wordwizard* (pub. 1995) offers a simple method for constructing short movie raves, or blurbs, by combining an adverb, one or more adjectives (according to the film genre) and a noun from a table of 450 word choices. Possible combinations include "a gloriously droll gem" and "a meticulously seductive feast for the senses." Extra-short raves consist of a single adjective, often followed by an exclamation point, such as "Spellbinding!" or "Wicked!"

[First appeared in print in 1926.] *Compare* **blurb; puffery.**

**raw** *mod.* **1.** Relating to a work in its original form. **2.** Unedited, as in raw footage. **3.** An anime work that has been neither subtitled nor dubbed, but remains in its original Japanese.

**raw feed** *n.* The original, unedited video feed from a field news reporter, broadcast network, etc., often delivered via satellite or microwave transmission. The presumption is that some alteration will occur before the material is presented to the public — it will be edited, local commercials and station IDs will be inserted, etc.

**RAW file; .raw** *n.* A digital video image data stream that has had little or no processing; the direct output of a digital imaging sensor. There is no standard for the RAW format. Some digital cameras may provide an option to save their RAW output, but most convert the data stream into a standardized representation with some level of compression before it is recorded to storage media or transmitted to another device.

**raw film stock** *n.* Unexposed and unprocessed film. *See* **raw stock.**

**raw footage** *n.* Unedited material. For film, footage that has been exposed, processed, and then printed as a positive print. For video, the complete camera-original material, perhaps converted to a different format or resolution.

**raw stock; stock** *n.* **1.** Unexposed and unprocessed film. **2.** Video or audio tape that has never been used. *Compare* **film stock.**

**ray tracing; raytracing** *n.* A complex, highly accurate means of calculating the effect of light in a computer generated scene by simulating how light reacts in the natural world. Individual rays of light are traced from their source to every surface they hit. Their natural scatter/reflection/refraction is calculated along with any change in color or intensity and new paths are projected. In general, this process continues until each ray of light finally reaches the virtual camera.

**razzle-dazzle** *n.* An extravagant, flamboyant, or showy display, generally without much real substance.

**razzmatazz; razzamatazz** *n.* Talk or action designed to confuse, or deceive; hype.

**RC** ABBR. *n. See* **return channel.**

**RC time code** ABBR. *n.* A time code standard developed by Sony for its 8mm and Hi-8 consumer-grade video formats. The time code could be added before or after the original recording and replaced later if necessary. [An initialism of *Rewritable Consumer time code*.]

**RCA** ABBR. *n. obs.* U.S.–based broadcasting conglomerate, originally established in 1919. RCA was a major manufacturer of broadcast equipment and, through its ownership of NBC, a major radio and television broadcaster. After a period of diversification into unrelated businesses and a subsequent retrenchment in the 1970s and 1980s, which saw the company selling off RCA Records and closing down RCA Broadcast Systems, RCA was sold to General Electric in 1986. [An initialism of *Radio Corporation of America*.]

**RCA Compatible Color Television** *n. obs.* The color television standard developed by RCA for NBC in the late 1940s and early 1950s. It was called compatible because the same signal could be picked up equally well by both new color and existing black-and-white receivers. The RCA system was eventually adopted as the NTSC color television standard.

**RCA connector** *n.* A type of push-on connector typically used to carry composite video and separate stereo audio in consumer-grade analog video equipment. *Also* **phono connector.** *Compare* **BNC connector.**

**re-cut** *v.* **1.** To produce a new edit of a work in progress. **2.** To edit a version of a previously released film. The film may be re-cut to satisfy local content restrictions (such as the limitations of an R rating in the U.S.), or to create a special version, such as the re-cut versions of *Star Wars* (1997) and *E.T. the Extra-Terrestrial* (2002). ➢ *n.* **3.** An edited version of a previously released film. *Compare* **director's cut; double shooting.**

**re-distribution; redistribution** *n. See* **retransmission; sub-distribution; super distribution.**

**re-encoding** *n.* Reading previously encoded data (such as closed-captions in a video source), altering it in some way, and then replacing the original data with the modified version.

**re-exposure** *n. See* **flashing.**

**re-imagine** *v.* To adapt or remake with significant creative changes from the original.

**re-lay** *v. See* **layback; post-stripe.**

**re-load** *v. See* **reload.**

**re-package** *v.* To pull a film from release (or delay its scheduled release), develop a new marketing campaign (possibly including changing the work's name), and then release the re-packaged work through the same distribution channels and markets. Most often this is done to salvage a poorly performing work that the distributor still believes can find a significant audience.

**re-record; rerecord** *v.* **1.** Literally, to record again. The post-production process of taking all of the previously recorded sound tracks, mixing them into a single combined soundtrack, and recording the resulting mono, stereo, or multichannel mix. The re-recorded mix becomes the audio program that accompanies the visual elements when an audiovisual work is presented to the public.

The practice was commonplace by 1932, thanks to advances in optical sound recording and editing techniques. The introduction of reliable, high-quality magnetic recording technology in the late 1940s led to the development of re-recording techniques that remained largely unchanged until the introduction of digital sound in the 1990s.

**2.** To record additional sounds — sound effects, music, dialogue — after principal photography to replace or augment the original sounds recorded during production. **3.** To make a copy of a sound recording; to transfer a sound recording from one media to another. *See* **dub; mix.**

**re-recording log** *n. Also* **mixing log.** *See* **mixing cue sheet.**

**re-recording mixer; re-recordist** *n.* One who is responsible for the final sound mix where all of the individual sound elements (dialogue, music, sound effects, and Foley) are re-recorded in a composite soundtrack.

The sound editor assembles the various sound elements that will accompany the work and ensures that they are properly synchronized with the picture. The re-recording mixer then works with the producer and/or director to blend the various sounds to achieve the desired audio mix for the audiovisual work. Generally, this task is divided between two or three people: separate music, dialogue, and effects mixers or a music and dialogue mixer and a separate effects mixer. Low-budget projects, however, may only employ one re-recording mixer.

*Also* **dubbing mixer.** *See* **mixer; sound editor; sound mixer.** *Compare* **mixing house; mixing stage.**

**re-recording stage** *n. See* **mixing stage.**

**re-release; rerelease** *n.* **1.** A second or subsequent release of the same work in the same market following some period during which the work was not available in that market. This most often applies to theatrical motion pictures, but can also apply to home entertainment and other media types. ➢ *v.* **2.** To reissue a film. *See* **reissue.**

**re-scale** *v. See* **resample.**

**re-shoots** *n. See* **pickups.**

**re-take** *v. See* **retake.**

**reach** *n.* **1.** The number of homes to which a service (broadcast signal, cable television, etc.) is available regardless of whether or not residents choose to take advantage of that service; a general measure of the availability of a service in a community. **2.** The number of distinct (unduplicated) households or individual members of the target audience exposed to a television program, television station, or advertisement (regardless of media) at least once during a specified period of time; along with frequency and impact, one of the three primary characteristics used to determine advertising effectiveness. **3.** The ability of a microphone to pick up quiet, distant sounds clearly due to a high signal-to-noise (S/N) ratio. The higher the S/N ratio, the cleaner (more noise-free) the signal, and the greater the reach of the microphone.

**reach and frequency** *n.* A measure of the potential cumulative audience exposure for an advertisement; the percentage of all people or households potentially exposed to the advertisement (the reach), multiplied by the average number of exposures (frequency) over a given period of time. *Compare* **impact.**

**react** *v.* To return an impulse or impression; to act in response to another. *Compare* **[1]act.**

**reaction** *n.* One's behavior in response to another's actions: *Alan didn't see the pie heading for his face, so his reaction was totally natural and unrehearsed.*

**reaction pan** *n.* A shot where the camera turns from one subject to show a second subject's reaction to the first subject. This is not as invisible to the audience as simply cutting away to a reaction shot and is therefore generally used for effect.

**reaction shot** *n.* A shot that shows the effect of words or actions in the preceding shot on the characters (an individual or a group) in a scene. A reaction shot conveys the impact of the moment, and is often accomplished with either a cut from the primary action to someone viewing the action or cuts between POV and reaction shots to show what the character is reacting to and how the character reacts.

**read** *v.* **1.** To register well on screen; when the intent of a visual composition is clearly apparent to the viewer, often used in the negative: *Your reaction doesn't read well. Can you turn more towards the camera?* OR *We'll have to move the camera closer: the stunt doesn't read.* **2.** To audition an actor: *Alan read for the part eight times before he was finally hired.* **3.** To view and interpret the sound and images in a film, much as one does the text in a book: *Scholars love to read Alan's films, teasing out the hidden themes and messages.* **4.** To judge a sound in the context of its placement within a film, theater, or other audio situation: *The knock on the door should read more to the right.*

**read a film** *phr.* **1.** To watch an audiovisual work with dialogue in a foreign language, forcing one to read the subtitles: *Subtitled works don't perform as well as dubbed works because audiences don't like having to read a film.* **2.** To view and interpret the sound and images in a film, much as one does the text in a book: *One must read a film to fully appreciate its full significance.*

**read head** *n.* The head on a magnetic tape recorder or disk drive that is used to detect the varying remnant magnetism present on the surface of the tape or disk.

**USAGE:** The term *read head* is most often used in the context of computer disk drives, while the synonymous *playback head, replay head*, or *repro head* are most often used in the context of magnetic tape players or recorders.

*Also* **playback head; replay head; repro head; tape head.** *Compare* **write head.**

**read-through** *n. See* **table read.** *Compare* **staged reading.**

**reader** *n.* **1.** One who reads scripts, treatments, or literary properties that are candidates for acquisition and prepares coverage or development notes that evaluate the commercial potential of the work. May be a member of an organization's story department or an independent contractor. Often used as an entry-level position in audiovisual production companies and literary agencies, despite the great importance coverage plays in the industry. **2.** A device that can obtain recorded data from a storage medium and render it in a useful form, generally part of a larger device. For example, a sound reader can be part of a film projector; a time code reader can be part of an audio or video editing system; a film code reader can be part of an audio synchronization system; etc. *See* **story analyst.** *Compare* **player; receiver; recorder.**

**reading** *n.* **1.** An audition where one performs from a written script, with or without advance preparation. **2.** A read-through. **3.** A measurement of light or sound levels, taken with a light meter or VU meter, respectively.

**reading period** *n.* The amount of time granted under a writer's contract between the point when the writer delivers a particular version or draft of a screenplay (synopsis, treatment, rewrite, polish, etc.) and when the producer must respond with any notes. At the end of the reading period, the producer must pay for the next stage in the writer's script development deal. Generally specified as some number of weeks. *Compare* **pay and postpone; step deal; writing period.**

**real income** BUSINESS *n.* Income adjusted for inflation to reflect the change in actual buying power over time.

**real-time; RT** *mod.* **1.** Occurring at the same time as other activities or without noticeable delay. For example, in real-time editing, changes made take effect immediately in the output stream without the need to wait for computational processes to be completed. In this context, real-time is the opposite of off-line. **2.** An electronic interface that responds to input instantly, without an appreciable delay. **3.** Digital video equipment that can edit material, process effects, create composites, or render computer-generated images and play back the final result at full speed and without initial delay.

According to Richard Townhill, Adobe's video products group manager, "*Real-time* is one of those terms, like *broadcast-quality*, that has become very watered down. When you are creating software-based media tools, it's very hard to pin down just what 'real-time' experience the end user will have. The CPU, the system bus, how much RAM — all of these define how 'real-time' your system is."

➢ *n.* **4. real time:** The actual amount of time that events really take to occur, with the events presented in their natural order. If a character needs to cross a street, one often sees the actor start across the street and then in the next shot arrive at the destination. Such actions are rarely shown in real time, unless it is necessary to the story line, because the film pace would be too slow and it would take too long to tell any reasonably complex story. *Compare* **filmic time; non-real time.**

**real-time captioning** *n. See* **live captioning.**

**real-time clock; RTC** *n.* A clock in a digital device that keeps accurate time even when the device is turned off.

**real-time counter; RTC** *n.* A display that indicates the number of elapsed hours:minutes:seconds (HH:MM:SS) of a video recording or the hours:minutes:seconds of remaining tape or recording space.

**real-time dictionary** *n.* A phonetic code-to-text and punctuation translation table used by a live captioning system to convert the output of a stenotype machine into on-screen captions in real time.

**Real-Time Protocol/Real-Time Control Protocol** *n. See* **RTP/RTCP.**

**Realife** *n. obs.* The trade name for a black-and-white 65mm widescreen system developed by MGM. Realife was only used for two films: *Billy the Kid* (1930) and *The Great Meadow* (1931). The Realife system used 65mm film in the camera but prints were produced on 35mm film. The projector was equipped with a special enlarging lens to create a larger than normal image on screen. The greater image area on the 65mm negative provided a much improved final image, even when projected from a 35mm print. *Compare* **Grandeur.**

**réalisateur** *n.* The contemporary French term for director.

**USAGE:** The original term, *metteur-en-scène*, is now used as a pejorative for a director that lacks artistic vision.

[French for *realizer*.]

**realism; realist cinema** *n.* An artistic movement that attempts to capture or represent reality as closely as possible in both fiction and documentary audiovisual works; fidelity to nature or to real life, represented without idealization. The term is borrowed from the nineteenth century artistic and literary movement that challenged idealism. *Compare* **Aestheticism; Dadaism; expressionism; formalism; impressionism; magical realism; modernism; naturalism; surrealism.**

**reality** *n.* The world as it exists objectively and in fact.

Many documentary theorists claim that the representation of reality is the ultimate goal of a documentary. Other theorists, such as Stella Bruzzi, claim this goal is too idealistic. A quick comparison with quantum physics brings up Heisenberg's uncertainty principle (it is impossible to record all of reality at once — the more one concentrates on one thing, the less one will know about another) while industrial psychology brings up the Hawthorne effect (one cannot record reality without also impacting it in some way). Therefore, it is impossible for a documentary film to capture reality without altering it in the process. Works of fiction are not constrained by this unachievable goal. Even when filmmakers go to extraordinary lengths to recreate a particular moment in time, at the end of the day they still have a work of fiction, not of objective fact.

*Compare* **subjective reality.**

**reality catchphrase** *n.* The traditional phrase used by a reality program host to announce that a contestant has been eliminated from the program. Examples include "The tribe has spoken," *Survivor* (2000–); "You've been eliminated," *The Amazing Race* (2001–); "You are the

weakest link. Goodbye," *Weakest Link* (2001–2003); and "America has spoken," *American Idol* (2002–).

**Reality Ends Here** *phr.* The unofficial motto of the USC School of Cinematic Arts.

It began as graffiti scrawled above the entrance to the Cinema Dept. c. 1976, and remained there until the building was replaced in the late 1980s. It now appears in stone and concrete at the school's Robert Zemeckis Center for Digital Arts and the George Lucas Instructional Building.

[Attributed to Rick Redeman, USC Cinema-Television class of 1978.]

**reality television; reality programming** *n.* A genre that falls outside the definition of documentary, but still features real people being themselves, delivering unscripted dialogue. These programs feature dramatized, off-beat gimmicks and scenarios accompanied by the constant (although edited) gaze of the camera.

Reality television is relatively inexpensive to produce, since it does not usually use professional actors and is normally shot on video rather than film. In the U.S., most reality television writers are credited as segment or associate producers, avoiding the union wage and benefits costs that would otherwise be incurred on a union shoot.

*Cops* (1989–) and *The Real World* (1992–) have enjoyed lengthy runs in the U.S., but the popularity of the genre exploded after the premiere of *Who Wants to Be a Millionaire* (1998–2002). *Millionaire* is a game show, but its success allowed Mark Burnett to sell *Survivor* (2000–) as a prime time reality television series. *Survivor* was quickly followed by *Big Brother* (2000–), *Fear Factor* (2001–), *The Amazing Race* (2001–), *The Bachelor*/*Bachelorette* (2002–), and *American Idol* (2002–), which was based on England's *Pop Idol* (2001–). Some of the participants appearing on these programs have gained a sort of celebrity status, but most return to anonymity when the program is over. *Also* **manufactured reality; unscripted situational drama.**

**rear-screen projection; rear projection** *n.* The arrangement of projector and screen such that the projected image is on the opposite side from which it is viewed — the projector is behind the screen while the audience is in front and views the image through the translucent screen.

This projection method is generally not as bright as front projection. Its principal advantages are that objects standing in front of the screen, especially people, do not cast a shadow; it can be used in a well-lit space, rather than a darkened auditorium; and the projector is hidden behind the screen. These attributes make it suitable for use during production for process shots (where an actor is filmed in front of a rear projection screen showing a moving background image). Process shots have since been replaced by chromakey photography (mostly blue or green screen).

*Also* **back projection; process photography; translucent screen.** *See* **process projection.** *Compare* **aerial image photography; front projection.**

**rear window** *n.* A motion picture adapted from a previously published book.

**rebate** BUSINESS *n.* A refund of some portion of an amount previously paid.

Rebates are one of the many contentious points in profit participation calculations. For example if a distributor receives a rebate from a supplier, should the distributor apply the rebate as a credit against expenses for the specific project that triggered the rebate, apportion the rebate among all of its projects if it was not earned for a specific transaction but in recognition of the overall volume of business done by the distributor, or exclude the rebate entirely from profit calculations? Profit participants would say that the rebate should be included as an offset against costs. Even if the rebate was offered based on a volume of business, not a particular project, the rebate was still earned in part thanks to the profit participant's project. For its part, the distributor may say that because the rebate was earned as a result of the distributor's independent actions, it should be excluded from the profit participation calculation.

*Compare* **discount.**

**reboot** *v.* **1.** To reload a computer's operating system, usually by resetting the power to the computer with the power switch or by selecting an operating system-provided restart option. **2.** To revitalize an ailing franchise by restarting the story, re-casting the characters, etc. For example, after the disappointment of *Batman & Robin* (1997), Warner Bros. rebooted the Batman franchise with *Batman Begins* (2005), which goes back to re-establish the origins of the Batman and begins an entirely new storyline using the same characters. In 2009, Paramount rebooted the Star Trek franchise with a new interpretation of the Star Trek universe featuring the characters from the original 1960s TV series.

**rebuild** *n.* An upgrade of cable television system's physical plant, often involving the replacement of amplifiers, power supplies, and passive devices and sometimes involving the replacement of the cable and subscriber units.

**recan** *n.* Raw film stock that has been opened, but never used. Recans may also be film that was sold, never opened or used, and the returned.

Since it is impossible to verify how the film was treated while it was in the hands of its original owner (exposed to X-rays, high temperatures, etc.), it cannot be resold as new, though it may be identified as factory sealed. Recans can generally be purchased at a discount relative to new film.

*Compare* **long end; short end.**

**recap** *n.* A segment showing scenes from previous episodes of a television program in order to set the stage for the episode about to be broadcast. Recaps are traditionally introduced with the phrase, "Previously on [television program name]..." *Compare* **tag; teaser.**

**receipts** BUSINESS *n.* **1.** The amount collected by the exhibitor for paid admissions to a film; total theatrical box office; the exhibitor's gross. **2.** The total amount collected by a distributor from the commercial exploitation of a work, including film rentals, broadcast license fees, ancillary market royalties, etc. Receipts may be the sum of all income from all sources or classified according to their source. Box office receipts, for example, are the total film rental fees collected from exhibitors (the distributor's gross). *Compare* **box office.**

**receiver** *n.* **1.** A device that extracts the data from a transmission and renders it in a useful form, generally part of a larger device. For example, a television includes a receiver that converts the broadcast radio frequency signal into a visual and aural signals that can be played back on the screen and through the speakers. **2.** *obs.* A motion picture camera. In common use from c. 1890 until the industry standardized on the word "camera." **3.** A female receptacle on a piece of equipment, such as the fitting at the top of a junior light stand that accepts the male pin from the base of a matching light. **4.** The intended audience for a message. *Also* **Rx.** *Compare* **deliverer; player; reader; transceiver; transmitter; [1]tuner.**

**receiver isolation** *n.* The attenuation between any two receivers connected to the same cable television system.

**receptacle; female ~ ; mounting ~** *n.* The mounting tube or hole in a piece of equipment (a ⅝", or baby receiver) or an equipment stand (a1⅛", or junior, receiver).

A piece of baby equipment cannot normally be mounted directly to a junior stand without a stand adapter pin because they both have female receiver, though some junior stands are equipped with both a 1⅛" receiver and a ⅝" pin.

*Compare* **stud.**

**reception** *n.* **1.** The act or quality of receiving a transmission: *Television reception in the mountains is poor at best.* **2.** The manner in which something is received: *Alan's film enjoyed a cool reception from both critics and the public.*

**reciprocating mirror; reciprocating reflex mirror** *n. See* **rotating mirror.**

**reciprocity law** *n.* The phenomenon observed in the exposure of photographic film where the level of exposure is a function of the exposure time and the intensity of light as expressed by the equation exposure = time × light. For example, if the time is increased by a certain factor (say the aperture is opened an additional stop, effectively doubling its size) and the intensity of light is decreased by the same factor (say the amount of light is cut in half), then the exposure will remain essentially the same.

**reciprocity law failure; reciprocity failure** *n.* The conditions under which the reciprocity law does not apply, specifically when photographic film is exposed for very short or very long periods of time.

**recognition** *n.* Consumer awareness; the recollection of having seen something, such as a commercial advertisement. Advertisers often assume that if consumers remember their advertisements, then the advertisements are serving their intended purpose. *Compare* **TVQ.**

**recognizable name; recognizable star** *n.* A celebrity with whom the general public is readily familiar, whether by name, by sight, or by reputation. *Compare* **TVQ.**

**recommend** *n.* One of three common levels of summary recommendations in script coverage (the others being pass and consider or maybe); it may not seem so, but it actually represents an enthusiastic recommendation of the material and is relatively rare.

**USAGE:** When coverage is graded on a four level scale, the highest score is *highly recommend*, and *recommend* represents a slightly less enthusiastic endorsement.

**recompress** *v.* To compress an already compressed file an additional time; to compress material that was previously compressed then uncompressed with a lossy codec. Recompression of material that was already compressed with a lossy codec should be avoided, if possible, because the video and audio quality will degrade with multiple compressions. *Compare* **transcode.**

**reconstituting the dailies** *n.* The process of removing the selected takes from the film shot and assembling them into contiguous reels (on film or video) with synchronized sound for review (as the dailies or rushes) and use in editing.

**reconstruction** *n.* The recreation of what was lost, often as part of a restoration effort. *Compare* **conservation; preservation; restoration.**

**reconstruction filter** *n.* A filter used to eliminate high-frequency artifacts in an analog signal produced from a digital source.

When a digital signal is converted to an analog equivalent via digital-to-analog conversion, the initial output is a stair-step waveform that contains a great deal of high-frequency artifacts called *images*. A steep lowpass filter removes the images and produces a smooth analog signal. This filter is similar, or even identical, to the anti-aliasing filter used at the input side of an A/D converter when creating a digital signal from an analog source.

*Also* **anti-imaging filter.** *Compare* **decimation; quantization.**

**record** *n.* A collection of related data, composed of one or more fields. For example, the entry for a particular book in a library's catalog system. Equivalent to a *row* in a relational database structure. *Compare* **field.**

**record head** *n. See* **write head.**

**record-in/record-out points** *n.* The beginning and end frames of a video program where new material will be added or inserted, generally identified by the time code addresses of the first and last frames of the insertion point and recorded as part of an edit decision list. *Compare* **in/out points; mark-in/mark-out points.**

**recordable media** *n.* Physical media where analog or digital material can be written and later played back, including audiotape, VHS videotape, recordable CDs, recordable DVDs, solid-state memory cards, etc. *Also* **writable media.**

**recorder** *n.* **1.** *obs.* One who is responsible for operating the sound recording equipment during a production.

During the early Sound Era (c. 1930), recording devices were quite large and were located in their own rooms adjacent to the soundstage. On location shoots, the recording equipment was located in its own truck. The recorder reported to the sound mixer, and was responsible for the maintenance and operation of the optical film and wax disc recording equipment. With the advent of production-quality magnetic tape recording, the recorder was no longer needed. Today, the mixer handles both sound mixing and recording.

**2.** A device that can write data to a storage medium in such a way that a reader or player can retrieve the data at a later time. For example, both audiotape recorders and VCRs (videocassette recorders) actually include both a recorder to store new material to the tape and a reader to play it back. *Compare* **channel; fixed channel; mobile channel; stage helper.**

**recording** *n.* **1.** Setting down in a fixed (tangible and permanent) form, such as in writing, in a photograph on film, as an analog or digital signal represented on magnetic media, etc. **2.** The physical media upon which sounds or images have been recorded. **3.** The sounds or images so recorded.

**recording arts** *n.* Those forms of artistic expression that rely on chemical, mechanical, and electronic means to record and preserve a performance, including image (still photography dating from 1839), sound (audio recording dating from 1877), and motion (motion picture recording dating from 1895). They are the newest artistic forms, dating back less than 200 years. *Compare* **fine arts; performance arts; performing arts; representational arts.**

**recording emulsion** *n.* An emulsion that contains material capable of retaining a permanent data record, such as a photographic emulsion that can record an image or a magnetic emulsion that can record analog or digital sound recordings.

**recording galvanometer** *n. See* **galvanometer.**

**Recording Industry Association of America** *n. See* **RIAA.**

**recording level** *n.* The volume setting of a sound recording device.

**recording light valve** *n. See* **light valve.**

**recording mixer** *n. See* **mixer.**

**recording stage; recording studio; sound ~** *n. See* **ADR studio; Foley stage; scoring stage.**

**recording supervisor; recordist** *n. See* **sound mixer.**

**recordist** *n.* **1.** One who operates the recording device during an audio recording session. **2.** One who is in charge of aligning and loading the recorders and playback dubbers during a re-recording/mixing session. **3.** In European parlance, one who records sound on-set during filming. In the U.S., this position is more often called the *production mixer*.

**rectangular pixel** *n.* An image element that is not as wide as it is tall. Common to television video formats such as NTSC (where pixels have an aspect ratio of 10:11) and PAL (where pixels have an aspect ratio of 59:54). *Compare* **square pixel.**

**rectifier** *n.* **1.** A device that converts AC power into DC power for use with lights or other equipment that run only on DC electricity. **2.** A device that extracts an encoded signal out of an amplitude modulated carrier wave. *Compare* **inverter.**

**recurring role** *n.* The frequent guest appearances made by an actor playing the same character on a television series. *Compare* **repeater.**

**recycle** LEGAL *n.* A contractual obligation to re-license a work under substantially the same terms to the same licensee upon expiration of the original license.

**red** *n.* **1.** One of the seven major colors into which the rays of pure white light divide themselves when refracted through a prism; a hue resembling the color of oxygenated blood. The seven colors of the visible spectrum are red, orange, yellow, green, blue, indigo, and violet (in order of decreasing wavelength). **2.** One of the three additive primary colors — the other two being green and blue; the complement of cyan. **3.** The color code used to identify a double scrim or grip net. **4.** The color code used to identify the RCA jack/plug for the right stereo audio cable in a set of composite A/V cables. The left stereo cable is colored white. **5.** The typical color of a 2,500-watt HMI multi-pin VEAM connector. **6.** The color assigned to T-stops on a lens aperture ring that shows both T- and *f*-stops (the *f*-stops are white). **7.** The color exposed along the focus ring on certain lenses when they are in macro focus mode. **8.** The state of being unprofitable. Derived from the color traditionally assigned to negative numbers (money owed) by accountants: *The production was so far over budget that the financial books had more red ink than black. Compare* **subtractive color.**

**red band trailer** *n.* A trailer for a theatrical or home entertainment release that has been approved by the Motion Picture Association of America for presentation only to restricted audiences in the U.S., such as those attending R or NC-17 rated films or viewing R or NC-17 rated works on home entertainment media. Such trailers are preceded by a special title card with a solid red background. *Compare* **green band trailer; yellow band trailer.**

**red green blue** *n. See* **RGB.**

**red light** *n.* The warning light placed above or near the door of a soundstage. When the light is flashing, this indicates that the camera is rolling on the stage (and sound is being recorded) so the stage door should remain closed to prevent any unwanted sounds or light from disrupting the scene being shot. Red lights may also be mounted on the inside of each door, so long as their flashing light cannot be picked up by the cameras shooting on the stage. *See* **wigwag.**

**red master** *n.* [After the red tint of the resulting film.] *See* **fine-grain master positive.** *Compare* **lavender print.**

**red only** *n.* An option often found on professional color video monitors that shuts off the blue and green color channels, leaving only the red channel active. Used when adjusting the monitor's color. Blue is usually set first, followed by green and red. *Compare* **blue only; green only.**

**red screen; ~ process** *n.* A red chromakey screen; any chromakey process using red as the key color. Red screen is only appropriate if the foreground subject does not contain shades of red, making it the least popular chromakey color due to the high concentration of red tones in human skin. *See* **chromakey.**

**red spots** *n. See* **microspots.**

**redhead** *n. See* **mickey.** *Compare* **blond.**

**redither** *v. See* **dither.**

**redox blemishes** *n. See* **microspots.**

**redress** *v.* To change the set decorations, either to indicate the passage of time or the occurrence of some event or to re-use the same set as two or more different locations in the same work.

**reduced aperture** *n.* [After the reduced size of the standard 35mm film frame necessitated by the introduction of optical sound, later standardized by the Academy of Motion Picture Arts and Sciences (AMPAS).] *Also* **Movietone frame.** *See* **Academy aperture.** *Compare* **full aperture.**

**reduced score** *n.* A musical score that is smaller, or uses fewer instruments, than the original.

**reducing agent; reducer** *n.* The active ingredient in a developer that changes exposed silver halide crystals into dark metallic silver. *Compare* **developer.**

**reduction** *n.* **1.** A process where something is lessened, diminished, or otherwise reduced from its original form. **2. ~ printing:** A process that produces a film print image that is smaller than the size of the original negative image, such as when a 35mm negative is printed on 16mm film. **3.** The stage of film development that converts the exposed silver halide crystals into visible metallic silver, changing the invisible latent image into a visible one. **4.** A process that decreases the amount of dark metallic silver in a developed image. Negatives may be reduced to decrease density. The opposite of intensification. **5.** The process of re-arranging a musical work so that it can be played by fewer instruments or voices than called for in the original arrangement. **6.** The process of re-recording multiple individual sounds and sound tracks into a single sound track for a finished work or to produce a new version of the soundtrack with fewer discrete channels (a mixdown).

**reduction negative** *n.* A negative produced from a wider-gauge original. For example, a 16mm negative produced from a 35mm source. No longer in common use due to the replacement of 16mm film by video for most educational and other non-theatrical uses.

**reduction plan** *n.* A strategy to rein in an over-budget production, ideally one that will bring the project back within budget by the time it is complete.

**reduction print** *n.* A print that has a narrower gauge than the original negative. For example, a 16mm print made from a 35mm negative. No longer in common use due to the replacement of 16mm film by video for most educational and other non-theatrical uses. *Compare* **blow-down; blow-up.**

**reduction printing** *n.* The process of producing a reduction print, that is one with a smaller image size than the original as when producing a 16mm print from a 35mm original.

**Reed Solomon; Reed-Solomon; — codes** *n.* A digital error correcting code system. Digital data can be encoded using the Reed-Solomon technique then stored or transmitted. When it is finally read, the Reed-Solomon technique is applied to decode the data and obtain the original digital data set. Many types of interference and transmission errors can thus be detected and reversed, ensuring that the original data is obtained on the receiving end.

**reel** *n.* **1. film ~ :** A plastic or metal spool with extended side supports onto which motion picture film is wound. A film core is a spool without side supports typically used in a camera with raw film stock. The side supports on a film reel help prevent the film from unspooling.

Reels used for editing and in some projectors have square holes (keys) on each side (double-key reels) to accommodate the square shaft on the editing bench, projector, etc. Release prints are generally loaded onto reels with a square hole on one side and a round hole on the other side (single-key reels) so they cannot be loaded backwards on the projector.

A single 35mm film reel holds 1,000 feet of film — about 11 minutes when running at 24 frames per second — but is rarely loaded with more than 900 feet of picture film plus head and tail leader (10 minutes running time) due to the increased danger that it might un-spool. (Similarly, while a 16mm reel can hold up to 400 feet, it is rarely loaded with more

than 360 feet, or 10 minutes of running time at 24 frames per second.) Double and larger reels are now more common than single reels, reducing the projector reel changeover frequency and allowing a single projectionist to operate all of the projectors in a multiplex.

Although reel sizes now vary significantly, the original 1,000 foot 35mm reel was used for so long that it is now part of the common vernacular. The beginning of a movie is still referred to as the "first reel of a picture"; the end of a movie is still referred to as the "last reel." The popularity of the double reel has led to the perception that a reel is 20 minutes of 35mm film, rather than 10 minutes.

**2.** Approximately 10 minutes of screen time. **3.** Approximately 900 feet (max 1,000 feet) of 35mm film or 360 feet (max 400 feet) of 16mm film. **4. demo ~ :** A visual resume. Creative artists in the audiovisual industries (actors, directors, cinematographers, etc) commonly assemble examples of their work into a short compilation piece: their reel. *Compare* **flange.**

**reel band** *n.* A strip of paper wrapped around the outside edge of a release print to hold the film in place. Also provides a convenient surface to label the contents of the reel.

**reel changeover; reel change** *n. See* **changeover.**

**reel changeover mark; reel changeover cue** *n. See* **changeover mark.**

**reel motor** *n.* An electric motor in a projector or tape player that drives either the supply/feed reel or the take-up reel.

**reel-to-reel; reel-reel; ~ recorder; ~ tape recorder** *n.* A sound recorder that uses two open reels (usually 5–7" in diameter) rather than a tape cassette. *Also* **open-reel.** *Compare* **audiotape recorder; Nagra.**

**reenactment** *n.* A re-creation of an actual event that is as close as possible to objective reality, given the constraints of the production. *Compare* **simulated documentary.**

**reenactor** *n.* One who reenacts historical events as a hobby, generally complete with the full costume of the day. Reenactors are often hired as background extras in historical works since they come with the correct wardrobe, are familiar with how to use the implements and weapons of the day, and are generally quite accommodating due to their love of that period of time. Since they are normally not professional actors, they may require additional direction or supervision.

**reestablishing shot** *n.* A wide shot that appears near the end of a scene to remind the audience of the context for the preceding action; a second establishing shot appearing later in a sequence. Such a shot reestablishes the physical relationships of the subjects (the actors and any other elements important to the scene) to their environment or introduces changes to the environment that have taken place since the start of the scene or sequence.

**reference black** *n. See* **house sync.**

**reference copy** *n.* A copy of a work held by an archive or library that is made available for public use on the premises.

**USAGE:** *Reference copy* may be used to refer uniquely to a copy of a work on video. If so, then *reference print* refers to a copy of a work on film. *Compare* **circulation copy; viewing copy.**

**reference fluxivity** *n.* A standardized amount of magnetic flux, specified in nanowebers per meter, that is laboratory-recorded on a test tape at various frequencies to produce a reference tape that can be used to calibrate analog tape recorders to a 0 dB VU playback level.

**reference level** *n.* A signal near the maximum level supported by an audio device without significant distortion. Used for device calibration.

**reference player** *n.* A DVD player specially designed and calibrated to ensure full compliance with the DVD standard. Used to test the proper operation of a newly mastered DVD.

**reference print** *n.* **1.** A high-quality film print retained by a film lab as a benchmark of quality during the mass production of release prints. **2.** A film print held by an archive or library that is made available for public exhibition on the premises.

**reference source** *n.* The clock signal that drives a time code generator or synchronizer. The reference source can be thought of as the system master clock. The reference source can be an internal crystal sync, video sync, AC power pulse, external pilot tone, or the time code reader.

**reference track** *n.* Production sound recorded with the original pictured but not intended for actual use. Instead, it is used as a guide during post-production dubbing or ADR. Often used in situations where ambient noise or other conditions prevent the recording of acceptable quality sound.

**reference video** *n. See* **house sync.**

**reflect** *v.* To throw back light, heat, or the like; to return rays or beams; to mirror. *Compare* **refract.**

**reflectance; ~ factor** *n.* The amount of incident light (light falling on a surface) that is reflected off of that surface (rather than being absorbed), expressed as a percentage. Reflectance is an important factor when lighting a scene and determining camera exposure or when selecting material for use as a motion picture screen. *Also* **reflection factor; reflectivity.**

**reflected light** *n.* The light that bounces off of (is reflected by) or originates from within a subject. Traditionally measured in foot-lamberts or nits. It is reflected light that is registered by the eyes and recorded by a camera. *Compare* **incident light.**

**reflected-light meter; reflective meter** *n.* An exposure meter fitted with a honeycomb or lensed grid that measures the amount of light reflected or emitted by a subject. Most often used from the position of the camera to judge the overall level of light that will create the image. *Also* **luminance meter.** *Compare* **incident-light meter.**

**reflected-light reading; reflective reading** *n.* A measurement of the amount of light reflected or emitted by a subject. The meter is pointed at the subject from the direction of the observer, so it only reads the light reflected from the subject. The observer is usually the camera, but on occasion one may need to know how much light is being reflected off of one object and onto another. In this case, the observer will be the second object.

**reflecting spot** *n.* An electric light designed to produce a narrow beam of bright, focused light by means of a focusing parabolic mirror. Different sized reflecting spots have different nicknames, depending on the diameter (in inches) of their reflecting mirror, namely eighteens, twenty-fours, and thirty-sizes (with 2,000-, 5,000-, and 10,000-watt lamps, respectively). Traditionally, reflecting spots have tungsten filaments. Their carbon arc, daylight equivalents are called sun-arcs. *Compare* **lens spot; solar spot.**

**reflection** *n.* A signal that does not take a direct route from its source to the point of reception; the return of a wave after it has bounced off a reflective medium. The reflection is generally of lower amplitude and delayed with respect to the original, having traveled a longer distance to the point of reception. The strength of the reflection also depends on how much wave energy was absorbed at the point of reflection.

With sound, waves, reflection is perceived as reverberation or echo. In an electronic transmission, reflection may refer either to the signal or to the effect registered when the encoded information is extracted from the signal. In an electronic signal, reflection is either the waves reflected from structures or other objects or waves that are the result of impedance or other irregularities in the transmission medium. When the signal is converted

for presentation, such as when a television signal is converted into moving images, reflection is the visible artifacts, or ghosts, produced by the reflected waves.
*See* **echo; reverb.** *Compare* **later reflections.**

**reflection coefficient** *n.* The ratio of the amplitude of a reflected wave to the amplitude of the original, or incident, wave.

**reflection factor** *n. See* **reflectance.**

**reflection occlusion** *n.* A variation on the computer graphics ambient occlusion technique, used to simulate the appearance of reflective surfaces in a computer-generated image without the computational burden of calculating the full effect of every reflection on each object in the scene. [Coined c. 2002 by Industrial Light and Magic.]

**reflective map; reflection map** *n. See* **environment map.**

**reflectivity** *n. See* **reflectance.**

**A 40-inch by 40-inch silver reflector and 24-inch by 24-inch aluminum reflector (definition 2) (courtesy Matthews Studio Equipment, www.msegrip.com).**

**reflector** *n.* **1.** The curved metal or plastic structure with a polished finish that sits behind the lamp or bulb in a light fixture and reflects light forward. **2.** A flat reflective surface, such as a piece of white or silver cardboard, that can be positioned to redirect light, especially into shadow areas. *See* **bounce card; parabolic reflector.** *Compare* **mirror reflector.**

**reflector board** *n. See* **bounce card.**

**reflector card** *n. See* **bounce card.**

**reflector light** *n.* A light equipped with an integrated reflector set behind the bulb to direct light out of the housing. Used to increase the operational efficiency of both flood and spot lights.

**reflex** *mod.* Relating to a camera viewfinder system where the image entering through the camera's lens is redirected by a movable mirror through a prism and onto the ground glass of the viewfinder where it can be seen by the camera operator. One does not actually look directly through the lens, but the same lens is still used to record the image onto film (the taking lens), avoiding parallax error between the taking lens and the viewfinder.

**reflex camera** *n.* A film camera equipped with a reflect viewfinder system.

**reflex focusing** *n.* Through-the-lens image focusing using a camera equipped with a reflex viewfinder system so that the operator sees the same image that will be recorded by the camera.

**reflex projection** *n. See* **front-axial projection.**

**reflex screen** *n.* A front projection screen used with front-axial projection where the screen surface is covered with a thin layer of very small glass or plastic beads designed to reflect all incoming light directly back to its source. This delivers the extremely high levels of reflectivity required by front projection process photography. *See* **beaded screen.** *Compare* **front-axial projection.**

**reflex shutter** *n.* A camera shutter that has a mirrored surface on the side facing away from the film to redirect light between exposures to the viewfinder, allowing the operator to see the exact image that will be recorded on film. This avoids parallax error when framing shots. First introduced in a motion picture camera by Arriflex in 1937.

The mirror in a reflex shutter is set between the camera lens and the film plane at a 45° angle to the lens axis. When the mirror rotates out of the way, the camera exposes a film image. When the mirror rotates back into position, the film advances to the next frame and the image from the lens is redirected to the viewfinder. Technically, this means that the operator sees the moments in time between the images recorded on film, but the difference is negligible.
*Also* **mirror shutter; rotary shutter.** *Compare* **prism shutter.**

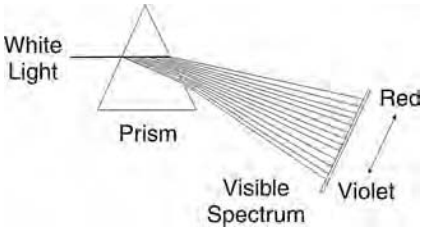
**reflex viewfinder** *n.* A film camera viewfinder system that allows the operator to see exactly what will be recorded on the film frame by redirecting some of the light coming through the lens onto the ground glass of the viewfinder — generally during the intervals when the shutter is closed. To redirect light to the ground glass of the viewfinder, reflex viewfinders may use a rotating mirrored shutter, an oscillating pellicle, or a fixed semi-reflecting (two-way) mirror set at a 45° angle to the central axis of the lens. Smaller cameras tend to use the fixed, semi-reflective mirror approach since it takes up much less space than the rotating mirror shutter, even though it reduces the amount of light available for each exposure and causes image distortion with some lenses. *Compare* **rackover viewfinder.**

**reformat** *v.* To edit, replace, or otherwise revise previously encoded closed-captions in a video program.

**refracil** *n.* A heat-resistant cloth used to protect structures from hot-burning lamps when the light fixtures are placed close to ceilings, walls, etc. Used in place of asbestos blankets.

**refract** *v.* To cause the deviation of the direct course of rays of light or heat as they pass from one transparent medium to another of different density. *Compare* **reflect.**

**refraction** *n.* The splitting-up of a complex wave into separate frequency bands as the original wave passes from one elastic medium into another, such as from air into water. For example, a glass prism disperses white light into the familiar rainbow of colors, ranging from red to violet. The difference in the amount of bend applied to each frequency band is directly dependent on both the relative densities of the mediums and the incoming angle of the wave. *See* **dispersion.** *Compare* **diffraction.**




**Refraction splitting white light into its constituent colors.**

**refraction index** *n.* The amount by which light is bent by refraction as it passes through a particular medium, mostly dependent on the density of the medium and the shape of its external surfaces.

**refrain** *n.* A musical phrase that repeats at the end of each verse in a song.

**reframe** *v.* To move the camera or change the lens focal length to achieve a slightly different visual composition.

**refresh** *v.* To repaint the image on a CRT-based video screen. Such screens have a phosphor coating that glows when it is hit with an electron beam. The intensity of the beam directed at each pixel on the screen creates a visible image. As soon as the beam moves on to illuminate the next pixel, the glow of the previous pixel begins to fade. Once the entire screen has been painted, the electron beam revisits each pixel to illuminate the phosphor and restart the glow (hopefully before it completely fades). *Compare* [1]**update.**

**refresh rate** *n.* The number of times each second that the image on a video screen is updated, expressed in Hertz (Hz). With interlaced video, this is the number of fields written to the screen every second. With non-interlaced (progressive) video, it is the number of frames (complete pictures) written to the screen every second. Higher frequencies reduce perceptible flicker on CRT-based video screens because they illuminate the pixels more frequently, reducing the visible phosphor dimming that causes video flicker. *Also* **vertical frequency.** *See* **vertical scanning frequency.**

**regeneration** *n. See* **audio feedback.**

**region** *n.* A geographic subdivision, either a portion of a larger territory (the Mid-Atlantic region of the U.S.) or a collection of markets or territories (Benelux or the Asia/Pacific region).

**Region # DVD** *n.* A DVD encoded for region #. For example, a Region 6 DVD has been encoded for distribution and playback only in mainland China, while a Region 1/2/3/4/5/6 DVD (often summarized as Region 0), can be played back anywhere in the world.

There are eight defined DVD regions or zones:

- **Region 1** Bermuda, North America (U.S. and Canada), the U.S. territories
- **Region 2** Central and Western Europe, Egypt, Greenland, Japan, Lesotho, the Middle East, South Africa, Swaziland, the French territories
- **Region 3** Hong Kong, Indonesia, the Philippines, Southeast Asia, South Korea, Taiwan
- **Region 4** Australia, the Caribbean, Central America, New Zealand, Mexico, the Pacific Islands, South America
- **Region 5** Africa (excluding Region 2 countries), Eastern Europe, the Indian subcontinent, Mongolia, North Korea, the former Soviet Union
- **Region 6** Mainland China
- **Region 7** Reserved for future use
- **Region 8** Special Venues (airplanes, cruise ships, etc.)

Region 2 has four sub-regions:

- **Region D1** U.K. and the Republic of Ireland only
- **Region D2/3** Central and Western Europe only (excludes the U.K. and the Republic of Ireland)
- **Region D4** All of Central and Western Europe (including the U.K. and the Republic of Ireland)

*Also* **Zone # DVD.** *Compare* **regional coding.**

**Regional Academy of Television Arts & Sciences** *n.* The 20 U.S. regional chapters of the National Academy of Television Arts & Sciences. Each Chapter presents its own Regional Emmy Awards each year. More information on the Regional Chapters of the Academy of Television Arts & Sciences is www.emmyonline.org/chapters.html.

The regional chapters include:

- Boston/New England
- Chicago/Midwest
- Cleveland
- Colorado/Heartland
- Lone Star (the majority of Texas and portions of neighboring states)
- Los Angeles (the only Regional Chapter administered by the National Academy)
- Michigan
- Mid Atlantic
- Nashville/Midsouth
- National Capital/Chesapeake Bay
- New York
- Ohio Valley
- Pacific Southwest
- Rocky Mountain/Southwest
- St. Louis/Mid-America
- San Francisco/Northern California
- Seattle/Northwest (including Alaska)
- Southeast
- Suncoast
- Upper Midwest

*Compare* **International Academy of Television Arts & Sciences; National Academy of Television Arts & Sciences; Regional Emmy.**

**regional coding; DVD ~** *n.* The codes embedded in DVD discs and read by compliant DVD players that limit distribution and playback of coded discs to selected markets.

Each DVD can be encoded for use in one or more regions. Similarly, each compliant DVD player can be designed to play back DVDs encoded for one or more regions. (Non-compliant DVD players will play DVDs for any region.) So called Region 0 DVDs are actually encoded for playback in Regions 1, 2, 3, 4, 5, and 6.

There are eight defined DVD regions or zones:

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- **Region 3** Hong Kong, Indonesia, the Philippines, Southeast Asia, South Korea, Taiwan
- **Region 4** Australia, the Caribbean, Central America, New Zealand, Mexico, the Pacific Islands, South America
- **Region 5** Africa (excluding Region 2 countries), Eastern Europe, the Indian subcontinent, Mongolia, North Korea, the former Soviet Union
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*Also* **DVD region; DVD zone.**

**Regional Emmy** *n.* The awards presented each year by each of the 20 U.S. Regional Chapters of the National Academy of Television Arts & Sciences honoring local television programs produced and broadcast within their respective territories. Further information can be found at the individual Regional Web sites at www.emmyonline.org/emmy/chapters.html. *Compare* **Emmy Awards; iEMMY.**

**regional release** *n.* A variation on the platform release where a work is released in several adjacent markets within a territory or several adjacent territories. This requires fewer film prints than a full national wide release or an international day and date release, capitalizes on the advertising campaigns in neighboring markets, and allows the work to build word-of-mouth before moving to a wider release.

**regional theater** *n. See* **neighborhood theater.**

**register** *n. See* **registration.**

**registration** *n.* **1.** The image alignment from one frame to the next.

If a camera has poor registration, then the image produced for each frame will not be in exactly the same position relative to the sprocket holes. This will appear as image jitter when projected. If a projector has poor registration, even a well-registered image will jitter on the screen. (This can make it difficult to determine if the registration problems lie in the camera or the projector.) Registration problems can often be seen during the credits when a static title card seems to vibrate slightly on screen. Registration is most important when multiple images are composited into one, such as the layers in a visual effects shot or in traditional cel animation. If each image layer is not perfectly registered, then they will move slightly in relation to one another, making the image seams visible, and destroying the effect.

**2.** The alignment of the multiple images and their respective masks that go into the creation of a composite image. **3.** The use of action or facial expression to indicate an emotional state.

**registration holes; register holes** *n.* The two round holes punched in paper or animation cels so the sheets can be aligned with and held in place by the registration pegs of an animation stand.

**registration line; reg line** *n.* A demarcation line in traditional cel animation that identifies where an animated element will pass behind a static foreground element. By using a demarcation line, the animator need not draw those portions of an animated character that will not be seen on screen or a foreground character can be made to pass behind a background element that is not actually on its own foreground layer. Either technique saves considerable time and money, but requires close cooperation between the animator and the background artist to ensure that the registration line and static elements match. *Also* **kumisen; match line; multi line.**

**registration pegs; register pegs** *n.* The three pins at the bottom of each cel animation drawing board or photographing stand that keep the hand-drawn images properly aligned. All animation paper, cels, etc. have corresponding registration holes punched along their bottom edge. Without these, it would be impossible to keep the drawings properly aligned as they move from pencil roughs, through final ink and paint, and are eventually photographed. *Compare* **peg bar.**

**registration pin; register pin** *n.* One or more pins in a camera, printer, or projector film movement that engage matching sprocket holes in the film to steady the film within the gate during exposure.

The registration pin retracts when the film is in motion and extends just before exposure. In film movements that lack a registration pin, the film is held in position by the pressure plate alone. If a single registration pin is used, then it is positioned on the side opposite the sound track (or where the soundtrack would normally appear) and is the exact size of a sprocket hole. If two registration pins are used, the second pin engages the matching sprocket hole on the opposite side of the film (the soundtrack side) and is the full height of a sprocket hole, but not as wide. This allows for slight variations in the width of film stock as it expands and contracts with temperature, humidity, age, etc. With the Panavision arrangement (originally developed for the Mitchell camera), the pins engage the sprocket holes at the bottom of the frame while the Bell and Howell (B+H) arrangement engages the sprocket holes at the top of the frame.

*Also* **pilot pin; shuttle pin.** *Compare* **pulldown claw.**

**regressive angles** *n.* An editing technique used to emphasize a subjective impression of a subject by moving from a high-angle to a lower angle shot through a series of progressively lower angles. *Compare* **progressive angles.**

**regressive shots** *n.* An editing technique where a visual element is deemphasized through a series of shots that move from a close shot to a long shot without using a zoom or dolly move. *Compare* **progressive shots.**

**regular-8** *n. See* **8mm; standard-8.**

**rehabilitate a character** *phr.* To show a character's redeeming or likable qualities in an effort to reestablish the audience's sympathy for that character, often shortly before a reversal of fortunes (such as killing off the character). Writers will rehabilitate a flawed or unlikable character to ensure that the audience cares what happens to the character and remains emotionally involved in the story.

**rehalogenation** *n.* A chemical reaction common to some color film processes where a bleach bath is used to convert metallic silver into silver halides.

**rehearsal** *n.* A practice session in preparation for a performance, typically held either before principal photography begins (covering the entire work) or shortly before a scene is shot (covering only the material about to be filmed).

Actor rehearsals for motion picture productions were pioneered by D.W. Griffith in 1909 to support his increasingly complex story lines. Unrehearsed silent films were not necessarily improvised, but if the actors got off track it was possible for the director to tell them what to do while the film was still rolling. This practice became impossible with the widespread introduction of sound in 1927.

**rehearsal for marks** *n.* A type of blocking rehearsal where the actors will go through their intended motions, pausing in place at key moments to allow the camera crew to take measurements (used when pulling focus during the subsequent shot) and put down visible marks on the floor (so the actors can follow the same path during each take — helping to ensure proper focus and lighting). *Also* **stop and go.**

**rehearsal's up** *phr.* Called out by the AD to alert the crew to the fact that a shot is about to be rehearsed. Most activity dies down so the director, actors, camera crew, and sound crew can concentrate on the rehearsal. *Compare* **picture's up.**

**reinforcement** *n. See* **phase reinforcement.**

**reinforcement advertising** *n.* Commercial advertisements that assure consumers that their prior purchases were a good idea, often focused on post-purchase benefits. *See* **advertising genre.**

**reissue** *v.* **1.** To issue a second time; to re-release. ➢ *n.* **2.** An additional release of a work in a territory where it has previously played. A second (or subsequent) run of a picture in the same market is a reissue as is a second release of a home entertainment product after a period during which the work was not available in that form. Films are often reissued to capitalize on major award nominations. If the film has been modified from its original form, it is a *re-cut* (a new version), not a reissue (of the same version). *See* **re-release.** *Compare* **remake; reuse.**

**rejection ratio** *n. See* **CMRR.**

**relamping** *n.* The process of replacing the lamp/bulb in a light fixture.

**relational editing** *n.* [First used in print by Russian filmmaker V.I. Pudovkin in *Film Technique* (English translation pub. 1933).] *See* **associative editing.**

**relative aperture** *n. See* ***f*-stop.**

**relative humidity; RH** *n.* A ratio, expressed as a percent, of the amount of atmospheric moisture present relative to the maximum amount of moisture that the air could hold at the given temperature — the higher the temperature, the higher the saturation point and the more moisture the air can hold, so 10 percent humidity represents less airborne moisture at 50°F than it does at 80°F. *Compare* **dew point; EMC; PI.**

**relative light distribution** *n.* The difference in the amount of light (light fall-off) that passes through different parts of a lens (more light passes through a lens at the center of its optical axis than passes through the lens at its edges), expressed as a percentage ratio between the light passing through the lens at the center of the optical axis and at another point on the lens. In a varifocal (zoom) lens, the effect will be greater at wide angle settings than at telephoto. At its most extreme, this difference in light distribution can cause a visible change in exposure between the image center and its edges.

The two most common ways to overcome the problems associated with light fall-off across an image are to use a larger lens with a smaller image aperture mask or to use a smaller lens aperture (increase the *f*-stop). Both solutions essentially reduce the amount of the lens periphery that is actually used to produce an image.

*Also* **peripheral illumination.** *Compare* **Cosine 4th Power Law; optical vignetting.**

**relay station** *n.* A remote site equipped to receive a broadcast signal, either through a land line or a microwave link, and retransmit it for improved local reception. *See* **repeater.**

**release** *n.* **1.** The distribution and exhibition of a film in a particular territory. Also, the consecutive time period when a film is exhibited in a territory (its "run"). It is sometimes difficult to tell when a film is re-released, since one run may overlap another (as when a film is playing in second-run theaters and is then re-released to first-run theaters in anticipation of a major award nomination or a win). The distributor generally draws the distinction. **2.** A press release; a published statement, generally in writing. **3.** The portion of a sound synthesizer's envelope that comes after the sustain portion and is the amount of time it takes for the sound to go from the sustain level back to silence.

**release agent; releasing agent** *n.* Material applied to the inner surfaces of a mold to keep the casting from sticking to the mold when it comes time to remove the cast part.

**release budget** BUSINESS *n.* The financial plan and the resources required for the distribution of a work.

**release campaign** *n. Also* **distributor release campaign.**

**release commitment** BUSINESS *n.* A contract with a distributor that specifies how, when, and where a work will be released. Release commitments from distributors covering major territories may inspire distributors in other territories to agree to release a work as well. Distributors in later windows (such as home entertainment) may require a release commitment for theatrical distribution before they will agree to distribution terms.

**release date** *n.* The opening date of a film, or its initial availability for general public exhibition in a particular territory, excluding any pre-screenings or previews. Most often set to coincide with the first day of the territory's weekend. Projected release dates are notorious for being inaccurate — they change because a film is not ready on time, because the other films opening at the same time represent strong competition, because a gap elsewhere in the release schedule needs to be filled, etc. *See* **opening day; playdate.** *Compare* **street date.**

**release negative** *n.* The master composite negative (combining sound and picture) used to make release prints. *See* **dupe neg; internegative.**

**release object** *n.* A specific object used to trigger the release of the internal censor that one normally uses to maintain emotional control. When used as part of the emotional memory acting technique, recollection of a release object can bring about a physiological emotional response such as tears, laughter, etc.

**release pattern** *n.* The general strategy used to determine how many simultaneous theaters — for multiplexes, how many screens — will play a film when it first opens. Common release patterns include the limited release, the platform release, and the wide release. *Also* **distribution pattern.**

**release print** *n.* A composite film print exhibited at theaters. The release print is produced in exact imitation of the answer print, using the same printer light settings. *Also* **final print.** *Compare* **answer print.**

**release schedule** *n.* **1.** The exhibitor's plan for the release of its slate of films in a given territory. **2.** The scheduled release dates for a single film in different territories.

**release sequence** *n.* The progressive distribution plan for a work, detailing the order and manner in which it will be released by market and media. A few experiments aside, works are not normally released simultaneously in multiple distribution channels (theatrical, home entertainment, pay TV, free TV, etc.) even if they are released simultaneously for all markets in a given channel (day and date worldwide). *Compare* **release pattern.**

**release slots** *n.* A position in a theatrical release schedule.

Distributors generally plan for the release of a certain number of works (release slots) each year based on the resources available to support each release (the size of the distribution pipeline) without over-saturating the market (both consumer demand and the number of available theatrical screens).

*Also* **slot.**

**release strategy** *n.* An audiovisual work's distribution plan, including market-by-market release dates and release patterns for each distribution channel that will be exploited (theatrical, broadcast, home entertainment, etc.) and the windows that separate them. *Compare* **marketing strategy.**

**release time** *n.* The delay required for a signal processing device, generally a compressor, limiter, or expander, to return to its nominal gain-before-threshold state once the input signal level no longer meets the defined threshold conditions. *Compare* **attack time.**

**release title** *n.* The actual title given to a film in a specific release in a specific territory. The same film may be known by more than one title. Generally, titles vary by national territory or language. The title used in the first release in the film's country of origin is assumed to be the "original" title. All other titles are "local" titles specific to one or more territories. *See* **local title.**

**release to manufacturing** *phr. See* **RTM.**

**release week** *n.* The seven consecutive days commencing with the first day of the weekend. As the definition of weekend varies by territory, so do the exact days spanned by a release week.

Release week 1 is the release week which contains the first Saturday (and therefore the first weekend) of the year. Subsequent release weeks are numbered consecutively. Some years will have 53 release weeks, but most have only 52. Because of this numbering scheme, holidays may fall in different release weeks each year. This adds complexity to box office comparisons between different years based solely on release weeks. Therefore, such comparisons generally take into account the season of the year (for example, summer months when children are out of school traditionally enjoy increased theatrical attendance, except in those countries with high temperatures and few air conditioned theaters or where families traditionally take extended summer vacations) and any included holidays.

The following years have 53 release weeks. All others from 1900–2100 have 52 release weeks.

| | | | |
|---|---|---|---|
| • 1904 | • 1955 | • 2005 | • 2056 |
| • 1910 | • 1960 | • 2011 | • 2061 |
| • 1916 | • 1966 | • 2016 | • 2067 |
| • 1921 | • 1972 | • 2022 | • 2072 |
| • 1927 | • 1977 | • 2028 | • 2078 |
| • 1932 | • 1983 | • 2033 | • 2084 |
| • 1938 | • 1988 | • 2039 | • 2089 |
| • 1944 | • 1994 | • 2044 | • 2095 |
| • 1949 | • 2000 | • 2050 | • 2100 |

The following countries have theatrical release weeks that start on days other than Friday.

| *Country* | *Weekend Start Date* |
|---|---|
| Argentina | Thursday |
| Australia | Thursday |
| Belgium | Wednesday |
| Chile | Thursday |
| Czech Republic | Thursday |
| France | Wednesday |
| Germany | Thursday |
| Hong Kong | Thursday |
| Hungary | Thursday |
| Israel | Thursday |
| Japan | Saturday |
| Lebanon | Thursday |
| Malaysia | Thursday |
| Netherlands | Thursday |

| *Country* | *Weekend Start Date* |
|---|---|
| New Zealand | Thursday |
| Portugal | Thursday |
| Russian Federation | Thursday |
| Singapore | Thursday |
| Taiwan | Saturday |

*Compare* **week of release.**

**release window** *n.* The period during which a work is commercially exploited in a given market, media, and language. *See* **window.** *Compare* **plan window.**

**releaser** *n.* A film distributor. *See* **distributor.**

**reliance letter** LEGAL *n.* A written summary of an oral agreement, prepared by one party and presented to the other. The party who prepares the reliance letter states the material terms of the agreement as she sees them. The party receiving the reliance letter does not sign it, so the letter does not have the binding strength of a written contract, but it does give the receiving party notice of to what the drafting party believes the two have agreed. In contract law, silence is not assent, so failure to reply to a reliance letter does not mean the receiving party is obligated to all of its terms, but it is better than simply relying on each party's independent recollection of their oral agreement. *See* **letter agreement.** *Compare* **deal memo; letter of intent; long form agreement; short form agreement.**

**relief** *n.* The projection of a figure above the plane on which it is formed, either actual (as with a three-dimensional object in the real world) or perceived (as with the two-dimensional images that make up an audiovisual work). Lighting (contrast, shadow, etc.) has a dramatic impact on the ability to perceive three-dimensional detail, both in the natural world and when objects are presented in a two-dimensional image.

**relight** *v.* To adjust the illumination on a set to achieve a desired effect.

**religious film** *n.* An audiovisual work with a religious subject or theme. Dramatic religious works range from *Mahabharat* (1965) to *The Passion of the Christ* (2004). Many religious works have lower production values and are more along the lines of educational films or propaganda with a religious focus.

**religious programming** *n.* Television programming with a religious focus, including broadcasts of religious services, talk shows, and fiction programming with a strong religious theme.

Religious programming is most closely associated with televangelists such as Billy Graham, who created televangelism in 1951; Jerry Falwell, who established the Moral Majority in 1979; and Pat Robertson, host of *The 700 Club* (1966–). More subtle forms of religious programming include the animated cartoons *Jot* (c. 1965), produced by the Southern Baptist Radio-TV Commission, and *Davey and Goliath* (1960–1977), produced by the Lutheran Church in America.

*Compare* **evangelical program; God slot.**

**reload; re-load** *v.* **1.** To remove a spent roll of film or tape from a camera or audio recorder and replace it with a fresh roll. ➢ *phr.* **2.** Called out by the camera operator or sound mixer to indicate that they need to reload their equipment with fresh media (film, tape, memory card, etc.) and will not be available to shoot another take for a short period of time.

**relocking** *n.* A method for digital signal regeneration and jitter reduction involving clock and data recovery.

**reluctance** *n.* The opposition to a magnetic force or field exhibited by another field and its source, such as an electromagnet, or by unmagnetized but potentially magnetic objects, such as the iron oxide particles on magnetic recording tape.

**rem-jet backing** *n.* A layer of black carbon added to the back side of raw film stock to absorb the light that has passed through the emulsion and prevent it from reflecting back through the emulsion and causing a halo effect in bright areas (halation). *Compare* **anti-halation undercoating.**

**rem-jet backing removal** *n. See* **backing removal.**

**remake** *v.* **1.** To make again. ➢ *n.* **2.** An entirely new production based on a previous work, possibly, but not necessarily, with the same title.

A remade movie may include many of the same participants (director, cast, etc.), or have little connecting it to the original production, other than the underlying story line. For example, the World War II combat drama *Sahara* (1943) was remade as the western *Last of the Comanches* (1952). Television programs are often remade to play in a new market. For example, the British series *Man About the House* (1973–1976) was remade as *Three's Company* (1977–1984) for the U.S. market.

Until the 1960s, movies were rarely reissued. Instead, after a few years they were updated and remade to appeal to a new audience. The noted exceptions being the limited re-releases playing in revival houses, MGM's *Gone with the Wind* (1939), and Disney's animated features. The availability of old theatrical releases on television in the 1960s diminished the popularity of the remake. While remakes are still produced on a regular basis, when a studio wants to reuse old material it may choose to produce a sequel or a prequel, rather than a straight remake. Even so, remakes of films in a new language remain popular, such as 1987's *Three Men and a Baby* (1985's *Trois Hommes et un Couffin*), 1993's *Point of No Return* (1990's *La Femme Nikita*), and 2001's *Vanilla Sky* (1997's *Abre Los Ojos*).

*Compare* **reissue; reuse.**

**remake and sequel** *n.* A clause common to distribution contracts that give the distributor the right to distribute any future derivative works (remakes, sequels, prequels, spin-offs, etc.). The terms of the future distribution contract are not specified. Instead, the parties agree to negotiate in good faith to reach terms that are at least as favorable to the producer as is the current contract.

**remakes and sequels; television ~** LEGAL *n. See* **derivative distribution rights.**

**remanence; remanent flux** *n.* The amount of magnetization left on magnetic recording tape or disk surface when an applied magnetic force is removed. For magnetic tapes, this is measured in lines of force per quarter-inch of tape width. *Compare* **flux density; gauss; residual magnetization; retentivity.**

**Rembrandt lighting** *n.* A style of lighting reminiscent of the lighting found in paintings by Rembrandt, with a striking mixture of highlights and shadows. One of the earliest examples of Rembrandt lighting can be found in *The Warrens of Virginia* (1915). [An eponym, after the Dutch master *Rembrandt Harmenszoon van Rijn*. Attributed to Cecil B. DeMille c. 1915.]

**remittance restriction** LEGAL *n.* A government-imposed limit the revenue earned within a country that can be removed from that country in cash or cash equivalents. Remittance restrictions do not normally apply if the revenue is used to purchase domestic goods that are then exported and sold elsewhere. *See* **frozen coin.** *Compare* **distribution ceiling; foreign ownership restrictions; printing restriction; production quota.**

**remote** *n.* **1.** A recording session that occurs on location rather than at a studio, such as a live television remote from the scene of a news story or a sound recording session at a concert hall. **2.** A remote control.

**remote control; remote** *n.* A device that allows one to control a distant piece of equipment, such as a television remote control or a remote camera head controller.

**A Du Mont wired television remote control c. 1950 (courtesy Early Television Museum, www.earlytelevision.org).**

The television remote control was developed at the request of Eugene F. McDonald, Jr., founder and president of the Zenith Radio Corporation (now Zenith Electronics Corporation) so television viewers could avoid television commercials (which he felt were an unwelcome intrusion into television programming and a passing fad that would be replaced by pay television services). The first wired remote control was the Lazy Bones introduced in 1951. It was able to change channels up or down and turn the television on or off. Consumers did not care for the wire (which was unsightly and tended to be tripped over), so in 1955, Zenith introduced the Flash-Matic, the first wireless television remote control.

The Flash-Matic resembled a pistol-grip flashlight and worked using visible light to change the channel, mute the volume, or turn the television on or off. Since the system relied on visible light, it could be confused by bright sunlight (causing the television to behave as if possessed), so Zenith developed an ultrasonic remote control dubbed the Space Command. The Space Command, introduced in 1956, did not use batteries (out of concern that consumers would think the remote control was broken when the batteries died). Instead, it used a trigger mechanism to strike one of four aluminum rods, each of which emitted a characteristic ultrasonic ping that the television set could receive but that the consumer could not hear. With the introduction of solid state electronics, ultrasonic remotes required batteries but added a variety of features beyond simple channel up/down, volume mute on/off, and power on/off settings. Ultrasonic remotes remained the industry norm until about 1982 when infrared technology took over the market. While infrared is more efficient than ultrasonic, it can be affected by bright sunlight, though not nearly to the same extent as the original Flash-Matic.

*Compare* **universal remote.**

**remote-control camera** *n.* A camera that can be operated remotely, often including control of camera pan, tilt, and roll; lens focus and zoom (if equipped with a varifocal lens); start/stop; etc. Such cameras can be used in situations where it would be impractical or unsafe for the camera to be controlled directly by a human operator, such as at the end of a camera boom.

**remote head** *n.* A camera mount that includes remote-controlled electric motors and sufficient gears, gimbals, or pivots to give a remote operator complete control of all camera functions. *Also* **remote system.**

**remote pickup unit** *n. See* **RPU.**

**remote socket** *n.* The connector where a wired or wireless remote control can be connected to a device such as a camera or a tape deck.

**remote system** *n. See* **remote head.**

**render** *v.* **1.** To produce a visible image from the mathematical formulae and digital data that describe a computer-generated image. The realism of a computer-generated image can be greatly enhanced through the application of sophisticated lighting and shading algorithms — without them, computer-generated images tend to look like everything is made of plastic. The more complex the images, the more computing resources necessary to render them. For example, the 3-D computer animated film *Shrek* (2001) required 5,000,000 hours of computer render time while the more visually complex *Bee Movie* (2007) required 25,000,000 render hours. **2.** To produce the equivalent of an optical effect (dissolve, fade, slow motion, wipe, etc.) using electronic means. For example, with non-linear editing systems, many visual effects have to be rendered in advance before they can play back in real time.

**renderfarm** *n.* A network of computers used to create the final output of a computer-generated visual sequence. Rather than use one very expensive super-computer to produce high resolution computer graphics (as was the norm when *Tron* (1982) was produced), the rendering task is now commonly divided among a large number of relatively inexpensive PCs or computer workstations (such as those made by Sun and Silicon Graphics).

**RenderMan** *n.* The trade name for the sophisticated computer-generated image rendering system developed by Pixar. RenderMan is known for its ability to produce photorealistic still and moving images. In 2001, the developers of RenderMan were honored with an Oscar (the first given for a piece of software). In 2003, RenderMan received a second Academy Award for Scientific and Engineering Achievement. The RenderMan Web site is renderman.pixar.com. *Compare* **mental ray.**

**rent-a-distributor; rent-a-major; rent-a-release; rent-a-system** *n.* A motion picture distribution practice where the producer finances the distribution costs.

Normally, the distributor covers the cost of distribution (such as prints and advertising), which it then recovers from distribution revenues (along with overhead charges and accumulated interest) along with its distribution fee (a percentage of total revenue) and a share of the profits. Since distributors must invest significant money in any works they distribute (often as much or more than the negative costs) with no guaranteed return, they are highly selective and charge relatively high distribution fees. Under a rent-a-distributor scenario, the producer pays all of these expenses so the distributor has no financial risk. In recognition of this, the distributor charges a much smaller distribution fee.

Since the distributor has reduced risk, it need not be selective in the works it accepts for rent-a-distributor distribution so long as there is an available slot in its distribution schedule. There is a concern that since the distributor has less at risk (and does not share in the profits), that it may not expend its best effort to ensure that the work succeeds.

*Compare* **four-wall.**

**rental; film ~** *n.* **1.** The practice that underlies modern film distribution.

In the early days of the cinema, producers sold prints of their films outright to exhibitors. In late 1903, U.S. producers began renting their films rather than selling them, giving rise to the film exchange. In 1907, the French company Pathé Frères was established as the first vertically-integrated motion picture studio, renting its films to exhibitors through its own distribution company.

**2.** The fee paid by the exhibitor to the distributor in return for the right to exhibit a work. Rentals may be flat fees for a period of time or based on a percentage of the theatrical box office after the exhibitor has taken any deductions (generally the house nut and other expenses such as approved co-op advertising).

Technically, film rental is the full amount owed to the distributor under the terms of the exhibition contract. There are a number of reasons why the distributor may not collect that full amount, including adjustments or settlements (where the distributor grants the exhibitor a larger share of the box office than called for in the contract, generally when a film does not perform as well as expected) and write-offs (where the distributor simply cannot convince the exhibitor to pay the full amount owed). From a profit participant's perspective, the distributor's failure to collect the full film rental should not reduce the amount included in the profit participation calculations. (Adjustments are granted to encourage the exhibitor to take future films from the distributor and so are not directly related to the film in question, while write-offs stem from the distributor's inability

to manage its business.) From the distributor's perspective, the full film rental was never received as income and so only the amount actually collected should be included in the profit participation calculation.

**USAGE:** *Distributor's gross receipts* encompass all forms of distributor income, while *rentals* include only income from theatrical exhibition.

*Compare* **distributor's gross.**

**rental exchange** *n. obs.* An early form of film distribution. Exchanges would purchase films from producers, then rent them to exhibitors. *Compare* **states' rights.**

**rental house** *n. See* **equipment rental house.**

**rental right** BUSINESS *n.* A right that is established under copyright law which gives the rights owner the authority to license the rental of legitimate copies of her work, such as consumer DVDs. In the U.S., where a rental right is not recognized for audiovisual works, the first sale doctrine prevails, and legitimately purchased DVDs may be rented without the specific permission of the rights owner. In some countries, rental rights may be recognized, but compensated through pooling arrangements administered by a collection society.

**rentals** BUSINESS *n. See* **film rental.** *Compare* **rental.**

**renter** *n.* [A regionalism of the U.K.] *See* **distributor.**

**rep firm** *n.* A company that sells television commercial airtime to advertisers on behalf of local television stations, both independents and network affiliates; a television station's commercial airtime agent. Rep firms generally represent a single station per market to avoid the appearance of a conflict of interest. [Clipped from *representative*.]

**repeat** *n. See* **rerun.**

**repeat week** *n.* A ratings week containing a rebroadcast of an earlier episode of a first-run network or syndicated program rather than a new episode.

**repeater** *n.* **1.** An actor who appears as different characters in separate but related works, such as episodes of a television series, or installments in a film series. Repeaters have included Jack Klugman on *The Twilight Zone* (1959–1965), Harry Morgan on *M*A*S*H* (1972–1983), Nicole Sullivan on *The King of Queens* (1998–2007) and Gloria Stuart in various films starring Shirley Temple. **2.** A device attached to a cable television system network that amplifies and re-transmits the signal, while restoring the original signal timing and waveforms. **3.** A low-power television transmitter that receives, amplifies, and re-transmits an otherwise unaltered copy of a broadcast signal on the same channel; a relay station. Used to extend the reach of a broadcast signal into remote areas. *Compare* **recurring role; satellite station; [1]translator.**

**repetition** *n.* When a specific word, phrase, sound, image, or structure is repeated several times, usually in close proximity, to emphasize a particular idea. *Compare* **leitmotif; motif.**

**replay head** *n. See* **read head.**

**replenishment** *n.* Filling again after having been diminished or emptied, or the state of being replenished. For example, the process of draining off the used chemical solutions from a film processing tank and replacing them with fresh chemicals.

**replicate** *v.* **1.** To produce an optical disc (CD or DVD) using a high-volume manufacturing process that stamps out duplicate copies in exact imitation of a master disc. Pre-recorded discs sold for public use are generally replicated rather than burned. **2.** To increase the number of pixels in a digital image by duplicating the existing pixels, introducing new rows and columns into the raster image without actually increasing the image detail. For example, the pixels in a 360 × 240 image can be replicated to create a 720 × 480 image, but the new image will be composed of 2 × 2 pixel blocks. **3.** To increase the frame rate of an image by repeating frames. The depicted motion will not be as smooth as it would have been had the material been captured at the full rate.

**replicated DVD** *n.* A read-only DVD that is pressed (replicated) in a factory, not burned in a DVD recorder. Replicated DVDs can be produced more economically in higher quantities than burned DVDs and are far more durable. The vast majority of DVDs that are released commercially are pressed rather than burned. *Also* **pre-recorded DVD; pressed DVD.**

**report** *n.* A written account.

**report sheets** *n. See* **log sheet.**

**reportage** *n.* **1.** A style of first hand, eyewitness news reporting where the reporter travels to the scene and reports on her direct experiences: *Her reputation for gritty, visceral reportage separated her from her peers.* **2.** The collected reports of the news media on a topic of general interest: *The reportage was characterized by an underlying criticism of the current administration.*

**reporter** *n.* One who reports; one who gathers, writes, or delivers the news. *Compare* **news anchor; newscaster.**

**[1]representation** *n.* The state of representing or being represented by another as an agent, publicist, lawyer, etc.: *Alan has had the same representation for twenty years.*

**[2]representation** ACADEMIC *n.* The process by which creative works assign meaning to the images they depict; the relationship between actual places, people, events, and ideas and the resulting media content; describing using imagery. Stereotypes are a common form of media representation. As messages pass through media, they are distorted so that media does not represent reality as much as it re-presents reality.

**representational actor** ACADEMIC *n.* An actor who uses a formalized, external acting technique; one who deliberately chooses to imitate or illustrate a character's behavior. Classically trained actors use a representational approach. *Compare* **actor's process; presentational actor.**

**representational arts** ACADEMIC *n.* Those forms of artistic expression that take on a tangible form and are created directly by the hand of the artist, including drawing, painting, sculpture, and written expression (starting with poetry). Unlike the performance arts, where the pace of the presentation is set by the artist, a single work of representational art can be experienced repeatedly at the pace of the viewer. They are the second oldest artistic forms, dating back some 7,000 years to the earliest cave paintings. *Compare* **fine arts; performance arts; performing arts; recording arts.**

**representational film** ACADEMIC *n.* A work where the images are meant to be a true record of the natural world without intentional distortion. *Compare* **non-representational film.**

**reprise** *v.* To repeat or return to, especially a piece of music, an action, or a character role: *Alan reprised his role as Lord Thistlebottom in seven films and one TV special.*

**reprise shot** *n.* A shot that appears a second (or subsequent) time in the same work, often as part of a flashback or to emphasize a thematic point. Occasionally, such shots are used in the interests of economy, such as in *How the Grinch Stole Christmas!* (1966) where shots are used more than once to save the cost of animating new sequences.

**repro head** *n. See* **read head.**

**reprovision** *n.* The process of resetting a cable modem to re-establish a dropped connection by removing its entry from the network router table then immediately adding it back.

**Republic Pictures Corporation** *n. obs.* A U.S. production company from 1935–1958, founded by motion picture laboratory owner Herbert J. Yates.

In the early 1930s, several B-movie companies could not pay their debts to Yates' Consolidated Film Industries. Yates foreclosed on these companies, including the original Monogram Pictures, and created Republic Pictures. Republic was best known as a B-movie producer specializing in westerns and serials. Contract stars included Gene Autry, Roy Rogers, and John Wayne.

Republic reached its zenith during World War II. In the late 1940s the studio attempted to move into A-picture production with Orson Welles' *Macbeth* (1948), *Sands of Iwo Jima* (1949), and the John Wayne vehicles *Rio Grande* (1950) and *The Quiet Man* (1952), the latter winning two Oscars. Critical success aside, Republic's cash cow, the B-movie, was dying off in the face of competition from television and the diminished popularity of the double feature. Republic folded in 1958 having produced over 1,000 motion pictures, serials, and television series. In 1967, CBS acquired the former Republic studio lot. The Republic film library is now owned by Paramount.

**repurpose** *v.* **1.** To reuse content in another way, generally in another format. **2.** To present a program via an alternative distribution channel or media shortly after or concurrent with its original presentation. For example, first broadcasting an episode of a television series on a traditional television network and then making it available via video-on-demand through a cable television system or the Internet, broadcasting it in a format suitable for a mobile media device (such as a cell phone), etc. *Also* **multipurpose.**

**rerun** *n.* **1.** A television program that is broadcast more than once, such as the re-broadcast of an episode of a television series, or a motion picture that is shown more than once during the same ratings period.

The invention of the rerun is generally attributed to Lucille Ball and Desi Arnaz. *I Love Lucy* (1951–1957) was the first television sitcom shot on film, then edited and later broadcast. This allowed the rebroadcast c. 1953 of several episodes from the first season during Lucy's actual pregnancy and recovery. The first television series to have regular reruns was *The Lone Ranger* (1949–1957) starring Clayton Moore in the title role, and Jay Silverheels as Tonto. (John Hart played the Ranger from 1952–1953). Sitcoms are generally more successful in syndicated reruns than dramas or game shows. A contemporary U.S. network prime time season consists of 22 weekly episodes, leaving 30 weeks for reruns or other programming. ➢ *v.* **2.** To re-broadcast a television program. ➢ *phr.* **3. in reruns:** A television series that has been sold into syndication as a package of previously aired episodes. *Also* **repeat; second play.**

**resample** *v.* To change the sample density (number of horizontal and/or vertical pixels, samples per second, etc.) of digital material — usually so material of different resolutions/sample rates can be combined into a single work or when a particular tool does not support the material's original form. Re-scaling or resampling on the fly (automatically as part of the editing or compositing process) can degrade the performance of real-time effects and may introduce undesirable artifacts in the final product.

- Re-scale/resample up (up convert): Increase the number of pixels per area/samples per time (does not necessarily improve resolution).
- Re-scale/resample down (down convert): Decrease the number of pixels per area/samples per time (usually decreasing the resolution).

*Also* **re-scale.** *Compare* **pre-scale.**

**rescue writer** *n. See* **script doctor.**

**research department** *n.* **1.** The people responsible for audience measurement at a television station or network. The research department may combine data from agencies such as Nielsen Media Research with data on the demographics and spending habits of the people in their stations' coverage area to support their sales department or help set future advertising rates. **2.** A motion picture studio department that provides research services to support project development and production needs, such as information concerning specific times, places, people, events, etc. necessary to create a sufficient sense of realism or factual accuracy. *Compare* **technical adviser.**

**réseau** *n.* A mosaic of fine lines of primary additive colors (red, green, and blue) used in certain color film systems, such as Dufay Colour, where the mosaic grid was laminated on top of a black-and-white negative that had been photographed through a matching mosaic filter. [French for *network.*]

**reserve for step payments** BUSINESS *n.* **1.** An amount set aside by the producer in the production budget to satisfy the terms of any step payment deals that may be in place. **2.** An amount set aside by a production company to pay costs associated with third party development deals the production company has with independent producers, writers, directors, or actors.

**reserved admission engagement** *n.* A theatrical engagement where admission is limited to defined groups or individuals. *Compare* **open seating; reserved seat engagement.**

**reserved seat engagement** *n. See* **hard ticket.** *Compare* **open seating; reserved admission engagement.**

**reset** *v.* To get ready to go again: *How long will it take to reset?*

**residential pay-per-view** *n.* A pay-per-view service where an individual fee is charged for in-home viewing of each program according to the broadcaster's schedule. *See* **pay-per-view.** *Compare* **non-residential pay-per-view; video-on-demand.**

**residual magnetization** *n.* Similar to remanence, but more generally applied to the magnetism remaining in any magnetic material once the applied magnetic field is removed. *Compare* **remanence.**

**residual noise** *n.* The noise that remains on magnetic recording tape after full erasure.

**residual package** BUSINESS *n.* The collective terms and conditions in a guild or union contract concerning residual payments due represented personnel.

**residuals; residual payments** BUSINESS *n.* Payments made to creative participants (generally actors, directors, and writers) in an audiovisual work when that work is exploited subsequent to its initial run or original medium. This includes theatrical motion pictures that appear on television (exploited in a new medium) and reruns of a broadcast program (further exploitation after the program's initial run).

For example, if a theatrical motion picture plays on television or is released in a home entertainment format, residuals may be due the creative participants. Residuals may also be due for television reruns (airing an episode after the original season is generally considered an exploitation in a secondary market).

Residual calculations can be quite complex and vary by market. For example, an episodic television residual contract may call for the actors to be paid 75 percent of their original compensation for the first and second reruns; 50 percent for the third, fourth, and fifth reruns; 10 percent for the sixth rerun; and 5 percent for all subsequent reruns. Separate residual payments would be due for the home entertainment release of each episode as well as for the first broadcast in foreign markets. Residual payments for motion pictures first appeared as contractual requirements following a strike by SAG (Screen Actors Guild) represented actors in 1960. Most contemporary artists' union contracts now have a provision covering residuals.

*Also* **reuse fees.** *Compare* **ancillary market; participation; television residuals.**

**resolution** *n.* **1.** The fineness of the segments into which a sensing or encoding system is divided. **2.** The ability of a lens or recording medium (film, video, etc.) to register fine details; resolving power. **3.** A measure of the sharpness of an imaging system; a subjective measure of the perceived image fineness and details. For television systems, the primary determinants are signal bandwidth, image scan rates, and aspect ratio and may be judged by photographing a test pattern to identify how many horizontal lines per inch can be clearly identified in the resulting image. **4.** The number of pixels per unit of area or lines of picture information in a video image; spatial resolution.

When digitizing film, the resolution is often expressed as an approximation of horizontal pixels (in thousands), such as 1K and 2K. Device resolutions, such as computer displays and printers, are often expressed as the maximum number of dots (pixels) in the horizontal and vertical directions or per inch (respectively), while television images are often described in terms of the number of horizontal lines of picture elements that make up an image.

The sharpness of the image on a video display depends on the resolution and the size of the monitor. The same resolution will be sharper on a smaller monitor and gradually lose sharpness on larger monitors because the same number of pixels is being spread out over a larger number of inches. Digital video resolution is typically measured in pixels, while analog video resolution is typically measured in lines of picture information. For example, there are 240 lines in a VHS image and 400 in an S-VHS image.

A given computer display system will have a maximum resolution that depends on its physical ability to focus light (in which case the physical dot size — the dot pitch — matches the pixel size) and usually several lesser resolutions. For example, a display system that supports a maximum resolution of 1280 by 1023 pixels may also support 1024 by 768, 800 by 600, and 640 by 480 resolutions. Note that on a given size monitor, the maximum resolution may offer a sharper image but be spread across a space too small to read well.

**5.** The number of complete images captured per unit of time; temporal (time-based) resolution.

Common temporal resolutions include:

- 24 frames per second for film;
- 29.97 or 25 frames per second for standard definition video (NTSC or PAL, respectively); and
- 25, 29.97, 30, 50, 59.94, and 60 for high-definition video.

**6.** The number of bits per pixel in a digital image; color resolution. Eight bits per pixel, allowing 256 possible colors or shades of gray, is the minimum number necessary to produce an acceptable television image. **7.** The sequence following the climax of a work, where the open plot lines are closed and any remaining questions are answered. *Also* **rez.** *See* **acutance; definition; dénouement; resolving power.** *Compare* **Kell factor; spatial resolution; temporal resolution.**

**resolve** *v.* **1.** To regulate tape playback speed to ensure that it plays back at exactly the same speed that it was recorded by comparing a reference signal recorded on the tape (such as pilotone or sync pulses) to an external reference (such as the known pitch of the pilotone or original number of pulses per second) and adjusting the playback speed as necessary. **2.** To transfer production sound to magnetic film stock or composite video.

**resolver** *n.* A playback speed regulator that ensures that an audio tape plays back at exactly the same speed at which it was originally recorded, including any anomalous speed fluctuations, by maintaining the recorded reference signal at a constant setting.

With pilotone, the exact pitch used during the original recording is known, so if that same pitch is maintained throughout playback, one can be assured that the sound recording is at the correct speed. Similarly, when using sync pulses, the exact number of pulses per second (often 60 in North America and 50 in Europe) is known and can be used to regulate playback speed.

The resolver guarantees the speed accuracy when production sound recordings are transferred to magnetic film stock or composite video. Some tape recorders, such as those from Nagra, contain both a pilotone generator for use during recording and a resolver for use during playback. A similar function can be performed using recorded time code instead of pilotone or sync pulses.

**resolving** *n.* The process of synchronizing the internal clock(s) on one or more devices to an external master clock.

**resolving power** *n.* The ability of a lens or recording medium (film, video, etc.) to register fine details. *See* **resolution.** *Compare* **acutance.**

**resonance** *n.* **1.** The sympathetic or induced vibration of a system (a solid, a membrane, or an air space) in response to the presence of vibration in the air; the tendency of a mechanical or electrical system to vibrate at a certain frequency when excited by an external force and to keep vibrating after the excitation is removed (as with a bell).

When a vibrating object (such as a guitar body) is stimulated by a second oscillator (such as a vibrating string), its pattern of vibration may be altered. If the two vibrations are at the same or a harmonically related frequency, they tend to phase-lock together, reinforcing the sympathetic vibration at this common resonant frequency. Oscillations at non-harmonic frequencies have far less effect due to phase cancellation.

**2.** The tendency of a speaker to vibrate most at a particular frequency, sometimes referred to as the natural frequency. *Also* **emphasis; natural frequency.**

**Resource Interchange File Format** *n. See* **²RIFF.**

**response pattern** *n. See* **polar diagram.**

**response time** *n.* The length of time between the occurrence of an event and the reaction of an instrument or circuit to that event.

**restoration** *n.* The process returning something to its original state. In audiovisual restoration, the goal is to reverse image and sound loss and damage to recreate the original work. *Compare* **conservation; preservation; reconstruction.**

**restored** *mod.* Relating to an older film that has been returned to its original form. This may have been accomplished through reconditioning the physical film (removing scratches, abrasions, and foreign substances), re-mixing the sound track, restoring deleted scenes or lost segments, etc. *Gone with the Wind* (1939) and *Lawrence of Arabia* (1962) were restored, but not re-cut, in preparation for special occasion reissues.

**restored time code** *n.* Newly generated, continuous time code used to replace discontinuous time code that may have come from several sources, such as the different scenes or takes combined together to form an edited work. *Compare* **jam sync.**

**restricted currency; restricted funds** BUSINESS *n. See* **blocked currency; frozen coin.**

**restrictive window** *n.* A time during which one cannot sell or otherwise exploit a work in a specific combination of media or distribution channel, market or territory, and language. *Also* **blocking window.** *Compare* **availability window.**

**restrike** *v.* To reignite a lamp that was recently extinguished. *Compare* **hot restrike.**

**retake; re-take** *v.* To take again; to shoot a scene or sequence a second, or subsequent, time. Generally because the prior take was somehow unsatisfactory.

Jeff Probst, best known as the host of the reality program *Survivor* (2000–) has earned the nickname "The One Take Wonder" for his ability to get it right the first time. At the other end of the spectrum, the record for the most number of takes for a single film sequence is 342, held by Charlie Chaplin's *City Lights* (1931) for the scene where a blind girl sells Chaplin

a flower. Director Stanley Kubrick required 127 takes for a scene with Shelley Duvall in *The Shining* (1980), the most for any film scene with dialogue. In Kubrick's case, the retakes were intended to break down Duvall psychologically to achieve a particular performance.

**retard action** *n. See* **double-frame exposure; multiple-frame printing.**

**retentivity** *n.* The magnetic flux density present on a specific type of magnetic media after a magnetic field of saturation strength is removed. The maximum flux density the media can store. *Compare* **remanence; residual magnetization.**

**reticulation** *n.* A crinkling or cracking of the gelatin emulsion on film that can be caused by extreme temperature changes during processing.

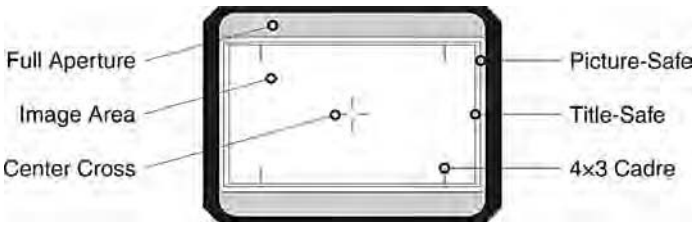
While film remains the most certain long-term archival medium for audiovisual works, it is susceptible to various forms of physical defect or damage. The most common include:

- Abrasions
- Buckling (Cockling)
- Channeling
- Cinch Marks (Rain)
- Curling
- Embossing
- Fluting (Edgewaving)
- Frilling
- Microspots (Redox Blemishes)
- Reticulation
- Roping (Run-Off)
- Scratches
- Shrinkage
- Sparkle
- Spoking
- Spotting
- Twisting
- Water Spots

**reticule; reticle; ~ lines** *n.* A network of small lines superimposed over an image to allow for image measurement, framing, and alignment.

In a film camera, the reticule lines are etched into the ground glass within the focus mechanism or viewfinder of a camera or other optical device. In video applications, the reticule lines are electronically inserted over the image. The exact collection of reticule lines depends on the application, but typically includes one or more frame lines (such as full frame, Academy aperture, TV safe, etc.) and a cross-hair at the image center.

[From the French *réticule*; from the Latin *reticulum*, meaning net.] *Also* **graticule.**




**The various lines etched into a typical reticule.**

**retinal rivalry** *n. See* **color bombardment.**

**retouch** *v.* **1.** Literally: to touch again. **2.** Generally: to rework or revise (an image) in order to improve.

**retrace** *n. See* **horizontal blanking interval; vertical blanking interval.**

**retransmission** *n.* The process whereby a content receiver transmits previously received content to other receivers. Also the content so transmitted, such as broadcast television signals carried on a cable television system. *Also* **re-distribution.** *See* **super distribution.**

**retro** *n.* A retrospective: *The Alan Smithee retro ran for three nights at the Bijou.* [Industry trade paper jargon.]

**retrocode** *n. See* **benchmark.**

**retrospective** *n.* A program that reviews a person's career or a body of work. Either a single compilation work or a series of representative works: *The hour-long retrospective covered Alan's career from the early 1970s though 1985.* OR *The Alan J. Smithee retrospective played at the Bijou over the course of two months.*

**return channel; RC** *n.* A communications link between that allows a receiver to send data to the content provider, creating a two-way communications path such as between a cable television subscriber and the cable service provider. The most common return channel is a separate telephone line, though cable broadband and Internet connections are increasingly popular. *Compare* **return path.**

**return loss** *n.* The attenuation of a guided wave signal, such as an RF signal transmitted over a coaxial cable, resulting from unwanted signal reflections out of phase from the original signal.

**return path** *n.* The data traffic and communications paths that go from a cable television service subscriber to the headend. *Also* **reverse path; upstream path.** *Compare* **return channel.**

**reunion show** *n.* A television special, generally one or two hours in length, based on an old television series and featuring cast members reprising their original roles. For example, *The Dick Van Dyke Show Revisited* (2004) was a reunion special based on *The Dick Van Dyke Show* (1961–1966) that featured the original cast, including archival footage of deceased cast members. *See* **revival.**

**reup** *v.* To renew a contract, especially an employment contract: *Alan is expected to reup for another four years.* [Industry trade paper jargon.]

**reuse** *v.* **1.** To use again. ➢ *n.* **2.** When one gives a work the same title as was previously given to an entirely unrelated work. This is a concept unique to the MPAA's Title Registration Bureau (TRB), which acts as arbiter of the names given most motion pictures in U.S. theatrical release. One cannot copyright a title, so the TRB coordinates the use and reuse of motion picture titles to avoid confusion in the marketplace. Often it is easier for a producer or distributor to simply dust off an old name that they already own and assign it to a new work than it is to find a new name that is suitable to the project and without contention from the other TRB subscribers. *Compare* **reissue; remake.**

**reuse fees** BUSINESS *n. See* **residuals.**

**Rev.** *n. See* **revision.**

**reveal** *n.* A camera move (such as a zoom out or dolly back) or editing transition (such as a wipe) that shows something to the audience that previously was not visible on screen.

**A storyboard showing a reveal (illustration by William Mitchell, www.largedarkshape.com).**

**revenge movie** *n.* A work that focuses on a character exacting her revenge on those who have done her or others wrong, such as *Death Wish* (1974), *Hard to Kill* (1990), *Payback* (1999), or *The Count of Monte Cristo* (2002).

**revenue corridor; corridor** BUSINESS *n.* A source of revenue that is isolated from all others and tracked separately. For example, one may segregate out the home entertainment revenues and perform profit/loss and participation calculations on these funds separate from all others. This creates a home entertainment revenue corridor. *Compare* **television corridor; theatrical corridor; video corridor.**

**revenue generating unit; RGU** *n.* A concept of the cable television industry equal to an individual service subscription. For example, digital programming and high-speed Internet are separate subscription services, so if a single customer signs up for both services, this would count as two RGUs. *Also* **cable subscription unit.**

**revenue participations** BUSINESS *n.* Percentage-based shares of revenue based on either gross revenue or net profit. (Revenue participations based on gross revenue often allow for some expense deductions, resulting in a form of modified gross.) *Compare* **participation.**

**revenue recognition** BUSINESS *n.* The point at which income is counted as having been received and included in revenue calculations. When using cash accounting, this is when the funds have been physically received, regardless of when they were owed. When using accrual accounting, this is when the funds have been earned, even if they have not yet been received.

Under accrual accounting, advance payments that have not yet been earned are not considered revenue — an advance, deposit, or other amount paid for a future right, service, or good is not earned until the right can been exercised, the service has been performed, or the good has been delivered. For example, an advance paid for a work's home entertainment rights is not earned (and does not count as part of the work's revenue) until the home entertainment window opens and it is possible to distribute the work in that channel.

As a further complication, income from theatrical exhibition should be earned by a distributor (and included in revenue calculations) as soon as the work has been distributed and the film rentals are contractually due, but distributors do not typically count film rentals as earned until they have been physically received (normally a practice reserved for cash accounting). At that point they only count the amount actually received, not the amount contractually due. Adjustments, discounts, settlements, and other credits given to the exhibitor by the distributor can result in a significant difference between what was due and what was received, thus reducing the amount of revenue included in distributor's gross and net profit calculations.

**revenue stream** BUSINESS *n.* The money earned from the commercial exploitation of a work and the path it follows as it flows from the point of sale to the end customer (theatrical admissions, home entertainment sales, sales of licensed products, etc.) back through the distribution/licensing chain to the original distributor, the producer, and the profit participants.

**reverb; reverberation** *n.* **1.** Overlapping echoes of diminishing volume: *Add more reverb to the gun shot.* **2.** The sound that persists after the source has gone silent, made up of overlapping echoes that diminish to silence. The process is continuous, but is generally not audible as a discrete sound until the primary source has stopped. However, it adds a depth and texture to sound that is unique to the acoustics of that particular space and forms a major component of room tone. *See* **reflection.**

**reverberant field** *n.* The area beyond the far-field when recording sound in an enclosed space.

The sound pressure level (SPL) of a sound varies with the distance between the sound source and the recording microphone. At close ranges within the free-field, the SPL will vary in accordance with the inverse square law. Moving out from the free-field into the far-field, the reduction in SPL will be less than predicted by the inverse square law because of the amplifying effect of reverberations and echoes from the surrounding space. Eventually, a point is reached called the reverberant field where there is almost no change in SPL as the distance changes because the incident sound is overlapped by reverberation in inverse proportion (as the SPL of the sound diminishes, the SPL of the reverberation increases by a nearly equal amount). The relative extent of the near-, far- and reverberant fields is a function of the directionality of the sound source and the acoustics of the room.

*Also* **direct field.** *Compare* **far-field; free-field; near-field.**

**reverberation time; RT** *n.* The time it takes for the sound pressure level to decay to one-millionth of its former value, or a 60 dB reduction. *Also* **decay time.** *See* **RT-60.**

**reversal** *mod.* **1.** Relating to a type of film stock where the developed image matches the original image as opposed to producing an opposite (negative) image. Reversal camera stock produces a positive image using only the film exposed in the camera similar to traditional still camera slide film. Reversal print stock can be used to make a duplicate negative directly from a negative or a positive print from another positive print. ➢ *n.* **2.** An unexpected change of fortune; for example: everything is going well for a character when, suddenly, there is a reversal of fortune and the situation changes for the worse. *Compare* **plot point.**

**reversal dupe; reversal duplicate** *n.* A duplicate positive print made directly from another positive, without the use of a negative. In order to strike one positive directly from another, one must use reversal film stock, similar in nature to still camera slide film.

**reversal exposure** *n.* A stage in the development process for reversal film where the film is exposed to light after the original image has already been developed, creating an image with opposite tones in the remaining unexposed silver halides. The original image is a negative of the original subject. The second image is a negative of the negative, or a positive with the same tones as the original subject.

**reversal film** *n.* Film that produces a positive image on exposure and development, such as still camera slide film. Exposed to a negative image (as through contact printing), it will produce another negative. Reversal film may be used by a film lab (such as in the production of dupe negatives) but, with the exception of the Super-8 format, it is not normally used as an in-camera-original film stock. *Also* **direct positive; reversal stock; transparency film.**

**reversal intermediate** *n.* A copy of a film made with reversal film stock as part of the release print duplication process. A reversal intermediate can be used as an interpositive (if made from a positive) or internegative (if made from a negative).

**reversal optical** *n.* An optical effect where the screen image is flipped left for right, producing a mirror image. Generally used to change the screen direction in a particular shot to correct a continuity error. For example, if the principal action in a chase scene moves right to left except for one shot that moves left to right.

**reversal original** *n.* Reversal film stock designed to be used in a camera. *Compare* **projection contrast color reversal original.**

**reversal positive process** *n. See* **reversal process.**

**reversal print** *n.* A positive print produced directly from another positive print using reversal film stock. May be employed to make a duplicate of a reversal original without the need for an intermediate negative.

**reversal process** *n.* The special development process required by reversal film.

The key element of a reversal process is the secondary development bath. To begin, the film is developed as normal, converting the exposed silver halide crystals to metallic silver and creating a negative image. This silver image is obscured by a bleaching process, leaving the unexposed silver halide crystals in the emulsion. The film is developed a second time, turning the remaining silver halide crystals into metallic silver and creating a positive image. The bleached silver and any remaining halide crystals are then removed with a hypo bath. The film is left with a positive image.

*Also* **reversal positive process.**

**reversal stock** *n. See* **reversal film.**

**reverse action** *n.* When the action in a work is presented in the reverse order than it was actually performed. Traditionally performed as an optical effect where the film is printed in reverse chronological order, so the last frame of a sequence becomes the first and the first frame becomes the last. *Also* **reverse motion.** *Compare* **back-and-forth printing.**

**reverse-angle; reverse; ~ shot** *n.* The opposite angle from the one previously shown, preferably without violating the 180° rule. Often used when one shows the two sides of a conversation in alternating over-the-shoulder shots or when one shows a character enter a building from the outside then showing that same character passing through the doorway from the inside. *Also* **reverse shot.** *Compare* **shot/reverse shot.**

**reverse blue screen process; reverse front-projection blue screen process** *n.* **1.** A modified front projection system for chromakey composite photography originally developed by Apogee, Inc to overcome the limitations of traditional blue screen photography when used with models that contain highly reflective or specular surfaces, colors that too closely match traditional chromakey background colors, or very thin elements such as wire mesh, radio antennas, struts, etc.

Before being photographed, the subject (usually a scale model) is coated with an invisible layer of ultraviolet-reactive paint. This does not affect the appearance of the subject under normal lighting conditions. The subject is photographed at least twice using the same camera and a motion control rig to ensure proper registration between the different passes. In the foreground (beauty) pass, the subject is normally illuminated. (Additional light passes, to film lighting elements integrated into the subject so that they are properly exposed, may be necessary.) In the matte pass, all other lights are turned off and the subject is illuminated only with ultraviolet light. This causes the reactive paint to glow visibly, allowing one to photograph a high contrast matte that separates the glowing subject from the black background. During the matte pass, an ultraviolet light filter is applied to the camera to prevent any stray ultraviolet light from fogging the film and to ensure that only the visible light generated by the reactive model reaches the film.

This process produces a positive matte of the subject, where the background is black and the subject is white. To produce a negative matte of the subject (where the subject is black and the background is white), one can paint the backdrop with phosphorescent paint instead of the subject, or use one color of phosphor on the subject and a different color on the background and separate the two using color filters on the camera. The multi-color phosphor technique can also be used to produce several different mattes from the same model. For example, if one is filming a spaceship with an open cargo bay and live action footage will be placed into the cargo bay while the entire ship is placed in a background plate, one will need a matte for the entire ship and a separate matte for just the cargo bay. This can be accomplished by painting the ship with one color of phosphorescent paint (say, blue) and the cargo bay with an additional layer of another color of phosphorescent paint (say green). When shooting the first matte, the subject is illuminated with ultraviolet light and the camera is equipped with a filter that blocks all but blue light. When shooting the second matte, the filter is switched to one that blocks all but green light. The result is a pair of mattes from the same model that are in perfect registration but have different shapes.

**2.** A modified traveling matte process developed by Apogee, Inc for the motion picture *Firefox* (1982) to overcome the effects of blue spill when photographing a highly reflective subject or one with thin elements such as wires or antennas.

In a traditional traveling matte process, the subject is photographed in front of a colored screen (traditionally blue or green). A matte is then derived from those portions of the image that show the background color. When the subject has a reflective surface, it reflects the background color and the resulting matte is imperfect. When the subject has particularly thin components, the background light bends around these elements, causing them to drop out of the resulting matte. In the reverse blue screen process, the subject is coated with a clear phosphorus coating and photographed under normal lighting conditions. For the matte pass, the subject is illuminated with ultraviolet (black) light against a black background, causing the phosphorus coating to glow. The subject then becomes the source of illumination rather than the background screen and the resulting matte shows a perfect silhouette of the subject, including its reflective surfaces and especially thin components.

*Also* **negative blue screen process.** *Compare* **Reverse Front Projection.**

**reverse channel** *n.* An upstream signal or data path; the direction of signal flow in a cable television system from the headend towards the subscriber. *Also* **upstream channel.** *Compare* **forward channel.**

**reverse direction** *n. See* **²flop.**

**Reverse Front Projection** *n.* The trade name for a front projection system developed by Apogee, Inc for close-up chromakey composite photography. The development of this process was recognized with an Academy Scientific and Technical Award in 1984. *Compare* **reverse blue screen process.**

**reverse motion** *n. Also* **backward motion.** *See* **reverse action.**

**reverse pan and scan** *n. See* **tilt and scan.**

**reverse path** *n. See* **return path; upstream.**

**reverse path forwarding** *n.* A communications networking technique where a router receives a data packet and then re-broadcasts the packet out on all available paths except the path from which it received the packet.

**reverse print** *n. See* **sandwich print.**

**reverse printing** *n.* Printing film in reverse order to achieve a reverse action effect.

**reverse shot** *n. See* **reverse-angle.**

**reverse stand** *n.* An equipment stand where the legs fold up against the shaft, rather than down, allowing the stand to be stored in less space.

**Setting up a reverse stand (courtesy Matthews Studio Equipment, www.msegrip.com).**

**reverse traffic** *n.* The data or signals flowing in reverse of the normal path, or upstream. *Compare* **forward traffic.**

**reversion right; reversionary right** LEGAL *n. See* **right of reversion.** *Compare* **turnaround.**

**review** *v.* **1.** To opine about a performance or an audiovisual work; to go over with critical examination, in order to discover excellences or defects. ➢ *n.* **2. film ~ :** An entertainment reporter's opinion and summary of an audiovisual work; a critical examination of a work; a criticism; a critique. *Compare* **influence effect; prediction effect.**

**reviewer** *n.* One who recounts the plot of a movie and offers a recommendation to potential viewers, but does not attempt to examine a film's more involved sociological, psychological, or aesthetic attributes as would a critic. *Compare* **film scholar; junket whore.**

**revised budget** BUSINESS *n.* An adjusted budget where changes are based on new assumptions: the inclusion of previously un-budgeted

expenses, either looking forward to a newly anticipated expense, or recognizing an amount actually spent that was not planned for in the prior budget.

These changes are often inspired by a change in the shooting schedule, a script re-write, inclement weather, etc. The typical budget life cycle begins with an estimated budget, followed by a preliminary budget, and then a production budget. Along the way there will be various adjusted and revised budgets — often the same budget will include both adjustments and revisions.

**revised pages; revisions** *n. See* **change pages.**

**revision** *n.* **1.** A change made to a script, either before or during filming.

Once a production script has been circulated, it is very important that all of the participants have the correct version, containing all of the cumulative revisions. Rather than re-issue the entire script, only those pages that have been modified are distributed. Each version of an updated script page is printed on a different colored paper (traditionally starting with blue in the U.S., followed by pink, yellow, green, and perhaps continuing with goldenrod, buff, salmon, cherry, and tan) to distinguish them from the original (printed on white paper) and earlier editions. When one runs out of new colors, the sequence starts again with white.

**2.** A clause common to writers' employment contracts that specifies the fee to be paid for script changes that are more extensive than a polish but not as extensive as a rewrite. **3. Rev.:** A script notation indicating a change made to the script. *Compare* **change pages; polish; rewrite.**

**revision slug** *n.* A notation added to the top of a script page to identify it as a script page containing revisions from the prior version of the script. The revision slug typically contains the name of the work and the date of revision and appears on the first line of the page along with the page number.

In the standard Hollywood screenplay format, revision slugs are presented in 10 pitch (12 point) Courier type with a 1.7" left margin. The title of the work is presented in all capital letters (if the script is for an episode of a series, the series title is in all capital letters while the episode title is in traditional title case and inside quotation marks).

MY LIFE—"A Trip to the Dentist"—Blue Rev. 2/1/04 42

If the production has already gone through its full color sequence, then the second time through the color rotation is identified as "double," the third time as "triple," etc.

MY LIFE—"A Trip to the Dentist"—Double Green Rev. 2/29/04 16

**revival** *n.* **1.** Renewed interest in something that has passed out of public favor. **2.** A reunion show on television. **3.** A reissue of a particularly old motion picture, generally one that is considered a classic. ➢ *mod.* **4.** A type of art house exhibitor that specializes in revivals (releases of "classic" films).

**revival house; revival theater** *n.* A movie house specializing in the re-release of classic films. The popularity of home entertainment has dramatically reduced the revival theater market, particularly in the U.S. Special event re-releases, such as the 50th anniversary of *Gone with the Wind* (1939) or the special re-releases of *Lawrence of Arabia* (1962), *E.T. the Extra-Terrestrial* (1982) and *Blade Runner* (1982) are exceptions, and tend to play in premium venues, not revival theaters. *Compare* **art house.**

**revoicing** *n. See* **ADR.**

***Revue Canadienne d'Études Cinématographiques*** *n. See* ***Canadian Journal of Film Studies.***

***Revue du Cinéma, La*** *n. See* ***Cahiers du Cinéma, Les.***

**rewind; rewound** *v.* **1.** To transfer film from one core, reel, or spool (generally, the editing bench or projector take-up reel) onto another, reversing the order of the film in the process so that the end of the reel becomes the beginning, and vice versa.

Simply re-loading the take-up reel onto the projector will put the optical sound track on the wrong side of the film, resulting in the film being shown back to front, while the image is flipped right for left. This differs significantly from simply projecting a film in reverse.

➢ *n.* **2. film ~ :** A simple mechanical device with a shaft for film reels and a means of driving the shaft.

A pair of rewinds can be used to wind film from one reel onto another. A manual rewind will have hand cranks on each shaft. The high speed rewinds used in projection booths are electrically powered. Both manual and powered rewinds are used during editing to move forwards and backwards through the rough cut film. Some rewinds are equipped with a single shaft. Others have two shafts, one above the other, each independently controlled by a separate hand crank or drive motor.

*Compare* **wind.**

**rewind motor** *n. See* **supply motor.**

**rewrite** *n.* **1.** A significant change to the script well beyond a simple polish or revision. A rewrite involves major changes to plot, story line, characters, relationships, motivations, etc. and produces a new script draft. **2.** A clause common to option/purchase agreements that defines the number of rewrites (and the accompanying payments) that a screenwriter is entitled to on a project. If the producer on the project deems a screenplay rewrite unnecessary, then the contracted screenwriter may receive a bonus payment instead. *Compare* **polish; revision.**

**rez** *n. See* **resolution.**

**RF** ABBR. *n. See* **radio frequency.**

**RF coaxial A/V cable; RF cable** *n. See* **coaxial cable.**

**RF distribution** *n. See* **RF splitter.**

**RF loop** *n.* The means by which a single off-air broadcast signal is connected to one device (via an input connection) and then carried from that device (via an output connection) to another device.

**RF modulator** *n.* A device that creates an analog (modulated) radio frequency (RF) signal, such as the video out jack on a VCR, which provides a single television signal on a specific channel frequency (typically Channel 3 or 4 in the U.S.).

**RF pattern** *n.* A visual aberration caused by high-frequency signal interference, visible as either a fine herringbone pattern in an image or a slightly irregular horizontal displacement of the scanning lines resulting in a rough or ragged vertical edge.

**RF splitter** *n.* A mechanical device that can divide one RF (radio frequency) wire input into two or more outputs.

A symmetrical splitter divides the signal evenly and can be used to provide cable television service to two televisions from a single cable drop. An asymmetrical splitter separates off part of the RF spectrum. For example, an asymmetrical splitter may be used to provide a connection for a home stereo antenna when a cable company also provides an analog stereo antenna service.

*Also* **RF distribution.**

**RFI** ABBR. *n. See* **radio frequency interference.**

**RGB** ABBR. *n.* **1.** The additive primaries; the primary colors of light — red, green, and blue. Mixing all three together in equal amounts produces white. The absence of light produces black. **2.** The color model (color space) most often used with digital computers. The color of each pixel is described by the strength of its red (R), green (G), and blue (B) components from 0 to 100 percent of full intensity (or from 0–1). This color space directly translates to the red, green, and blue phosphors used in computer monitors. The RGB color space has a very large gamut, meaning it can reproduce a very wide range of colors.

With 24-bit RGB color, each color component it represented by 8 bits and

can take on any of 256 levels (from 0 to 255, where 0 represents no color or off and 255 represents full intensity). The total number of colors that can be described in this fashion is equal to 256 × 256 × 256, or 16,777,216 possible colors. The more bits per color, the more total colors possible. (When each of the three color values is the same, the color represented is a shade of gray. When all three are set to zero, this represents black. When all three are set to their maximum value, this represents white.)

In the Hypertext Mark-up Language (HTML), the color for a page background or text font is specified by a 24-bit RGB value, expressed with six digits in hexadecimal format. The first and second digits represent the red level; the third and fourth digits represent the green level; the fifth and sixth digits represent the blue level. Thus, 000000 is black while FFFFFF is white. Not all possible colors are classified as valid, or Web safe. This is because historically, many computer monitors could only display a maximum of 256 colors (254 plus black and white) and, of these 256 colors, Microsoft Windows- and Macintosh-based browsers tended to render 40 of them differently. This left a total palette of 216 colors that one could reliably use on a Web page, out of the 16,777,216 possible given the 24-bit RGB color space.

[An initialism of *Red, Green, Blue*.] *Compare* **CMY; color space.**

**RGBA** ABBR. *n.* A digital image color format where each pixel is encoded using RGB color information with an additional set of bits allocated for transparency information (or opacity level, if you look at it from the other direction). The transparency, or alpha channel, is allocated the same number of bits as each of the individual RGB color channels. In 32-bit RGBA, each channel is 8 bits, resulting in 16,777,216 different possible colors with each pixel having one of 256 different levels of transparency. In 64-bit RGBA, each channel has 16 bits, increasing the levels of transparency to 65,536 and the number of colors to 281,474,976,710,656. [An initialism of *Red-Green-Blue-Alpha*. Originally developed by Edwin Catmull and Alvy Ray Smith c. 1971.] *Compare* **RGBT.**

**RGBG** ABBR. *n.* [An initialism of *Red, Green, Blue, Green*.] *See* **Bayer CFA.**

**RGBHV** ABBR. *n.* A variation on the RGB color model used in video applications where separate horizontal (H) and vertical (V) synchronization signals are added to the red, green, and blue (RGB) color information. If a single shared sync signal is provided, the resulting configuration is called *RGBS*. [An initialism of *Red-Green-Blue-Horizontal-Vertical*.]

**RGBS** ABBR. *n.* A variation on the RGB color model used in video applications where a separate synchronization signal is added to the red, green, and blue (RGB) color information. In some applications, separate horizontal (H) and vertical (V) sync signals are provided, creating *RGBHV*. [An initialism of *Red-Green-Blue-Sync*.]

**RGBT** ABBR. *n.* A 16- or 32-bit digital image color format where the first bit in each pixel is used as a transparency flag to indicate if the pixel is turned on (its color is displayed) or turned off (the background color is displayed). The transparency bit can be thought of as a 1-bit alpha channel.

With 16-bit RGBT, 32,768 different color values can be displayed (using the additional transparency bit, this allows for 65,536 different combinations). With 32-bit RGBT, 16,777,216 different color values can be displayed (using the additional transparency bit, this allows for 33,554,432 different combinations).

[An initialism of *Red-Green-Blue-Transparent*.] *See* **16-bit color; 32-bit color.** *Compare* **RGBA.**

**RGU** ABBR. *n. See* **revenue generating unit.**

**RH** ABBR. *n. See* **relative humidity.**

**rhapsody** *n.* A musical composition irregular in form, like an improvisation.

**rhubarb** *n.* [A regionalism of the U.K.] *See* **walla.**

**rhythm** *n.* The beat, tempo, measure and meter of the music, plus the variation of beats as they are superimposed over the main pulse. *Also* **pace.**

**rhythmic montage** *n.* Editing that focuses on the visual conflict created by the rhythm of movement within different shots. [Coined in 1929 by Russian film pioneer Sergei Eisenstein.] *Compare* **intellectual montage; metric montage; overtonal montage; tonal montage.**

**RIAA** ABBR. *n.* A trade association representing the U.S. recording industry and member of the International Federation of the Phonographic Industry. The RIAA and MPAA often cooperate on piracy investigation and enforcement actions in the U.S. The RIAA Web site is www.riaa.org. [An initialism of *Recording Industry Association of America*.] *Compare* **IFPI.**

**rialto** *n.* **1.** A theater district or marketplace. **2.** *obs.* At one time a very popular name for motion picture theaters in the U.S. [Italian. An eponym, after the Venice island of *Rialto*, where a famed market was located.] *Compare* **bijou; odeon.**

**ribbon; ~ crawl** *n.* Text that moves horizontally across the screen, generally along the bottom. Often used for television news and other special announcements. *See* **pan title.** *Compare* **crawl; lower third.**

**ribbon microphone** *n.* A type of dynamic microphone that has a thin metal foil, or ribbon, suspended in a magnetic field. Sound waves vibrate the ribbon in the field and generate an electrical signal. Ribbon mics are usually quite fragile, but are used for their warm, smooth tone quality. They work well with digital recording and on brass instruments to mellow the tone. Ribbon mics are either figure-eight or cardioid. *Compare* **condenser microphone.**

**ribbon tweeter** *n.* A high-frequency loudspeaker. The audio signal is connected to a very thin (usually aluminum) strip suspended in a magnetic field. The current in the ribbon establishes another magnetic field, causing the ribbon to move in synchrony with the input signal waveform. Hence, the ribbon itself is a direct radiator of sound. Ribbon tweeters are effective at very high frequencies, and usually require a step-down transformer because of the very low impedance of the ribbon. *Compare* **tweeter.**

**ride focus** *v.* To accompany a moving camera in order to adjust focus during the shot.

**ride gain; ride the needle; ride the pot** *v.* To monitor and adjust the sound levels during recording or playback.

**riding gain** *n. See* **gain riding.**

[1]**riff** *n.* **1.** A short, clever remark. Often one that is, or appears to be, improvisational. **2.** A short musical phrase. Often one that is repeated in improvisation or used as a musical hook.

[2]**RIFF** ABBR. *n.* A digital multimedia file format specification introduced by Microsoft and IBM in 1991 for use in Windows 3.1. RIFF is based on IFF the Interchange File Format developed by Electronic Arts in 1985. RIFF is the basis of the AVI (video) and WAV (audio) digital file formats. [An initialism of *Resource Interchange File Format*.]

**rifle** *n. Also* **rifle mic.** *See* **rifle spot.**

**rifle mic; rifle** *n.* [After the physical resemblance of this type of microphone to a rifle.] *See* **shotgun microphone.**

**rifle spot; rifle** *n.* A long, narrow spotlight with a 1,000–1,500-watt lamp in a chromed reflector. The traditional construction for the reflector includes spiral corrugations similar to the rifling of a gun barrel, hence the name.

**rig** *v.* **1.** To furnish with apparatus or gear, such as to install equipment on a film set before shooting: *It took six weeks to rig the set and five seconds to blow it up.* ➢ *n.* **2.** Equipment, gear, or apparatus used for a specific purpose: *The action sequence required a special lighting rig.*

Computer animation may use a variety of specialty rigs to help simplify the process, including:

- Animation rig
- Character rig
- Lighting rig

**3.** A special purpose costume, outfit, or harness: *The safety rig kept Alan from falling off the cliff.*

**rig removal** *n. See* **wire removal.**

**riggers** *n. See* **rigging crew.**

**riggers and juicers** *n.* Those who set up and control the lights on a movie set.

**rigging** *n.* **1.** An overhead scaffold or catwalk, often suspended from the ceiling; the greenbed. **2.** Setting up equipment before shooting begins, especially lights. *Also* **scaffolding.** *See* **catwalk.** *Compare* **greenbed.**

**rigging crew; rigging grips; riggers** *n.* **1.** The members of a production crew responsible for setting up and taking down scaffolding, overhead catwalks, or other rigging and support platforms for lights and related equipment. **2.** The members of the electrical department (lighting crew) who set up lights before shooting begins.

**right angle adapter** *n.* Any equipment stand adapter with a ⅝" (baby) receiver on one end, a ⅝" mounting pin on the other, and a 90° bend in the middle. *Compare* **cheater adapter; stand adapter.**

**right angle wall plate** *n.* A flat metal plate with a standard ⅝" (baby) male mounting pin with a 90° bend affixed to its center. Held in place with nails or screws driven through pre-drilled holes in the plate provided for this purpose. The plate is designed so that it can be mounted to a wall while providing a vertical mounting point for a piece of equipment. *Compare* **wall plate.**

***Left:*** **A right angle adapter.** ***Right:*** **A right angle wall plate (courtesy Matthews Studio Equipment, www.msegrip.com).**

**right channel; right sound channel** *n. See* **LCRS.**

**right frame** *n. Also* **frame right.** *See* **camera right.**

**right of consultation** LEGAL *n.* A contractual provision that obligates a party with the sole power to make a decision to first discuss the matter with another party. The right vests with the non-decision making party (the one who must be consulted). For example, a star actor may not have cast approval, but may have the right to express his opinion before any casting decisions are made; a distributor may have the right to review and discuss the shooting schedule without the authority to reject or approve it; or a producer may have the right to provide input on marketing issues, but not final approval of the one sheet posters. *Also* **consultation right.**

**right of first negotiation** LEGAL *n.* A contractual provision that obligates one party to enter into good faith negotiations with another party if the first party wishes to sell a specified thing.

For example, a distributor may require the right of first negotiation for any ancillary rights that were not included in the original distribution contract. If the parties cannot come to an agreement in a specified period of time, then the rights holder can negotiate with other potential buyers. The original holder of the right of first negotiation may then have a right of first refusal over any subsequent deal that the rights holder may negotiate, particularly if the terms are not as favorable to the rights holder as the offer that was previously turned down.

*Compare* **first look.**

**right of first refusal** LEGAL *n.* **1.** A contractual provision that gives a potential buyer the opportunity to either accept or reject an offer that the selling party is about to offer to other potential buyers. Upon refusal by the specified party, the property may then be offered or sold to another party.

**USAGE:** Depending on the contract, the *right of first refusal* may also include the *right of last refusal.* In other words, the right of first refusal may be applied to all offers. In this situation, the seller must offer the property to the party holding the right of first refusal before offering it to other buyers. If the right of first refusal is not exercised at that time, then the seller can negotiate a deal with some other party. Before closing the deal, those negotiated terms must be offered to the party with the right of first refusal, who may choose to exercise the right and buy the property at that time under those terms. A contract may include the right of first refusal, the right of last refusal, both, or neither.

**2.** A contractual provision in an option/purchase agreement that gives the first opportunity to write the script for a film's sequel to the film's main screenwriter. *Compare* **first look.**

**right of last refusal** LEGAL *n.* A contractual provision that gives a potential buyer the opportunity to either accept or reject an offer that the selling party has already negotiated with another buyer. Upon refusal by the specified party, the property may then be sold under the offered terms and conditions to another party.

**USAGE:** If the *right of last refusal* is offered in a contract, then it is distinct from the *right of first refusal.* In this case, first refusal applies only before the property is offered to other buyers and last refusal applies only after the seller has negotiated a deal with some other party. A contract may include the right of first refusal, the right of last refusal, both, or neither. In certain situations, the right of first refusal may apply to all offers, in which case it implicitly includes the right of last refusal.

**right of privacy** LEGAL *n.* The legal protection of a private person's private life from public scrutiny. One may risk legal and financial liability if one makes use of a private person's name or likeness, discloses private facts, or casts a private person in a false light without permission. Public figures (politicians, celebrities, and the like) do not generally have the same right of privacy. *Compare* **invasion of privacy.**

**right of reversion** LEGAL *n.* The legal right that allows a prior rights holder to reclaim or transfer rights in a creative work under specified circumstances.

For example, the reversion clause in an option agreement may call for the rights to a screenplay to revert to the author if the option is not exercised or renewed by a certain time. The reversion clause in an acquisition agreement may state that the film rights to a novel revert to the original rights holder (not necessarily the author) if principal photography on the project does not commence within five years. In this case, the project usually goes into turnaround and the prior rights holder may have to return any fees previously paid for the rights and any new purchaser of those rights may have to reimburse the prior purchaser for all project development costs previously incurred.

In the U.S., the work-for-hire concept allows an employer to claim full copyright ownership for any work created by an employee or as part of a commission, thus reversion rights do not apply. Of course, if the author's contract specifically grants a reversion right, then this trumps an employer's work-for-hire claim.

*Also* **reversion right.** *Compare* **turnaround.**

**right-reading** *mod.* When an image is in its normal right/left orientation. *Compare* **wrong-reading.**

**right-to-left** *mod.* Indicating that a subject is moving from the right side to the left side of the screen. Used as a camera direction. Stage directions are the opposite of camera directions, so what is right-to-left for camera would be stage left-to-right. *Compare* **left-to-right.**

**right to work** *phr.* A type of government regulation that guarantees an employer the right to hire union or non-union personnel at its sole discretion. Individuals need not belong to a union to be hired. *Compare* **closed shop; financial core; open shop.**

**rights agreement** LEGAL *n. Also* **purchase agreement.** *See* **acquisition agreement.**

**rights clearance** LEGAL *n. See* **clearance; music clearance; script clearance.**

**rights hierarchy** LEGAL *n.* The often complex structure of rights associated with a particular intellectual property across all media, territories, languages, and time.

**rights holder** LEGAL *n.* One who owns all or part of the rights in an audiovisual work. This could include a copyright holder or a distribution rights holder. Distribution rights often vary by territory of the world and by distribution channel (theatrical, home entertainment, etc.) and change over time.

**rights type** LEGAL *n.* A category of rights grouped for ease of reference. For example, distribution rights, free TV broadcast rights, sequel rights, etc.

**righty tighty, lefty loosey** *phr.* A mnemonic device used to remember that threaded equipment (such as the lock-off knobs or T-handles on a light stand) tightens when turned to the right (clockwise) and loosens when turned to the left (counter-clockwise). [Coined through rhyming reduplication.]

**rim light** *n.* A type of back light where the subject's outline is brightly lit, compared to the relatively low illumination on the subject's front from the key light. May be accomplished with a single strong back light or two side lights set to each side and slightly behind the subject. *Also* **hair light.** *See* **kicker.** *Compare* **silhouette.**

**ring** *n.* A communications network topology where each node is connected to a closed wire loop, similar to a bus where the two ends have been connected together. *Compare* **bus; [1]star; tree; trunk cable.**

**ring tone** *n. See* **ringtone.**

**ringing** *n.* **1.** The continued production of a signal or movement after input is stopped, similar to the continued sound from a bell after it has been struck. Ringing is a type of transient distortion caused by too little damping, and is particularly prevalent in audio transducers. Low-frequency ringing is called *hangover.* **2.** A visual artifact of NTSC video that causes a crawling color effect at the edges of a matte key. *Compare* **damping factor; hangover; impulse response.**

**ringtone; ring tone** *n.* The sound a mobile telephone makes to alert the user to an incoming call or message. Most contemporary mobile phones allow the user to change the tone to something other than the traditional ring sound, including clips from famous songs, dialogue from motion pictures or television programs, sound effects, etc. *Compare* **videotone.**

**rip and grin** *n.* The ticket-taker at a movie theater whose job mainly consists of tearing the patron's ticket in half. In multiplex theaters, a rip and grin may also direct patrons to the specific auditorium where their film is playing.

**rip-and-read newscast** *n.* A broadcast news program based almost entirely on wire service news reports read verbatim or with minor editing. (The implication being that the news report is prepared by simply ripping the printed copy off of the wire service's teletype and then reading it on air.) The practice was common through the 1950s, but is now mostly limited to the smallest television stations and radio broadcasters.

**ripple** *n.* **1.** Irregularities in the frequency response of an electronic filter in its passband. **2.** Irregularity in the value of DC voltage in a power supply causing hum in a loudspeaker. ➢ *v.* **3.** To change all later portions of an edit decision list that are affected by a change earlier in the list. *See* **cascade.**

**ripple dissolve** *n.* A visual transition that begins with the outgoing scene breaking up in waves (ripples) before the dissolve begins, stereotypically used to introduce a flashback or dream sequence.

**riser** *n.* **1.** A metal cylinder attached between the camera and a dolly or tripod head to raise the camera higher than the dolly or tripod can extend. **2.** A platform used to raise the camera, lights, set pieces, the entire set, etc. from a few inches to a few feet. **3.** An apple box. **4.** The central shaft of an equipment stand or each stage of a telescoping shaft. Adjustable height equipment stands come with two, three, or occasionally four risers nested inside each other so they can be collapsed down or extended up.

**USAGE:** When a riser is provided without attached legs, it may be called a *stand extension* or a *bazooka*, depending on the application.

**5.** The vertical portion of one of the concentric rings that makes up a Fresnel lens. *Compare* **bazooka.**

**rising action; rising conflict** *n.* The structural rhythm of a story where events build upon one another, raising the stakes as conflict builds until a dramatic climax is reached. *Also* **dramatic tension.**

**rising production costs** BUSINESS *n. See* **production cost spiral.**

**RITL** ABBR. *n.* [An initialism of *Radio in the Loop*.] *See* **wireless local loop.**

**Rivas** *n.* The trade name of a tape splicer that uses perforated splicing tape and makes either straight cuts for editing picture or diagonal cuts for editing sound. The alternative is to use un-perforated splicing tape and a splicer that punches the tape when it covers the perforations. This leaves little bits of tape lying about to stick to things when they should not.

**RKO Radio Pictures, Inc.; RKO Pictures; RKO General** ABBR. *n.* One of the "Big Five" Hollywood studios during the Studio Era (1927–1954). RKO's releases have included *King Kong* (1933), *Top Hat* (1935), *The Best Years of Our Lives* (1946), *Hamburger Hill* (1987) and *Mighty Joe Young* (1948, 1998). The RKO Web site is www.rko.com.

In the late 1920s, RCA (Radio Corporation of America — the "Radio" in Radio-Keith-Orpheum) developed the Photophone sound-on-film system. At about the same time, Western Electric/Warner Bros. released the Vitaphone sound-on-disc system, the first commercially successful synchronous sound system, and Fox Film Corporation released its Movietone sound-on-film system. With no buyers for Photophone, RCA's David Sarnoff established RKO in 1928 as a vertically-integrated motion picture studio to produce, distribute, and exhibit Photophone movies. To create RKO, RCA purchased the Film Booking Office, a production/distribution company, for its production facilities, and the Keith-Albee-Orpheum vaudeville circuit for its theater chain. The acquisition of Keith-Albee-Orpheum also gave RKO control of the American Pathé studio.

**A selection of risers (courtesy Matthews Studio Equipment, www.msegrip.com).**

**The two motion pictures directed by Howard Hughes, RKO's *Hell's Angels* (1930) and *The Outlaw* (1943) (J.D. Lasica and Joe Black collections).**

Historically, RKO was poorly managed and the least financially successful of the major studios. RKO never had the stable of contract stars of its competitors, and was always most successful as a B-movie producer. It did, however, produce the occasional hit. In 1931, RKO acquired the French Pathé Company, the world's first vertically-integrated studio, and released its only best picture Oscar-winning film, *Cimarron* (1931). RKO hired and then fired David O. Selznick in 1932 and 1933, respectively. (Selznick later went on to produce the most successful film of all time, *Gone with the Wind* (1939), as an independent producer.) During his brief tenure, Selznick signed John Barrymore, Katharine Hepburn, and Leslie Howard to the studio.

Fred Astaire/Ginger Rogers musicals helped RKO weather the Depression, but could not help RKO avoid bankruptcy in 1933. In 1936, RKO picked up the lucrative distribution contract for Walt Disney (previously, Disney had distributed through United Artists). RKO bounced back along with the rest of the Hollywood movie industry during World War II and finally made it out of bankruptcy receivership in 1940. RKO's prospects improved again in 1941 when it picked up the contract to distribute Samuel Goldwyn's films.

In 1948, Howard Hughes purchased RKO, ran it into the ground, and then sold it off piecemeal. Desilu purchased the RKO production facilities in 1953. General Tire purchased what remained of RKO, renaming it RKO General.

RKO is now most active as a television and video producer. Its greatest asset is its library of over 1,000 films including *Citizen Kane* (1941), *Cat People* (1942), *Cimarron* (1931), *Hell's Angels* (1930), *The Hunchback of Notre Dame* (1939), *The Outlaw* (1943), and *Scarface* (1932).

[An initialism of *Radio-Keith-Orpheum*.]

**RLE** ABBR. *n.* A simple lossless digital data compression technique where sequences of the same value are replaced with a single instance of the value and a count of the number of times it occurs. RLE compression is used quite effectively for fax transmission (where documents are mostly large amounts of white with occasional bits of black) and pallet-based image files (where there are a limited number of colors in the image, each appearing in relatively large blocks). As a rule, RLE does not work well with highly variable data such as continuous tone images where the runs of consecutive values are quite short. [An initialism of Run-Length Encoding.]

**RMS** ABBR. *n. See* **root mean square.**

**road movie; road picture** *n.* **1.** A story that follows a character's travels; a story where a single person or a small group leave an unsatisfying place in the hopes of finding fulfillment somewhere down the road. The journey often becomes a crucible, from which only the strong emerge, and then only after having been greatly changed by the experience. The road movie crosses all genres including comedy, drama, thriller, and horror. **2. Road Movie; Road Picture:** The series of seven films made by Bob Hope and Bing Crosby starting in 1940 with *Road to Singapore* and ending in 1962 with *The Road to Hong Kong*. All but *Hong Kong* co-stared Dorothy Lamour as the love interest. Lamour appeared as herself in *Hong Kong*, but was replaced with Joan Collins as the love interest.

**road show** *n. See* **roadshow.**

**roadblocking** *n.* The practice of airing the same television program or commercial at the same time on a number of the broadcast or cable television stations that serve a particular market. This increases the likelihood that the message will be seen while also limiting the viewer's ability to avoid the message by channel surfing. Roadblocking was first used at the national level for commercials aired in the U.S. during the 1972 presidential campaign. The practice is now more difficult to implement in markets with a large number of broadcast and cable television outlets.

**Roadrunner 200** *n. See* **crank-up stand.**

**roadrunner physics** *n.* The alternate laws of physics that apply in the cartoon universe. For example, if a character shoots an arrow from a bow, the character stands a very good chance of being shot backwards while the arrow stays in place. Alternatively, if a character steps off of a cliff, the character may not start to fall until it looks down and realizes that it should be falling. While falling, a coyote can fall faster than an anvil — and the anvil will invariably land on the coyote's head. This raises the further question of why the cartoon universe is populated by such a disproportionate number of falling anvils as compared to the natural universe. [An eponym, after the series of Warner Bros. *Roadrunner* cartoons originated by Chuck Jones.] *Compare* **cartoon violence; squash and stretch.**

**roadshow; road show** *n.* A special engagement distribution strategy used in the U.S. from the 1930s through the early 1970s where a film was released only in carefully selected theaters for an extended period of time and commanded premium admission prices.

Motion pictures that justified roadshow engagements were big budget extravaganzas at a level above the mere blockbuster. Rather than using a wide or saturation release, roadshow pictures were distributed in limited release for a year or more, often with reserved seating (hard ticket sales). Roadshow pictures released in 1956, for example, included *Around the World in 80 Days* and *The Ten Commandments*.

According to Jesse L. Lasky (writing in 1937), "such a picture is called a road show because it plays on its first release exclusively in one, and that generally the best, theater in town, at a definitely higher admission. It is also strong enough to stand alone on the bill [without a second feature]. Such pictures, even in the largest of studios, will not run to more than two or three a year." Roadshow engagements gave way to the saturation distribution pattern developed in the 1970s. At the same time, the development of the suburban multiplex theater diminished the importance of the single-screen premium theater and allowed popular films to reach a wider audience much faster than ever before. Together, these factors shortened the average theatrical run to just a few weeks.

*See* **flagship run.**

***Robinson-Patman Act of 1936*** LEGAL *n.* An amendment to the *Clayton Antitrust Act* of 1914 that prohibits anti-competitive price discrimination in the U.S.

Under normal circumstances, price discrimination is a perfectly legitimate business practice (such as charging a reduced rate to admit children to a theater). However, if charging different prices or offering different terms for the same commodity has the effect of limiting the consumer's choices (for example, if a wholesaler favors one retail outlet over another,

making it difficult for the disfavored retailer to compete in the same market), then this may rise to the level of anti-competitive business practice that the *Robinson-Patman Act* prohibits.

*See* **price discrimination.**

**robo-anchor** SLANG *n.* An epithet for an on-air newscaster who reads, but does not understand, the news. *See* **news model.**

**robotics** *n. See* **animatronics.**

**rock and roll; ~ dubbing; ~ sound mixing** *n.* **1.** A sound mixing configuration where picture, sound, and all related equipment can be played forward or reversed without losing sound sync. On the forward passes, new material can be added to or replace the sound mix that was recorded on previous passes. **2.** A sound dubbing process that does not use a picture loop, but instead relies on a play-rewind-play cycle to record and synchronize new sound. *Also* **forward-backward mixing; roll-back mixing.** *See* **forward-backward.**

**rock-and-roll truss** *n.* [After their common use in the construction of temporary lighting rigs for musical performances.] *See* **truss.**

**rock in; rock out** *v.* To shift one's weight onto one leg, shifting the torso to one side. Often employed by an actor standing at the edge of the frame to move just out of the frame, then move back in on cue.

**rock opera** *n.* A type of musical in the opera form that uses rock, rather than classical, music. Examples include *Tommy* (1975), *Jesus Christ Superstar* (1973), and *Pink Floyd The Wall* (1982).

**One of the original, and still best-regarded rockumentaries: The Foundation's *Monterey Pop* (1968), D.A. Pennebaker's chronicle of the Monterey International Pop Festival (courtesy Heritage Auctions, www.ha.com).**

**rockumentary; rock-u-mentary** *n.* A documentary about rock music or musicians, often a documentary recording of a rock music concert or a behind-the-scenes look at the lives and performances of rock musicians. *Monterey Pop* (1968) and *Gimme Shelter* (1970) are prime examples of the former while *End of the Century: The Story of the Ramones* (2003) and *Some Kind of Monster* (2004) are examples of the latter. *This Is Spinal Tap* (1984) stands as the ultimate satire of the rockumentary form. [A blend of *rock* and *documentary*.]

**rocky mountain leg; R/M** *n. See* **mountain leg.**

**rogue screening** *n.* An unscheduled or unplanned screening of an unreleased motion picture that may lack the proper security measures to ensure that the film is not camcorded. Rogue screenings are generally hosted by or for someone involved in the film's production, such as one of the stars or production executives, without notifying the distributor's anti-piracy or security personnel.

**role** *n.* **1.** The particular character or part played by a cast member in an audiovisual work. **2.** The function someone performs in the production of an audiovisual work. The director plays a specific role in the creation of a movie, as do the writers, producers, cast members, crew, etc. *Also* **part.**

**roll** *n.* **1.** The end credits roll or crawl. **2.** Film wound onto a spool or core. ➢ *v.* **3.** To rotate a camera along an axis parallel to the lens so that the image seems to spin about a central point. When the camera rolls left (or counter-clockwise), the image appears to roll right, and vice versa. Horizontal camera rotation is a pan while vertical rotation is a tilt. When a camera holds a position off of the horizontal, it is often called a Dutch angle. **4.** To run film or tape through a device (camera, sound recorder, VCR, etc.). ➢ *phr.* **5.** The command to start the camera and sound recording equipment at the beginning of a take, called out by the director or AD. *See* **roll shot.** *Compare* **yaw, pitch, and roll.**

**roll-back mixing; roll-back sound mixing** *n. See* **rock and roll.**

**roll camera** *phr.* Called out by the director or AD to let the camera operator know that she should start the camera. Once the camera is running and ready to record the take, the camera operator responds with "speed" or "camera speed" and awaits the marker. If one is recording double-system sound and did not start camera and sound at the same time, then "roll camera" would be the signal that the sound equipment is up to speed and the camera can start. *See* **camera roll.** *Compare* **roll 'em; roll sound.**

**roll 'em; roll** *phr.* Called out by the director or AD to let the sound recordist and the camera operator know that they should start their equipment in preparation for filming.

When the respective operators have verified that their equipment is operating correctly and at proper running speed, they may call out "speed" or "sound speed" and "camera speed." This presumes that both camera and sound are started at the same time. Sound recording media is much less expensive than film, particularly when one factors in film processing expenses. If one is recording time code along with the production sound, then an extended sound preroll is necessary. (This ensures that post-production synchronizing equipment has sufficient time to lock on to the recorded time code.)

Taking the different start-up sequences into account, some crews — especially those working on a very tight budget — will roll sound first and then roll camera only after the sound has come up to speed. If one is shooting double-system sound on video, then there is no particular advantage to starting sound before the camera. If one is shooting with single-system sound or MOS, then only the camera operator need respond to the call for "roll 'em."

[A contraction of *roll them*, meaning start the equipment.] *Also* **roll it.** *Compare* **roll camera; roll sound.**

**roll it** *phr. See* **roll 'em.**

**roll-off** *n.* **1.** A gradual attenuation of gain-frequency response at either or both ends of a transmission pass band. **2.** The difference between the input amplitude and the output amplitude of a filter over a specified frequency band, expressed in decibels. **3.** A gradual sound frequency fade. For example, rather than abruptly cut off all high frequency sounds with a low-pass filter (which may result in an unnaturally flat sound), the frequencies above a certain point may be gradually reduced until they are finally cut off. Both high and low frequencies are often eliminated in this manner to reduce unwanted noise and improve overall clarity without noticeably altering the sound's natural characteristics.

**roll shot** *n.* A shot during which the camera pivots along the axis of the lens; a shot where the camera appears to roll, even if it was accomplished by some other means (such as post-production optical or visual effects). *See* **roll.**

**roll sound** *phr.* Called out by the AD to let the sound recordist know that she should start the recording equipment. Once the recorder is running and ready, the recordist responds with "speed" or "sound speed" and awaits the start of the camera and the marker.

Sound recording media is much less expensive than film, particularly when one factors in film processing expenses. If one is recording time code along with the production sound, then an extended sound preroll is necessary. (This ensures that post-production synchronizing equipment

has sufficient time to lock on to the recorded time code.) Starting sound before camera saves money for productions on a tight budget. On projects with larger budgets or those shooting on video, sound and camera may be started at the same time rather than one after the other since the cost savings may not be sufficient to warrant the extra trouble. If one is recording single-system sound or MOS, then there is no call to roll sound.

*See* **sound roll.** *Compare* **roll 'em; roll camera.**

**roll-up caption** *n.* Captioning that scrolls on/off screen a line at a time with no more than four lines on screen at one time. As each new line scrolls on the bottom, the existing lines scroll up and the oldest line scrolls off the top. Typically used for on-line captioning. *Compare* **pop-on caption.**

**roll-up title** *n. See* **rolling titles.**

**[1]rollback** BUSINESS *n. See* **escalating contingent compensation.**

**[2]rollback** *n.* The predetermined amount of rewind used with videotape recording/editing systems from the desired in point to allow the equipment to come up to full speed before a new recording is made. Typically 15 seconds.

**A roller stand set up and ready for use and collapsed for storage (courtesy Matthews Studio Equipment, www.msegrip.com).**

**roller stand; rolling stand** *n.* A light or equipment stand with a wheel mounted on each of its legs. Roller stands come in several varieties based on their maximum extension height, with a hi-hi roller capable of holding equipment 20' in the air. The stand's wheels may have integrated brakes to keep the stand in position.

**roller title; roller credit** *n. See* **rolling titles.**

**rolling** *n.* When the camera (and optionally, the separate sound recorder) is running and ready to record a scene.

**rolling breakeven** BUSINESS *n.* The period of time when, according to a contractually negotiated breakeven formula, a work's revenue continues to exceed its costs and net profit participation payments may be due.

In most situations, the distributor will continue to incur costs even after a work has achieved its initial breakeven point. These include further payments due the gross participants, collection expenses, distribution costs in new markets or media (if the markets or media are cross-collateralized), and interest. These costs could push a work back in the red for a time. Net participations will only be paid once the work has reached breakeven again and then will continue to be paid during the period of rolling breakeven that follows.

*Compare* **actual breakeven; artificial breakeven; breakeven; cash breakeven; initial actual breakeven; second breakeven.**

**rolling credit** *n. See* **rolling titles.**

**rolling spider** *n.* A camera tripod spreader with integrated wheels.

**rolling stand** *n. See* **roller stand.**

**rolling titles** *n.* Text that appears from the bottom of the screen, then moves up to disappear off the top of the screen. (Rolling titles rarely move from top to bottom as this makes them harder to read.) Generally used for closing credits or opening exposition as in *Star Wars* (1977) and its subsequent sequels and prequels. *Also* **credit roll; end roller; roller title; rolling credit; roll-up title.** *See* **crawl.**

**rolloff frequency** *n.* The frequency above or below which a filter begins to filter the harmonics out of a waveform. Specifically, the frequency at which the response of an equalizer or other audio device is reduced by 3 dB. *Also* **corner frequency; critical frequency.** *See* **cut-off frequency.**

**rollout** *n.* An expanding release pattern, starting with relatively few theaters in a territory or territories in the world, and then gradually expanding the coverage of the release, such as the steps in a platform release from limited engagement to wide release.

**rom-com** *n. See* **romantic comedy.**

**romance** *n.* **1.** A love story, especially a story of idealized love. **2.** A type of story that originated during the Middle Ages, featuring fanciful situations, extravagant or surprising adventures, tales of true love conquering all, etc., including the tales of King Arthur and later Robin Hood.

**romantic comedy; rom-com** *n.* A comedy genre with a romance at its core where the humor derives from the series situations that conspire to keep the lovers apart and their attempts to overcome these obstacles — generally until the end when they are united in a happy ending. Some of the more enduring romantic comedies include *The Philadelphia Story* (1940); *Sabrina* (1954), *When Harry Met Sally* (1989), and *Notting Hill* (1999).

**romantic lead** *n.* **1.** The lead character in a romance or romantic comedy. **2.** An actor with sufficient charisma and sex-appeal to inspire a romantic following from the public, even when the actor appears in non-romantic roles and works. Romantic leads have included Rudolph Valentino, Errol Flynn, Clark Gable, Cary Grant, Robert Redford, Hugh Grant, and Leonardo DiCaprio.

**room mode** *n.* A standing wave within an enclosed space where reflections from the surrounding surfaces create a stable high- or low-pressure area in place of varying sound waves.

Room modes come in three basic types:

- Axial, running along the axes of a room (front to back, side to side, or floor to ceiling);
- Tangential, running between any two pairs of opposite surfaces; and
- Oblique, the product of the reflections of all six surfaces.

The frequency of a particular mode is not as important as is the even spacing of the mode frequencies, particularly in the range 50–150Hz. If the modes are not uniformly distributed, the room will show a response peak where they are nearly coincident. The ideal ratios of room height to width to length are 1.14:1.39:1 or 1.28:1.54:1 or 1.60:2.33:1. A room of these dimensions will exhibit room modes that are perfectly spaced and low-frequency response will be smooth by design.

*Also* **eigentone.** *See* **standing wave.**

**room temperature** *n. See* **ambient temperature.**

**room tone; room noise; room sound** *n.* The background sounds and acoustic characteristics that comprise the sound of "silence" that is unique to a location, either naturally occurring or created artificially during post-production. Room tone at each location is often recorded during production so that it can be added to shots filmed without sync sound, mixed in when dialogue is re-recorded in ADR, or to smooth over edits when shots taken at different times or locations (with different natural room tones) are cut together as part of the same scene.

Missing or miss-matched room tone is common in dubbed works. Since room tone and other naturally occurring sounds are originally recorded as part of the dialogue, they are not found in the music and effects track used when dubbing and must be recreated as part of the dubbing process.

**USAGE:** Some make a distinction between *room tone*, the ambient noise at a location, and *room sound*, the acoustic characteristics of a location.

*Also* **sound presence; tone track.** *See* **ambient sound; buzz track; environmental sound; natural sound.** *Compare* **ambience; presence; reverb.**

**root mean square; RMS** *n.* A formula for describing the level of a complex signal. Sine wave signals are composed of a single frequency with a constant amplitude. All other types of signals are more complex and cannot normally be described by a single value. RMS provides an averaged value that can be used to describe the overall signal.

**rope trick** *n.* The process of shooting a film so that it appears to be without any edits, as if filmed in real time in one continuous take.

The technique was most famously used in Alfred Hitchcock's *Rope* (1948), hence the name. *Rope* was not filmed in a single shot because motion picture film cameras cannot be fit with a large enough roll of film to shoot an entire feature film in one shot. Instead, Hitchcock hid the edits as best he could. Digital cinema does not have the same shot length limitations as does film. Mike Figgis' *Timecode* (2000) told its story in four interwoven tracks filmed simultaneously with four separate video cameras. The film was shot 15 times over a period of 2 weeks — each time in one continuous take. *Russian Ark* (2002) claims to hold the record for the longest single take at 96 minutes, one minute shorter than the 97-minute *Timecode*. However, those 97 minutes include credits so it is possible that *Russian Ark* does comprise the longest ever rope trick.

[An eponym, after the Alfred Hitchcock film *Rope* (1948).] *Compare* **in continuity.**

**rope wrench** *n.* A knife.

**roping** *n.* The physical damage caused by the teeth of a sprocket drive the film running through a device jumps out of its defined path.

While film remains the most certain long-term archival medium for audiovisual works, it is susceptible to various forms of physical defect or damage. The most common include:

- Abrasions
- Buckling (Cockling)
- Channeling
- Cinch Marks (Rain)
- Curling
- Embossing
- Fluting (Edgewaving)
- Frilling
- Microspots (Redox Blemishes)
- Reticulation
- Roping (Run-Off)
- Scratches
- Shrinkage
- Sparkle
- Spoking
- Spotting
- Twisting
- Water Spots

*See* **run-off.**

**rosette** *n.* The round, molded hub onto which an optical disc can be snapped to hold it in place inside a package such as a jewel case or FLP.

**roster** *n.* A list of people eligible for employment under a union agreement; a union membership list.

**rostrum** *n.* **1.** A stage for public speaking; the pulpit or platform occupied by an orator or public speaker. **2.** A small platform used to support the camera or other equipment. **3.** An animation stand.

**rostrum camera** *n. See* **animation camera.**

**rotary** *n. obs.* The equivalent of a tungsten-filament lens-spot, but using a carbon arc lamp to produce bright, daylight-balanced light. A lens focuses the light into a narrow beam. They are called rotaries because one of the carbon rods rotates during operation. *Compare* **sunarc.**

**rotary buffer squeegee** *n.* A process where two or more pairs of rotating, plush- or sponge-covered rollers are in light contact with each side of a strip of film to remove excess liquid from the film's surface as it emerges from a chemical bath. They are most common as the final squeegee before drying or as part of rem-jet removal. They may also be used when lubricating film. *Compare* **squeegee.**

**rotary printer** *n.* A contact printer with a continuous film movement rather than an intermittent film movement.

**rotary shutter; rotating shutter** *n. See* **prism shutter; reflex shutter.**

**rotating mirror** *n.* **1.** An optical arrangement where incoming light is diverted from its normal path in intervals.

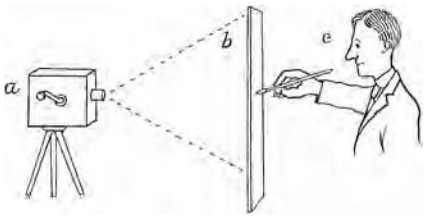
As the mirror rotates, at certain points it diverts the incoming light and at others it allows the light to continue uninterrupted. The most common rotating mirror application is in a film camera where the mirror diverts light to the viewfinder at moments when the shutter is closed, and allows light to pass on to the film plane at moments when the shutter is open.

**2.** An optical arrangement similar in function to a rotating mirror, but where the mirror actually oscillates or reciprocates rather than rotates. The mirror is set at a 45° angle to divert light, then lifts up to pass light before snapping back down to divert light once again. For all practical purposes, these different types of mirror motion are all categorized as rotating mirrors. *Compare* **partial reflector.**

**rotating prism shutter** *n. See* **prism shutter.**

**rotisserie** *v.* To rotate along a horizontal axis while someone holds each end: *Rotisserie that flat before you set it down. Also* **barbecue.** *Compare* **endo.**

**rotoscope; roto** *n.* **1.** An animation technique where the animated images are traced from live action references, or mattes are created manually by tracing around the foreground elements.




**The original motion picture rotoscope, from U.S. Patent No. 1,250,412, issued December 18, 1917 (courtesy U.S. Patent and Trademark Office).**

Rotoscoping simplifies the animation process and produces more realistic motion than freehand drawing. The first known use in character animation dates back to Max and Dave Fleischer's Koko the Clown shorts beginning with Out of the Inkwell (1918).

Live action characters can be replaced with animated characters by tracing over the live action images to create animation cels, as was done extensively in Ralph Bakshi's *Wizards* (1977) and *The Lord of the Rings* (1978). Hand-animated or computer-generated characters can be introduced into a live action setting, as with *Anchors Aweigh* (1945), *Who Framed Roger Rabbit?* (1988), and the live action *Lord of the Rings* trilogy (2001, 2002, 2003). More commonly, rotoscoping is used to remove unwanted elements from live action footage (essentially retouching the film one frame at a time) such as jet contrails in period pieces, the wires that support actors in action sequences, and Lieutenant Dan's lower legs in the latter half of *Forrest Gump* (1994).

**2.** The device used to project images onto a working surface as part of the rotoscope process. *Compare* **aerial image photography.**

**rotoscope artist; roto artist; rotoscoper** *n.* One who uses a rotoscope to produce material ranging from character animation to wire removal.

**rough cut** *n.* A preliminary edit of a work, beginning with the first assembly edit where the selected shots for all of the scenes are strung together in script order for the first time. Eventually, the rough cuts are refined to the point that any future versions may be called fine cuts, usually once the work has been edited to within 5 to 15 minutes of its expected final running time.

The last cut before the studio asks for any changes may be called the director's cut. DGA contracts require that the director be allowed to produce an edited version of the work without outside interference. Significant editing may continue after this point, making the director's cut a rough cut. At some later date, the director's cut may be released as a special version. This may actually be the true director's cut, or it may be a revised edit performed by the director after the original release.

**rough in** *v.* To configure preliminary lighting on a set. Generally performed by the gaffer or best boy working in advance of the director of

photographer, or by the DP in advance of blocking the scene with the director and actors.

**rough light** *n. See* **base light.**

**rough mix** *n. See* **scratch mix.**

**roughs** *n.* The preliminary pencil drawings produced in the early stages of hand animation or their electronic equivalents in computer animation.

**round character** *n. See* **three-dimensional character.**

**router** *n.* A multi-input, multi-output electronic device used in an electronic editing, post-production, or broadcast facility that allows for quick switching between different audio or video inputs and outputs without recabling. *Compare* **matrix switch.**

**routine** *n.* **1.** A brief, rehearsed performance, such as a dance number or comedy bit. **2.** A standardized procedure performed the same way each time or customary activity performed without giving it much thought. **3.** A show open: a teaser or opening credits sequence in a broadcast television program.

**routing** *n.* **1.** The process of directing a signal from one point to another. **2.** The pathway a signal takes from one point to another.

**routing switcher** *n. See* **matrix switch.**

**roving fill** *n.* A fill light that moves during the shot, generally following the camera, but possibly following an actor. May be attached directly to the camera.

**Royal Television Society; RTS** *n.* An educational charity established in the U.K. on September 7, 1927. Originally, the Society focused on engineering issues, but shifted c. 1970 to more general program production and broadcasting issues. The Society was granted its Royal title in 1966 and HRH The Prince of Wales became Patron of the Society in 1997. The Society Web site is www.rts.org.uk.

**Royal Television Society Awards; RTS Awards** *n.* The annual awards recognizing excellence in U.K. television programming, granted by the Royal Television Society (RTS). Awards are presented by both the national Society and its regional chapters. The RTS Web site is www.rts.org.uk.

The annual RTS Awards are presented in seven separate ceremonies each year:

- Programme Awards
- Television Journalism Awards
- Television Sports Awards
- Craft & Design Awards
- Technical Innovation Awards
- Educational Television Awards
- Student Television Awards

**RPM** ABBR. *n.* The measure of angular velocity — how fast something spins, such as a film reel. [An initialism of *Revolutions Per Minute*.]

**RPU** ABBR. *n.* A radio frequency transmission system used by television stations to transmit material from a remote location back to the broadcast station or television network, generally excluding mobile units used for electronic newsgathering. Part of a broadcast auxiliary service system. [An initialism of *Remote Pickup Unit*.]

**RS-170** ABBR. *n.* The Electronic Industry Association's standard specification for composite black-and-white television signals, adopted as the NTSC television standard in 1941.

**RS-170A; EIA ~** ABBR. *n.* The Electronic Industry Association's standard specification for composite color television signals, developed as an extension of RS-170 (black-and-white television). Never formally adopted itself, but used as a reference when developing the color NTSC television standard in 1953.

**RS-232** ABBR. *n.* The Electronic Industry Association's standard for a serial binary communications interface, linking two digital devices via a short wired connection. RS-232 (and the related RS-422, now TIA-422) is often used as a wired remote control interface for video devices. RS-232 was quite common in the computer industry until it was replaced by the USB interface.

**RS-422** ABBR. *n. See* **TIA-422.**

**RSDL** *n. See* **opposite track path.**

**RT** ABBR. *n. See* **real time; real-time.**

**RT-60** ABBR. *n.* The time it takes for the sound pressure level to fade to 60 dB below its original level once a sound source has stopped.

**RT-60 Times Based on Room Volume**

| *Room Volume (1,000 ft³)* | *RT-60 Range (seconds)* |
|---|---|
| 1–2 | 0.3–0.4 |
| 2–3 | 0.3–0.55 |
| 3–5 | 0.4–0.65 |
| 5–7 | 0.45–0.7 |
| 7–10 | 0.5–0.75 |
| 10–15 | 0.55–0.8 |
| 15–20 | 0.65–0.9 |

*See* **reverberation time.**

**RT-60 meter** *n.* A device that measures the acoustic characteristics of a listening/recording space by playing gated *pink noise* played and analyzing the returned echoes. RT-60 meters usually provide reverberation profiles for a selection of frequencies, such as 125 Hz, 250 Hz, 500 Hz, 1 kHz, 2 kHz, and 4 kHz.

**RTC** ABBR. *n. See* **real-time clock; real-time counter.**

**RTM** ABBR. *n.* The stage in a product's development when it is finally ready to be manufactured in volume. [An initialism of *Release To Manufacturing*.] *Compare* **ship stopper.**

**RTNDA** ABBR. *n. See* **Radio-Television News Directors Association.**

**RTNDF** ABBR. *n. See* **Radio-Television News Directors Foundation.**

**RTP/RTCP** ABBR. *n.* A standard specification for transmitting real-time audio and video data across a computer network, published as IETF RFC 3550. RTP provides end-to-end network transport functions suitable for applications transmitting real-time data, such as audio and video in multicast or unicast configurations. RTCP provides a control protocol to allow monitoring of the data delivery and to provide minimal control and identification functionality. [An initialism of *Real-Time Protocol/Real-Time Control Protocol*.]

**RTS** ABBR. *n. See* **Royal Television Society.**

**RU** ABBR. *n.* Electronic equipment racks allocate vertical space in multiples of a standardized rack unit (equal to 1¾" or 44.45 mm). As a result, equipment that is manufactured for rack mounting is designed to be in multiples of an RU in height. [An initialism of *Rack Unit*.] *See* **U.** *Compare* **rack.**

**A 1 RU (1¾-inch high) device designed to fit in a 19-inch rack (courtesy Thomson, www.thomsongrassvalley.com).**

**rub-off animation** *n. See* **scratch-off animation.**

**rubber numbers** *n.* [A regionalism of the U.K.] *See* **code numbers.**

**rubber suit** *n.* A full-body prosthetic suit worn by an actor. The *Godzilla* (1954) and *Creature from the Black Lagoon* (1954) monster suits are two classic examples that actually were made of rubber. Contemporary suits, such as Mr. Hyde in *The League of Extraordinary Gentlemen* (2003) are more often made from foam latex.

**ruffing** *n.* Stomping ones feet as a form of applause. *Compare* **mitting.**

**rule of three** *n.* The belief that a characteristic of a good story is the inclusion of a third character, a third event, or another tertiary element, because these additions tend to enhance a story by presenting complex conflicts for its primary characters.

***Rule One*** *n.* The first entry in the Rules and Regulations section of the *Screen Actors Guild* (SAG) *Constitution and By-Laws*, originally adopted in 1933. The rule reads, "No member shall work as a performer or make an agreement to work as a performer for any producer who has not executed a basic minimum agreement with the Guild which is in full force and effect." Originally, this rule only applied to works produced or based in the United States (within SAG's jurisdiction), but in October 2001, the SAG Board of Directors voted to apply *Rule One* to all English language works produced throughout the world. *Compare* **Global Rule One.**

**rumble** *n.* A low-frequency mechanical vibration.

**rumble pot** *n.* A device used to produce fog effects on set; a container of hot water to which dry ice is added. [After the rumbling sound produced as the dry ice boils away.]

**rumble track** *n.* Stereo white noise below about 40Hz intended to be felt and not heard.

**run** *v.* **1.** To operate a piece of equipment — camera, projector, tape recorder, etc. **2.** To be presented to the public for a period of time: *The film ran for 91 minutes.* (The film had a total running time of 91 minutes.) OR *The film ran for six months.* (The film was available in theatrical exhibition for six months.) OR *The series ran for seven seasons.* (New episodes of the television program were broadcast over the course of seven seasons, not counting reruns and later syndication.) ➢ *n.* **3.** The period of a work's presentation to the public: *The film had a good run.* (The film was financially successful at the box office.) OR *The series had a long run.* (The television program was on the air for a number of seasons.) **4.** A single broadcast of a particular program. *See* **engagement.** *Compare* **release.**

**run-by** *n.* A shot that uses a stationary camera to shoot a fast moving subject such as a passing vehicle. *See* **run-through.**

**run-length encoding** *n. See* **RLE.**

**run lines** *v.* To rehearse dialogue, usually when not on the set but occasionally between takes.

**run of schedule; run-of-schedule** *n.* A type of commercial advertising order where the advertiser contracts for a quantity of air time but the broadcaster is free to air the advertiser's commercial spots at any time in its schedule, perhaps within certain agreed upon parameters but generally filling in when a particular commercial slot has otherwise gone unsold. Because there is no guarantee when or during which program the ads will air, run of schedule commercial time is generally the least expensive to buy. *Compare* **scatter buy.**

**run of the picture** *phr.* The entire period of principal photography treated as a single unit of time: *Alan was only needed at the beginning and end of principal photography, but it was cheaper to hire him for the run of the picture.*

**run-off** *n.* When the film running through a device jumps out of its defined path. This can lead to roping, or the physical damage caused by the teeth of a sprocket drive running against the surface of the film.

While film remains the most certain long-term archival medium for audiovisual works, it is susceptible to various forms of physical defect or damage. The most common include:

- Abrasions
- Buckling (Cockling)
- Channeling
- Cinch Marks (Rain)
- Curling
- Embossing
- Fluting (Edgewaving)
- Frilling
- Microspots (Redox Blemishes)
- Reticulation
- Roping (Run-Off)
- Scratches
- Shrinkage
- Sparkle
- Spoking
- Spotting
- Twisting
- Water Spots

*See* **roping.**

**run out** *n.* **1.** The opaque film between the last frame of picture and the first frame of the tail leader at the end of a reel of film — typically 2 seconds (48 frames) long. **2.** Additional film at the end of a reel following the tail leader. Added to protect the tail leader from damage. **3.** An animation technique where an object begins as a single point and then expands in size, usually to simulate its movement from the extreme distance towards the camera. ➢ *v.* **4.** To not have enough film or tape to complete a shot. ➢ *phr.* **5.** Called out by the camera operator to indicate that the camera ran out of film during a shot before the director called for "cut."

The camera operator or assistant camera operator normally monitors the elapsed footage and the anticipated length of the next shot to ensure that sufficient film is loaded in the camera, so this is a rare occurrence. Since film is expensive, budget conscious productions may choose to start a shot knowing that it cannot be finished with the film remaining in the camera. A second take can pick up the shot where the film ran out. The alternative may be to waste the film remaining in the magazine since there may not be enough left to warrant re-loading into the camera at a later date.

Video- and audio tape are relatively inexpensive, so there is no reason for these to run out during a shot. If the tape is running low, the video operator or sound mixer simply loads a fresh supply between takes. In very rare situations, tape may run out and the operator or mixer may have to call "run out," but this is usually a sign of negligence.

*Compare* **camera run out.**

**run-through; run through** *n.* **1.** A full rehearsal for either cast or crew that is not filmed. **2.** A run-by shot. *Also* **walk-through.** *See* **dry run.**

**run-up; run up** *n.* **1.** The amount of film or tape that must pass through a mechanical device from the point the device is started until the device is at its full running speed. **2.** The film or tape added at the head of a reel to give a mechanical device time to come up to speed.

**runaway hit** *n.* A very successful work, especially one whose popularity is growing. Better than a hit, but not as financially successful as a blockbuster.

**runaway production** BUSINESS *n.* A work that is produced outside of its home market for financial reasons. From the point-of-view of the Hollywood production community, any U.S.–financed work that could be produced inside the Hollywood studio zone, but is not.

Runaway productions began in the 1950s with the collapse of the studio system and the rise of independent production. The motivating force behind runaway productions is cost savings including non-union labor rates, tax rebates, and other financial incentives designed by local governments to lure cost-conscious producers. A project that requires locations or facilities not available in a particular area does not qualify as a runaway, since it would require the distant location regardless.

*Compare* **Film & Television Action Committee; poaching.**

**runners** *n. See* **gofer; greenbed; production assistant.**

**running master** *n. See* **print master.**

**running shot** *n.* A shot that uses a handheld camera or a camera mounted on a moving vehicle to follow a fast moving subject such as a person or a vehicle.

**running speed** *n.* A film's progress rate through a camera or projector, measured in frames per second (fps); typically 24 fps for sound film and 24p video, 25 fps for PAL video, and a nominal 30 fps (technically, 29.97 fps) for NTSC video. *See* **camera speed; projection speed.**

**running time** *n.* The length of a work, measured in minutes from the first image to the last when played at its standard speed; the duration of an audiovisual work.

Feature films commonly have running times ranging from 70 to 120 minutes. The longest film ever released, *The Cure for Insomnia* (1987), has a running time of 5,220 minutes (87 hours). Its premiere showing at the School of the Art Institute in Chicago, Illinois ran from January 21 to February 3, 1987. The shortest complete audiovisual work is likely the 0.13 second television commercial (just four frames long) for Frango chocolates that aired on KING-TV in Seattle, Washington on November 29, 1993. (Television ads 0.017 of a second long have aired — the first such appeared on January 2, 2002 to promote MuchMusic, a Canadian music television channel — but since these television spots are only one field long (½ of an interlaced television frame) they are more subliminal still images than audiovisual works.)

**running time requirements** *n.* A common provision of distribution contracts that specifies a maximum acceptable length for the finished work (and often a minimum length, thereby creating a range in which the running time must fit). If the work does not fit within the running time requirements, the distributor may refuse to accept the work, may exercise its right to re-edit the work, or may impose other disincentives designed to encourage compliance with its running time requirements. *Compare* **objective delivery requirements.**

**running W** *n. obs.* A trip wire used to cause horses to fall on cue — usually to simulate having been shot. The device is now considered inhumane. *Also* **wire-tripping.**

**running wild** *n.* Operating normally synchronized equipment without an interlock. For example, if the camera and rear screen projector are not interlocked during a process shot, then they are running wild.

**A folded runway base (courtesy Matthews Studio Equipment, www.msegrip.com).**

**runway stand; runway base** *n.* A rolling equipment stand base (one with wheels attached) without an extension shaft. Instead, the base is fitted with a standard 1⅛" (junior) receiver, a standard ⅝" (baby) mounting pin, or both. allowing lights and other equipment to be mounted 11" above the floor. [Coined by Matthews Studio Equipment.] *See* **turtle.** *Compare* **beaver board; hi-hat; T-bone.**

**rushes** *n.* [A regionalism of the U.K. After the practice of rushing the exposed film to the lab at the end of each shooting day, then rushing the printed circle takes back from the lab to the set for viewing the next day.] *See* **dailies.**

**rushes report** *n. See* **lab report.**

**rustle** *n. See* **Foley; Foley track.**

**Rx** ABBR. *n. See* **receiver.**

**ryu pan** *n.* A type of animated whip pan where the background drawing is replaced with a series of blurry colored lines. This gives a sense of fast motion without requiring extensive background drawings. Common in anime. [Transliterated from the Japanese.]

**S** ABBR. *n.* Sex. Some Sexual Situations in TV-PG-S, Intense Sexual Situations in TV-14-S, Explicit Sexual Activity in TV-MA-S.

**S for Sexual Situations, U.S. television classification system rating icons.**

**S-83** *n.* A metal spool used with 35mm film up to 100 feet long. *Compare* **R-190.**

**S/N ratio** ABBR. *n. See* **signal-to-noise ratio.**

**S/PDIF; SPDIF** ABBR. *n.* A self-clocking digital audio standard originally developed by Sony and Philips to support the transfer of data between CD and DAT players without an analog intermediary or loss of digital quality. With S/PDIF, audio data is transmitted at four times the sample rate using either a standard unbalanced coaxial cable, RCA cables, or fiber optic cable. [An initialism of *Sony/Philips Digital Inter-Face* or *Sony/Philips Digital Interconnect Format*.] *Also* **CP-340 Type II; IEC-958.**

**S-VHS** ABBR. *n. obs.* The trade name for an improvement on the ½" VHS video format, developed by JVC. S-VHS records more luminance information than VHS, resulting in improved picture clarity, and 400 lines of resolution (versus 240 for VHS), resulting in increased image resolution. S-VHS is on par with the ¾" professional format (U-matic), but uses a more compact cartridge. S-VHS equipment can play standard VHS tapes, but VHS equipment cannot play S-VHS tapes. [An initialism of *Super-VHS*.]

**S-VHS-C** ABBR. *n. obs.* The S-VHS recording format recorded to VHS-C form factor cassettes for use in compact camcorders. [An initialism of *Super-VHS-Compact*.]

**S-video** ABBR. *n.* An improved method of transmitting video signals over a wire connecting two devices such as a television, camcorder, VCR, or DVD player in place of a standard coaxial (coax) cable; a hybrid standard with benefits of both component and composite video signals limited to standard definition video applications.

With S-video, the YUV composite image signal is split into two signals — Y/C with separate luminance (the brightness, represented by Y) and chrominance (the color information, represented by C) channels. This prevents color bleeding and dot crawl, and increases clarity and sharpness (typical benefits of a component signal), without the technical complexity of a full component signal interface (a typical benefit of a composite signal).

Since the S-video cable does not carry audio, separate audio cables are required. Typically, one uses the red and white RCA stereo audio cables from a composite A/V cable set in conjunction with an S-video cable.

[An initialism of *Super video*.] *Also* **Y/C-video.** *Compare* **component video cable; composite video cable.**

**S/W; SW** ABBR. *n. See* **software.**

**S16mm** ABBR. *n. See* **Super-16.**

**S35mm** ABBR. *n. See* **Super-35.**

**Sa** ABBR. *n. See* **sabin.**

**Sabattier effect** *n.* A partial reversal of tones that occurs when film is re-exposed to light during development. *See* **solarization.**

**sabin; sabine; Sa** *n.* A measure of the efficiency with which a material absorbs sound and dampens reverberations, calculated as the absorption coefficient of a material multiplied by the square feet of surface area.

**saccade** *n.* The rapid eye movement necessary to take in a large or complex image. The human eye only senses image detail at the center of the visual field. Therefore, it is necessary to move the eye over a large object in order to take in its entirety. On average, the eye moves once every 1/20 of a second — approximately the time span of persistence of vision. This is a subconscious action, but it means that one cannot comprehend a large or complex image all at once. These eye movements are not random and tend to follow visual patterns, but different people will still scan the same image differently, and therefore have a different subjective experience. Sounds, unlike images, are taken in all at once. There is no aural saccadic equivalent.

**SACEM** ABBR. *n.* A Paris, France–based performing rights organization that collects music royalties for film, television, record production, home video, the Internet, and live performances open to the public and distributes them to represented music composers, authors, and publishers. Originally established in 1850. The SACEM Web site is www.sacem.fr. [An initialism of *Société des Auteurs, Compositeurs et Éditeurs de Musique*.] *Compare* **collection society; performing rights organization.**

**SAD** ABBR. *n.* [An initialism of *Short Audio Descriptor*.] *See* **CEA-861-D.**

**safe-action area; safe-action aperture** *n. Also* **action safe.** *See* **picture-safe area.**

**safe area** *n. Also* **safe-action area.** *See* **picture-safe area; title-safe area; TV-safe area.**

**safe base; safe film** *n. See* **safety base.**

**safe caption area** *n. See* **title-safe area.**

**safe-picture area** *n. See* **picture-safe area.**

**safe-title area** *n. See* **title-safe area.**

**safeties** *n.* The people who stand by during the execution of a dangerous stunt to offer assistance if needed.

**safety** *n. See* **safety copy; safety shot.**

**safety base; safe base** *n.* Film with a slower-burning base than the highly flammable cellulose nitrate base used from the beginning of the film industry up until 1952. *See* **acetate base; polyester base.** *Compare* **nitrate base.**

**safety chain** *n.* A short length of chain with a clip on one end used to secure an overhead light to a pipe grid or similar structure.

**safety copy; safety** *n.* A duplicate of any audio or video tape made in case the master itself is lost or damaged. *Also* **protection copy; safety master.**

**safety director** *n. See* **safety officer.**

**safety film** *n. See* **acetate base.**

**safety it** *phr.* An instruction to secure something so that it will safely stay where it has been placed.

**safety master** *n. See* **safety copy.**

**safety officer** *n.* One who is charged with maintaining the safety of the crew on the set, often the first AD. *Also* **safety director.**

**safety shot; safety** *n.* An additional take following an acceptable take, either in case the prior take turns out to be unusable or to provide an alternative version of the shot during editing. *See* **[1]insurance.** *Compare* **protection.**

**safety standards** *n.* A combination of best practices, standards, and procedures that promotes the safe production of audiovisual works, published in the U.S. by the Industrywide Labor Management Committee since January 20, 1983.

**SAG** ABBR. *n.* The U.S. labor union representing performers (actors, stuntmen, singers, etc.) in motion pictures and certain television programs and commercials shot on film. The SAG Web site is www.sag.org.

SAG had its beginnings with the passage of the National Industrial Recovery Act (NIRA) on June 16, 1933. The NIRA raised the very real possibility that the Academy of Motion Picture Arts and Sciences (AMPAS) would be designated the collective bargaining agent representing all motion picture industry labor. (In December of 1927 the Academy negotiated the first motion picture industry collective bargaining agreement covering film actors in the U.S.) A number of actors split from the Academy and formed the Screen Actors Guild (SAG) on June 30, 1933 to address the undesirable labor conditions of the time.

The prominence of the Guild was established when President Roosevelt negotiated personally with Eddie Cantor (SAG's official representative) to set aside several offending elements of the National Recovery Administration's (NRA) motion picture industry code. The NRA itself was declared unconstitutional in 1935, so Cantor's efforts were moot, but the importance of SAG had been established. That same year SAG joined the American Federation of Labor (AFL, now part of the AFL-CIO). In 1937, when the U.S. Supreme Court upheld the National Labor Relations Act and legitimized labor unions, the Hollywood studios recognized SAG as the collective bargaining agent for screen actors.

[An acronym of *Screen Actors Guild*.] *Compare* **AEA; AFM; AFTRA; AGMA; AGVA.**

**sail boat** *n.* An extendable (telescoping) pole mounted to a heavy wheeled base and rigged similar to a flagpole or sailboat mast so that it can be used to raise and hold backdrops, translights, and other pieces of suspended set dressing.

**St. Clare of Assisi** *n.* The patron saint of television, as proclaimed by Pope John XXIII in February 1959. St. Clare co-founded the Order of Poor Ladies (also called the Clares) and was the first Abbess of San Damiano, appointed to that post in 1215 by St. Francis of Assisi. Near the end of her life, when she was too ill to attend Christmas Mass, she saw it projected before her on the wall of her room, as if watching television. *Compare* **Archangel Gabriel; Martin de Porres.**

**sakura** *n.* A type of character common to anime; a young school girl, often depicted in a school uniform. [Transliterated from the Japanese. Variously meaning cherry, cherry blossom, or cherry tree.] *Compare* **meganeko; moe.**

**salad** *n.* Film that has piled up inside a device following a jam in the film transport.

**saleable asset** *n. See* **asset.**

**sales agent** *n. See* **foreign sales agent.**

**sales department** *n.* The people who sell commercial airtime at a television station or network. *Compare* **promotion department; research department.**

**sales promotion** *n.* Marketing activities other than advertising, public relations, and personal selling, such as marketing tie-ins, special offers, rebates, etc. *Also* **promo.**

**sales rep; sales representative** *n. See* **foreign sales agent.**

**sales screener** *n. See* **screener.**

**salting** *n.* Inserting false items into a list, database, etc. to help identify unauthorized uses of that intellectual property (IP).

**same percentage as film rental earned; SPFRE** LEGAL *n.* A concept common to exhibition contracts where costs are allocated according to

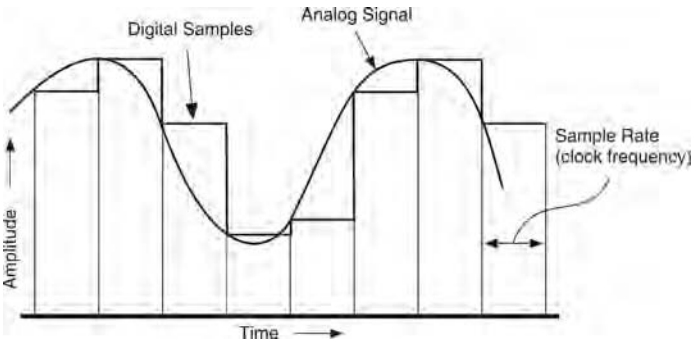
the division of box office revenue. For example, an exhibitor's share of co-op advertising costs may be the same as the exhibitor's share of box office revenue for that same period, while the distributor's share of the costs is the same as its share of the box office revenue.

**sample** *n.* **1.** The measurement of a signal level at one specific instant in time, usually repeated at regular intervals. For example, the series of discrete measurements taken when analog sound is converted into a digital format. Each sample is then assigned a digital value that approximates the original analog signal level. **2.** A digitally recorded representation of a sound. ➢ *v.* **3.** To make a digital recording by taking regular measurements of the instantaneous voltage of an analog signal. **4.** To poll a representative subset of the total potential audience to compile statistics and make projections about future performance. *Compare* **quantization.**

**sample-and-hold** *n.* The component in an analog-to-digital converter that actually samples the signal. It measures the instantaneous signal voltage at a particular time and holds this level constant for the duration of the sampling interval as determined by the sampling rate. Meanwhile, this level is converted into a digital equivalent value before the sample-and-hold moves to the next signal sample. *Compare* **aperture time errors.**

**sample print** *n. See* **approval print.**

**sample rate** *n.* The number of samples taken per second. All else being equal, a higher sample rate yields a higher quality result (a closer approximation of the original signal), but the data stream is larger than that of lower sample rates. Common sample rates for audio signals include 8 kHz (the rate used for digital telephony), 11.025 kHz, 22.05 kHz, 44.1 kHz (the rate used by CD audio), and 96 kHz (the rate used by DVD audio). Since there is much more data in a video signal than an audio signal, much higher sample rates are necessary. Standard definition video is traditionally sampled at 13.5 MHz, while high definition video may be sampled at 74.25 MHz. *Also* **sampling frequency.** *Compare* **Nyquist frequency; sample size.**




**Sample rate (© 2008 Quantel Ltd., All Rights Reserved, www.quantel.com).**

**sample reel; sample tape; reel** *n. See* **demo reel.**

**sample script** *n.* A script written as an example of a writer's work. The writer does not expect to sell the sample script itself. Rather, it is used to gain future writing assignments. Often, aspiring writers wanting to be hired to work on a television series will submit a sample script of that series or another to show that they can write in the style and voice of an existing series. *Compare* **spec script.**

**sample size** *n.* The accuracy with which a digital sound sample is recorded. Generally, an audio sample size is 8 bits or 16 bits. The latter is more accurate and provides more dynamic range, but takes up more storage space. The audio equivalent of color depth in a digital video image. *Compare* **sample rate.**

**sampling** *n.* **1.** The statistical technique of surveying a small sub-set of the total population under the theory that the results will be representative of the entire population. Sampling is much less expensive and more practical than surveying the entire population. **2.** The television viewing pattern common at the beginning of a season where viewers try out new programs to decide if they like them or not. If a program has high sampling rates (high ratings for its first few episodes), it will generally do well. Viewers rarely sample once a season is well underway, though the announcement of mid-season replacement programs can spawn a new round of sampling. **3.** The initial step in an analog to digital conversion process where the analog signal level is read (sampled) at discrete intervals before being converted into a discrete digital value (quantized). *Compare* **adequate sample; quantization.**

**sampling aperture** *n.* The regularly spaced and sized window in time during which an analog signal is read and converted into a digital value.

**sampling error** *n. See* **aliasing; jitter.**

**sampling frequency** *n. See* **sample rate.**

**sampling offset uncertainty** *n. See* **jitter.**

**sampling rate** *n. See* **sample rate.**

**Samuel Goldwyn Company** *n.* **1.** *obs.* A motion picture distribution company established by Samuel Goldwyn, Jr.

In 1976, Goldwyn inherited the rights to the Goldwyn Trust pictures, and in 1979, he granted distribution rights in the Trust pictures to the Samuel Goldwyn Company. In 1991, Goldwyn bought a portion of the assets of Heritage Entertainment Inc., itself originally established as Heritage Enterprises, Inc. in 1966. Heritage had purchased the Ivan Tors Films, Inc. library in 1973, including the television productions *Sea Hunt* (1958–1961) and *Flipper* (1964–1968), giving it a library of some 150 works at the time of the Goldwyn acquisition. In 1996, Orion Pictures acquired the Samuel Goldwyn Company, renaming it Goldwyn Entertainment. Goldwyn Entertainment was sold to MGM along with the other Orion assets in 1997.

**2.** A motion picture distribution company established by Samuel Goldwyn, Jr. following his departure from the MGM–owned Goldwyn Entertainment Company on August 29, 1997. The new Samuel Goldwyn Company has no relation to the prior Goldwyn companies now owned by MGM.

**Samuel Goldwyn Productions** *n. obs.* A U.S. production company founded by Samuel Goldwyn in 1923.

Disagreements with his partners had led to Goldwyn's departure from two previous companies he had co-founded, the Jessy L. Lasky Feature Play Company and the Goldwyn Picture Company, so this time Goldwyn was in complete control. While not a creative force himself, Goldwyn had a knack for assembling the right team. Over the years, many stars, including Ronald Colman, Gary Cooper, Danny Kaye, David Niven, Lucille Ball, and Will Rogers, began their careers with Goldwyn. The result was a body of work collectively known as the Samuel Goldwyn Trust titles, including *Wuthering Heights* (1939), *The Pride of the Yankees* (1942), *The Best Years of Our Lives* (1946), and *Guys and Dolls* (1955). The company dissolved following Goldwyn's death in 1974. Goldwyn's rights to 75 motion pictures passed to a trust for the benefit of his widow. These Goldwyn Trust pictures eventually became the property of Samuel Goldwyn, Jr. and his Samuel Goldwyn Company.

**Samuel Goldwyn Trust** *n. See* **Goldwyn Trust.**

**sandbag; sand bag** *n.* A sand- or shot- (lead pellet) filled canvas or heavy-duty vinyl bag divided into two chambers and fitted with an integrated handle for easy lifting. Sandbags come in different weights and sizes, typically ranging from 15 to 35 pounds. They are most often used to add ballast to the base of an equipment or light stand by draping the bag over the stand's legs. Without them, equipment stands

could be top heavy and unstable. *Also* **beach; silent grip.** *Compare* **water bag.**

**A selection of sandbags (courtesy Matthews Studio Equipment, www.msegrip.com).**

**sandwich; ~ patch** *n.* A type of splice used to join two boards; a double-sided scab patch.

Two boards a placed end to end while two additional boards of similar dimensions are centered on either side of the butt joint where the two primary pieces meet. The whole assembly is then nailed or screwed together from each side.

*Compare* **scabbing.**

**sandwich print** *n.* The process of printing an image on one of the inner surfaces of a DVD-5 disc prior to bonding the two halves together. The printed image can be seen through the polycarbonate disc, which gives the image an extremely glossy or wet appearance. *Also* **reverse print; wetlook print.**

**Sandy Meisner technique** *n. See* **Meisner technique.**

**SAP** ABBR. *n. See* **secondary audio program.**

**sash cord** *n.* White, braided cotton line, used for a variety of utility tasks on a set. Common weights range from #6 to #14. Also available in black, but then more commonly called *trick line*. [After its common use connecting a window to its counterweight in a traditional double hung sash window.] *Also* **cotton cord.** *Compare* **baling wire; mason line; trick line.**

**satellite; communications ~** *n.* A radio relay station that orbits the earth. A complete satellite communications system also includes earth stations that communicate with each other via the satellite. The satellite receives a signal transmitted by an originating earth station and retransmits that signal to the destination earth station(s) or relays it to another satellite in orbit. Satellites are used to transmit telephone, television, and data signals originated by common carriers, broadcasters, and distributors of cable television program material. *Compare* **Clarke Belt; Molniya Orbit satellite.**

**satellite broadcast** *n.* An electronic broadcast, typically a television or radio signal, originating from an Earth-orbiting satellite.

The satellite signal is transmitted from the ground to the satellite, but this uplink signal is point-to-point from the earth transmitter to the satellite receiver, so, technically, does not satisfy the multiple recipient requirement to qualify as a broadcast. The downlink from the satellite to the ground may reach any number of recipients so it is an actual broadcast.

*See* **broadcast.**

**satellite carrier** *n.* An entity that owns or leases the facilities of a satellite or satellite service to establish and operate a channel of communications for point-to-multipoint distribution of television signals.

**satellite dish; dish; ~ antenna** *n.* A type of antenna used to pick up transmissions broadcast from a satellite, typically in the shape of a parabolic dish. The dish reflects and concentrates the satellite signal at the parabola's focal point where the receiver is located. The weaker the satellite signal, the larger the dish since the surface area of the dish correlates to the strength of the concentrated signal at the focal point. Consumer direct broadcast satellite (DBS) dishes are comparatively small (typically 18" in diameter) due to the high power and small signal coverage area of the DBS satellite signal.

**satellite distribution** *n.* The delivery of digital video for theatrical presentation directly to cinemas via satellite. The content may be recorded at the cinema for later presentation to an audience or presented live as it streams from the satellite feed. *Compare* **digital distribution.**

**satellite downlink** *n.* **1.** The electronic communications path from an orbiting satellite to a ground station; the part of a satellite system that includes the satellite itself, the receiving earth station (satellite dish), and the signal transmitted from the satellite to earth stations. **2.** The earth-bound equipment required to receive a signal from a satellite, in particular the dish antenna. *Compare* **satellite uplink.**

**The satellite dish farm at KSN-TV in Wichita, Kansas (courtesy Thomson, www.thomsongrassvalley.com).**

**satellite feed** *n.* The audio and video material broadcast via satellite from a network to its affiliates, from a content originator to a cable television headend, or from a programming service provider to a consumer. *Also* **bird feed.** *See* **feed.** *Compare* **network feed; news feed.**

**satellite free TV** *n.* Audiovisual programming that is broadcast via an uplink to a satellite and then via a downlink through terrestrial satellite reception dishes for in-home viewing in the immediate vicinity of the reception dish without charge to the viewer (government satellite receiver or television receiver taxes or assessments do not count as a charge to the viewer). *See* **free TV.** *Compare* **pay TV.**

**satellite hit** *n.* A television program scheduled before or after a hit program (big planet) that benefits significantly from the audience drawn to the hit. *Compare* **big planet; hammock.**

***Satellite Home Viewer Improvement Act of 1999*; SHVIA** LEGAL *n.* U.S. federal legislation that modified the Satellite Home Viewer Act of 1988. SHVIA permits satellite companies to provide local broadcast TV signals to all subscribers who reside in the local TV station's market. SHVIA also permits satellite companies to provide "distant" network broadcast stations to eligible satellite subscribers.

**satellite master antenna television; SMATV** *n.* A local cable television system that uses a central satellite dish to receive television broadcasts that are then distributed via wire to multiple recipients throughout an apartment complex, trailer park, hotel, etc.; a miniature cable television operation serving a single location. SMATV first gained popularity in the 1980s. *Compare* **communal system; master antenna television.**

**satellite news gathering; SNG** *n.* Electronic news gathering (ENG) where the signal is relayed off a satellite on its way from the field reporter to the newsroom.

**satellite pay TV** *n.* Audiovisual programming that is broadcast via an uplink to a satellite and then via a downlink through terrestrial satellite reception dishes to recipients who pay a fee to receive the signal for in-home viewing in the immediate vicinity of the reception dish, including hotels or similar temporary living places for delivery to the private rooms in their facility via closed circuit television. *See* **pay TV.** *Compare* **free TV.**

**satellite station; satellite** *n.* A broadcast television station that carries the programming of a second (parent) station on a different channel. Unlike a translator, which simply repeats a signal on a new frequency, a satellite station maintains a local staff and may produce some original programming. If both the satellite and its parent are in the same

ratings market, then their ratings are combined. If they are in different markets, then their ratings are reported separately, but may be combined when selling ad space. *See* **sister station.** *Compare* **parent station; repeater.**

**satellite television; SATV** *n.* Television programming delivered to viewers via earth-orbiting satellite broadcast and received using a satellite dish antenna. To receive such programming, viewers normally have to pay a subscription fee to obtain the right to view the scrambled (analog satellite broadcast) or encrypted (digital satellite broadcast) signal. The different channels offered via a satellite television service are similar to those provided via cable television: re-broadcasts of local off-air terrestrial channels, basic cable channels, premium channels (for an additional per-channel fee), and pay-per-view (for an additional per event fee). *Also* **pay television.** *Compare* **broadcast television; cable television.**

**satellite uplink** *n.* **1.** The electronic communications path from a ground station to an orbiting satellite; the part of a satellite system that includes the satellite itself, the transmitting earth station (satellite dish), and the signal transmitted from the earth station to the satellite. **2.** The earth-bound equipment required to transmit a signal to a satellite, in particular the dish antenna. *Compare* **satellite downlink.**

**Saticon tube** *n. obs.* A color video camera tube introduced in 1976, developed by Hitachi and NHK of Japan and introduced in the U.S. by RCA in 1977. The Saticon superseded the Plumbicon, itself introduced in 1965.

**satire** *n.* The use of irony, ridicule, sarcasm, or humor to expose the true, contemptuous nature of some thing — a person, institution, tradition, etc. Ezra Pound writing in *Literary Essays* said, "Satire reminds one that certain things are not worthwhile. It draws one to consider time wasted." The quality of satire is very much in the eye of the beholder, and rarely appreciated by the object of its attention. Biting satire rarely leads to commercial success, inspiring playwright George S. Kaufman to say, "Satire is what closes on Saturday night."

One of the best known works of English satire is Jonathan Swift's 1729 *A Modest Proposal* (full title *A Modest Proposal for Preventing the Children of Poor People in Ireland from Being a Burden to Their Parents or Country, and for Making Them Beneficial to the Public*) where he proposes that the plight of the poor might be resolved by selling their babies as food to the rich — he then goes on to provide cooking tips and recipes. In fact, Swift was calling attention to contemporary economic programs that neglected human values, not promoting cannibalism (no matter how tasty he claimed babies might be).

Satire often has a political bent as with *Duck Soup* (1933), *The Great McGinty* (1940), *Bob Roberts* (1992) and *Wag the Dog* (1997). The satiric political humor of *The Smothers Brothers Comedy Hour* (1967–1970), was a bit too biting for TV censors of the day. Late night was a much safer time for satire of all sorts on U.S. television as evidenced by the far longer-lived *Saturday Night Live* (1975–). Other popular targets of satire include war — *Dr. Strangelove, Or How I Learned to Stop Worrying and Love the Bomb* (1964) and the aforementioned *Duck Soup* — and contemporary life — *Nothing Sacred* (1937), *The Miracle of Morgan's Creek* (1943), *Polyester* (1981), and *Hairspray* (1988). While it often is, satire need not be funny, as evidenced by *Citizen Kane* (1941), an apparent satire of the life and times of William Randolph Hearst. Whatever its topic or point of view, satire is a difficult proposition: according to film critic Roger Ebert, "Satire is very hard to do, and harder to do well."

*Compare* **camp; parody.**

**satirize** *v.* To make the object of satire; to attack with satire.

**saturated color** *n.* A particularly vivid color that does not reproduce well on video. Fully saturated color, particularly shades of red and orange, tends to bleed outside its borders and is generally avoided in video applications.

**saturation; color ~** *n.* **1. color ~ :** The purity, brilliance, or vividness of a color's hue; in the Munsell color system, the degree of difference between a color and a shade of gray with the same level of lightness or brightness.

Three-strip Technicolor films, such as *Gone with the Wind* (1939), have very rich, saturated colors. *The Three Amigos* (1986) spoofed the highly saturated look of three-strip Technicolor during its desert campfire musical number. At the opposite end of the spectrum are films such as *Saving Private Ryan* (1998) that have intentionally desaturated colors, verging on the monochromatic at times. The color control on a television adjusts the display's color saturation, though apparent color saturation can also be affected by the signal's luminance level. On a vectorscope, color saturation is represented by the signal's distance from the display center line.

**2. tape ~ :** The maximum magnetization that an analog magnetic tape can attain. Actual recorded levels are less than saturation because saturation distortion is introduced as saturation is approached, especially at low frequencies. At high frequencies, it is not possible to reach tape saturation because the signal itself acts to partially erase itself as it is being recorded.

A high-frequency signal near saturation causes the record head to act like a tape degausser.

This process is called self-erasure and limits the maximum level attainable in a tape recorder at high frequencies. Distortion occurs in an analog tape recording when input levels are set in excess of 0 VU. Setting a record input level too high on an analog medium is more forgiving than on a digital medium, and levels up to +3 VU can sometimes be tolerated, but with a corresponding loss of high frequencies.

*See* **chroma.** *Compare* **desaturated; HSV; hue; value.**

**saturation distortion** *n.* The distortion that results on an analog magnetic recording tape when the applied signal is greater than the tape's retentivity.

**saturation point** *n.* The input signal level to an analog magnetic tape recorder that will cause the record head to produce a saturated signal on the magnetic tape.

**saturation release; saturation booking** *n.* The release of a film in a large number of theaters in the same market at the same time. Usually accompanied by a prominent advertising campaign. *See* **wide release.**

**SATV** ABBR. *n. See* **satellite television.**

**SAV** ABBR. *n.* A digital video synchronization sequence used to identify the end of the horizontal blanking interval at the beginning of each new line of video. The EAV consists of a sequence of four consecutive code words — a word containing all ones, two words containing all zeros, and word including F (field/frame), V (vertical), H (horizontal), and four parity bits (P3, P2, P1, and P0). The pixel immediately following the SAV is known as pixel 0 and designates the first pixel of the specific line of the digital image. [An initialism of *Start of Active Video*.] *Compare* **EAV.**

**save it** *phr. See* **print it.**

**save the food** *phr.* An instruction to an actor to pretend to eat the prop food during rehearsals, saving it for an actual take.

**save the lights** *phr.* An instruction to shut off the main lights, leaving only the house lights to illuminate the set. Generally, once a scene is lit, the lights are left running between takes. However, if there is going to be an extended break between takes, the movie lights may be shut off to preserve their rather expensive bulbs and to reduce unnecessary electricity consumption (as well as to help keep a small or enclosed set cool). Natural light or cooler running house lights (incandescent or fluorescent) provide the illumination for the crew to continue working on the set.

**USAGE:** Some may use the obsolete "save the arcs" (where *arcs* is a reference to *arc lights*) as a matter of tradition.

**savoir-faire** *n.* Knowing how to do or say the right thing; the ability to act gracefully: *Cary Grant epitomized savoir-faire.* [French for *to know how to do*.]

**sawed-off** *n.* A tripod designed for use with a 35mm film camera that adjusts from 3–5 feet high. *Compare* **baby tripod; standard tripod.**

**SBE** ABBR. *n. See* **Society of Broadcast Engineers, Inc.**

**SC** ABBR. *n. See* **scene.**

**SCA** ABBR. *n.* Screen Commerce Australia.

**scab** *n.* A union member who crosses a picket line and continues to work during a strike; a non-union worker hired to replace a union worker during a strike.

**scabbing; scab patch** *n.* **1.** A type of splice used to join two boards; the board used to secure the joint.

Two boards a placed end to end and a third board of similar dimensions is centered on top of the butt joint where the two primary pieces meet then nailed or screwed through to the other boards. If scabbing is placed on both sides of the splice, the scab patch becomes a sandwich.

**2.** A patch used to cover a hole. [After the scab that forms over a healing injury.] *Compare* **sandwich.**

**scaffold** *n.* A temporary structure that provides an elevated work platform. *Compare* **catwalk; parallel set.**

**scaffolding** *n. See* **rigging.**

**scaffolding clamp** *n. Also* **cheeseboro clamp.**

**[1]scale; union ~ ; minimum ~ ; minimum wage ~** BUSINESS *n.* The minimum wage per hour, day, week, or assigned task as specified in a union contract. *Also* **minimums.** *Compare* **over scale.**

**[2]scale** *n.* **1.** An object's proportion with respect to its environment.

The human eye well trained to understand proper proportion. On the one hand, this means that careful attention must be made when creating composite shots or animated sequences to ensure that the natural laws of proportion are not violated. On the other hand, the filmmaker can play with proportion to fool the audience using forced perspective, foreground miniatures, matte paintings, etc.

**2.** The relative spacing of the (usually unequal) pitch intervals between musical notes made up of half, full, and one-and-a-half steps. The most common scales in contemporary Western music are the Ionian (major) and Aeolian (minor) scales.

**scale model** *n.* A physical recreation of some object that is dimensionally correct and appears to be the real item when viewed on screen. Most scale models are miniatures, that is, they are considerably smaller than the original. For example, the White House destroyed in *Independence Day* (1996) was a scale model approximately 15' wide. The same scale model was used for other exterior scenes of the White House since the producers were not allowed to film in front of the real building. *Compare* **full-scale model.**

**scale-plus-ten** BUSINESS *n.* A premium wage equal to ten percent above union scale (the union's minimum wage). Often negotiated as part of an actor's employment agreement to cover the agent's fee.

**scaling** *n.* **1.** A transformation that uniformly increases or decreases the size of an object. **2.** Up-converting (increasing) or down-converting (decreasing) an image's resolution. **3.** Up-sampling (increasing) or down-sampling (decreasing) the number of data samples in a digital signal.

**scan** *v.* **1.** To move a focused beam of light or electrons over a surface.

For example, a television CRT scans an electron beam over the phosphor-coated interior surface of the picture tube. The resulting glow from the phosphors creates a visible image. An image scanner runs a focused beam of light over the object being scanned, interpreting the interaction of the light with the object's surface to create an electronic image or three-dimensional data representation of the object.

➢ *n.* **2.** The manner in which melody and lyrics combine in a song. When the words and music fit well together and are easily sung and understood, the song scans well. When the natural pacing and syllabic stress of the words do not match the music, such as placing unstressed articles like "a" or "the" on high or emphasized notes of the melody, resulting in awkward phrasing.

**scan converter** *n.* An electronic device that converts video from one scan rate (image resolution, frame rate, interlaced/progressive, square/rectangular pixel) to another, such as when converting an image on a computer screen into NTSC video.

**scan line; scanline** *n.* A single horizontal line in a raster image, such as a television image. *Also* **line of resolution.** *Compare* **HDTV; NTSC; PAL.**

**scan mode** *n.* The particular technique used to paint a video image on the screen (or to capture a video image with a camera). There are three primary scan modes: interlaced, progressive, and segmented frame.

**scan mode conversion** *n.* The change from interlaced to progressive or from progressive to interlaced video image scan modes as part of a video format conversion. *Compare* **de-interlace; format converter.**

**scan-only film** *n.* Film stock that is specifically designed for optimal performance when the processed film is scanned into a digital form but never printed for film projection. Its development followed the growing popularity of digital intermediates, where one shoots original material on film but performs all post-production activities (including color timing) in digital video without ever returning to the camera-original negative. [Coined in 2005.]

**scan velocity modulation; SVM** *n.* A technique used in some CRT-based video display devices to increase the apparent brightness of the image at the cost of image detail. With SVM, the scanning beam changes speed when moving horizontally across each line, speeding up in dark areas and slowing down in bright areas. This delivers more energy to the screen in the bright areas, causing them to be even brighter (in some cases leading to image blooming). It also causes them to be smaller in the horizontal direction than they should be in relation to the dark areas, distorting the shape of the images on screen.

**scanner** *n.* An electronic device that creates a digital representation of a physical object, either two-dimensional (such as a film scanner or digital photocopier) or three-dimensional (such as the scanners used to convert a sculpture or human actor into a 3-D computer model).

**scanning line** *n. See* **scan line.**

**SCART** ABBR. *n.* A bi-directional analog audio-video device connector developed in France and common to consumer-grade video equipment in Europe.

The connector uses 21 pins arranged in two rows (one with 10 pins, the other with 11) and can be configured to carry a variety of signals including RGB, S-Video, composite video, and stereo or monaural audio. SCART-enabled devices can be connected with a single SCART ribbon cable rather than multiple, separate cables for each type of input/output, resulting in a much cleaner installation. The SCART standard is specified in CENELEC EN 50 049-1:1989 and in IEC 933-1.

[An acronym of *Syndicat des Constructeurs d'Appareils Radiorécepteurs et Téléviseurs*.] *Also* **Euroconnector; Péritel connector.** *Compare* **HDMI.**

**scatter** *n.* The lower intensity light outside the main beam of a spot light.

**scatter buy** *n.* A television commercial time purchasing pattern where an advertiser purchases commercial time during several different programs airing on different days rather than concentrating all of the ads within a single program. *Compare* **run of schedule.**

**scatter market; scatter** *n.* The unsold network television commercial time after pre-season purchases by large advertising buyers. *Compare* **upfront market.**

**scatter plan** *n.* The most common contemporary strategy for television advertising purchasing wherein one buys time within several different programs rather than acting as the sole sponsor of a single program. This spreads (scatters) the advertisements among different broadcasters and throughout different programs, thus reaching a more varied audience for less cost than could be achieved through the once-traditional approach of individual sponsorship.

**scenario** *n.* **1.** A plot outline or treatment. **2.** *obs.* An early form of screenplay common during the Silent Era (c. 1886–1930) featuring a basic outline for the work and detailing the principal action and scene order, but without written dialogue.

**scenarist** *n. obs.* One who writes scenarios (as opposed to a screenwriter who writes screenplays).

**scene; SC** *n.* **1.** The setting (time, place, circumstances, etc.) where a story takes place. **2.** The related action taking place in a single location along a contiguous timeline. **3.** A series of shots linked by location and time. A complete work is normally divided into acts, sequences, scenes, and shots (in order from the general to the specific). In a shooting script, each scene is assigned a sequential identification number.

**USAGE:** *Scene* is occasionally (and incorrectly) used as a synonym for *shot*. In Japanese-produced animation, a *scene* is more often called a *cut*.

**scene cards** *n.* Index cards used in organizing a script's story structure by writing a description of each scene on one, then rearranging the cards to establish the final script order.

**scene contrast** *n.* The amount of visual contrast (difference between the lightest and darkest areas in an image) within a particular shot or entire scene.

**scene description and action** *n.* The paragraph in a screenplay that follows the scene heading and sets the stage for the scene by describing the setting of the scene and the action that takes place within it. Any dialogue will immediately follow this introductory paragraph. Additional scene description and action paragraphs may be interspersed within the dialogue if necessary.

**scene dock; dock** *n.* A place near the set where reusable set pieces (flats, floating walls, and similar items) can be stored until needed. *Also* **scenery dock.**

**scene heading; scene header** *n. See* **shot heading.**

**scene number** *n.* The sequential number assigned to each new scene in a script approved for shooting. (Each new scene is identified in the script with a slug line or shot heading that describes the location and time of day.) The scene numbers are used as an organizational tool for production and post-production. *Compare* **added scene; take number.**

**scene planner** *n. See* **layout artist.**

**scene selection** *n.* A common feature of most DVDs that allows the viewer to skip directly to the beginning of a particular scene or sequence selected from a list. *Also* **chapter list.**

**scenery** *n.* The portion of a set that represents the out-of-doors. This can include a recreation of a full scale outdoor location, a miniature representing an outdoor location, or an enlarged backdrop photograph seen through a window.

**scenery dock** *n. See* **scene dock.**

**scènes à faire** LEGAL *phr.* The principle of copyright law that holds that if there are only a few ways to express something, then those expressions may not be protected by copyright. Put another way, one cannot copyright the "characters, settings or events which *necessarily* follow from a certain theme or plot situation."

In the case of *Ets-Hokins vs. Skyy Spirits, Inc.* (225 F3d 1068; 2003), the U.S. 9th Circuit Court of Appeals said that under the doctrine of scènes à faire, "courts will not protect a copyrighted work from infringement if the expression embodied in the work necessarily flows from a commonplace idea."

In *Zambito vs. Paramount Pictures Corp* (83 CV 4809; 1985), Gary L. Zambito (an "archeologist-screenwriter") sued Paramount Pictures (among others) before the U.S. District Court in New York claiming that the film *Raiders of the Lost Ark* (1981) infringed on his un-produced script called *Black Rainbow*. In rejecting Zambito's claim, the court found that "*Rainbow* is, for the most part, a somber, vulgar script replete with overt sexual scenes, cocaine smuggling and cold-blooded killing. *Raiders*, on the other hand, is a tongue-in-cheek, action-packed, Jack Armstrong, all-American adventure story... Upon close inspection, plaintiff's remaining claims of actionable similarity fall within the category of unprotectible *scenes a faire*. That treasure might be hidden in a cave inhabitated [sic] by snakes, that fire might be used to repel the snakes, that birds might frighten an intruder in the jungle, and that a weary traveler might seek solace in a tavern, all are indispensable elements to the treatment of *Raiders* theme, and are, as a matter of law, simply too general to be protectable."

[French.] *Compare* **merger doctrine.**

**scenic artist; scenic designer** *n.* One who paints scenery, sets, or backdrops for audiovisual productions, often to simulate a three-dimensional environment on a flat surface. Large, back-lit photo-mosaics are often used in place of paintings to represent the view outside of windows or open doors on a soundstage set. *Compare* **set painter.**

**scenic projection** *n.* A method of creating large, realistic backdrops by projecting photographs onto screens situated behind the action. *Compare* **process shot; translight.**

**Scenic, Title and Graphic Artists; STG; Art Directors Guild & ~** *n.* The union representing scenic, title, and graphic artists working in motion pictures, commercials, legitimate theater, trade shows, theme parks, and museums in the western U.S., officially IATSE Local 800. Established in 1949. Formerly IATSE Local 816 prior to its July 1, 2003 merger with IATSE Local 876, the Society of Motion Picture and Television Art Directors. The STG Web site is www.artdirectors.org. *Compare* **Art Directors Guild.**

**schedule** *n. See* **broadcast schedule; shooting schedule.**

**schedule for production** *n. See* **production schedule.**

**Schedule of Minimums** *n.* A detailed list of financial agreements and market values for various screenwriting assignments that is published and revised every three years by the Writers Guild of America.

**schedule provider; schedule consolidator; television ~** *n.* An entity that collects television broadcast schedules from different channels and combines that data with works descriptive information obtained from other sources (such as the programs' producers) and makes these data available to third parties for a fee. (Smaller channels may also pay a fee to ensure that they are included in the listing.) These data form the basis of electronic program guide (EPG) systems, television listings found in newspapers, etc. Since these schedules are obtained well in advance of the actual broadcast, the do not take into account last minute lineup changes and cannot be used in place of an actual broadcast log. *Compare* **data aggregator; usage data provider.**

**schlemiel** SLANG *n.* An epithet for a stupid person; one who is inept; a dunce, dolt, or nincompoop. [Yiddish. From *shlemil*; an eponym, after *Shelumiel*, a character in the *Bible*.] *Also* **schmendrick.**

**schlep** *v.* To take a journey; to carry a burden, usually with difficulty (either because the burden is particularly taxing or the person carrying it is clumsy or inept): *Alan schlepped the luggage through the airport.* Also to perform an arduous task: *His personal assistant schlepped across town looking for the right pair of shoes.* [Yiddish. From *shlepn*; from the Middle Low German *slepen*, meaning to drag or to pull.]

**schlimazel** SLANG *n.* An epithet for an awkward, unlucky, or inept person; one who fails at everything. [Yiddish. A blend of the Middle High German *slimp*, meaning wrong, and the Yiddish *mazl* (from the Late Hebrew *mazzl*), meaning luck.]

**schlock** *n.* A work of poor quality: inferior writing, cheap or shoddy production values, etc. [Yiddish. From *shlack*; from the Middle High German *slag* and *slahen*, meaning to hit. A colloquialism, first for *damaged merchandise* and then for *merchandise of inferior quality*.] *See* **dreck.**

**schlub** SLANG *n.* An epithet for a stupid, clumsy, unsophisticated person, often one who is physically unattractive. [Yiddish. From the Polish *zhlob*, meaning blockhead.]

**schmaltz** *n.* **1.** Excessively sentimental or maudlin work that is corny in its sweetness. ➢ *mod.* **2. schmaltzy:** Possessing the qualities of schmaltz. [Yiddish. From *shmalts*; from the Middle High German *smalz*, meaning animal fat.]

**schmendrick; shmendrick; shmendrik** *n.* [An eponym, after the title character in Avrom Goldfaden's Yiddish light opera *Shmendrik, oder Die Komishe Chaseneh* (*Shmendrik or The Comical Wedding*, 1877).] *See* **schlemiel.**

**schmo; shmo; schmoe; shmoe** SLANG *n.* An epithet for an obnoxious, foolish, or naive person. [Yiddish. From *shmok*, meaning penis or fool.] *See* **schmuck.**

**schmooze** *v.* To socialize in order to further a business goal, especially amongst those closely connected to the entertainment industry. [Yiddish. From *shmuesn*, meaning to chat, from *shmues*, meaning idle talk, from the Hebrew *shemu'oth*, meaning news or rumors.]

**schmuck; shmuck** SLANG *n.* An epithet for an odd or inept person.

> Brillstein-Grey Entertainment manager Lee Kernis recalled a time when he was an International Creative Management trainee in David Rensin's *The Mailroom: Hollywood History from the Bottom Up*, "I delivered a package to Maureen Stapleton, and she wanted to tip me... I said, 'I can't accept that, Miss Stapleton.' She said, 'Just take it... If you don't accept this you are a schmuck. And you know what? You'll be a schmuck all your life.' I grabbed the money and said, 'No one calls me a schmuck.' A year or so later ... I ran into Miss Stapleton ... and I said, 'How are you, Miss Stapleton? You probably don't remember me.' She said, 'I do. You're the schmuck with the tip.'"

[Yiddish. From *shmok*, meaning penis or fool. From the Old Polish *smok*, a type of grass snake or dragon.] *See* **putz; schmo.**

**schnook** *n.* A dupe. [Yiddish. From *shnok*.]

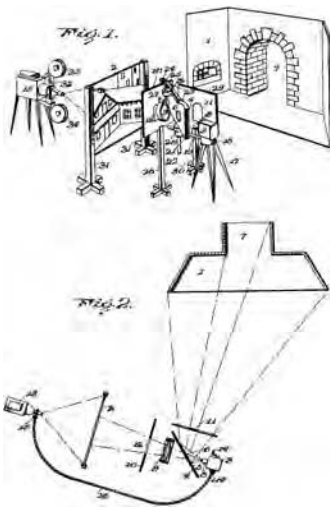
**schoolteacher** *n.* An educator hired by a production to teach school lessons to minors (traditionally those who are, or should be, in kindergarten through the twelfth grade according to the U.S. educational model) who are employed as actors during a time of year when school is in session. These lessons often take place in makeshift classrooms on or near the set. The cost of this special instruction, and the time it takes out of the shooting day, tend to limit the use of child actors to situations where they are necessary to the work. For example, children rarely appear in crowd scenes or as extras unless there is a compelling reason for their presence. *Also* **studio teacher.** *See* **tutor.** *Compare* **ABCs of filmmaking.**

**schtick; schtik; shtick; shtik** *n.* A routine (especially a comedy routine or act) or gimmick: *Mabel Normand originated the pie-in-the-face schtick.* Often an attribute that is characteristic of a particular performer, genre, or place: *Groucho Marx's eyebrows, glasses, mustache, and cigar were all part of his schtick.* [Yiddish. First appeared in print in 1961. From *shtik*, meaning piece or routine; from the Middle High German *stücke*.]

**Schüfftan process** *n. obs.* The trade name for an in-camera composite image process used to combine paintings, miniatures, and rear-projection material with live action. Originally developed in 1923 and first used on *Die Nibelungen: Siegfried* (1924). It remained in common use until the 1950s when it was replaced by more flexible matte processes such as chromakey.

> In the basic Schüfftan process, a mirror is placed in front of the camera at a 45° angle. A portion of the reflective surface is removed, leaving clear glass. When a miniature is set to one side, the camera photographs the miniature where the glass is mirrored and shoots the live action scene beyond where the glass is clear, resulting in an in-camera composite image. (One can also have the live action off to the side and inject it into a miniature in front of the camera.) The process is quite flexible and delivers a good result, but it requires careful planning, the camera must be locked down (it cannot move), the process cannot be used for a traveling matte (if the shape of the matte needs to be changed, a new mirror must be fashioned).

[An eponym, after its inventor, German cinematographer *Eugene Schüfftan*.]



***Left:*** **The original Schüfftan process used a partial mirror to introduce live action footage into a painting. The images show an improved process that could combine live action, a foreground miniature, and a background image (in this case, a moving background using rear projection process photography). Drawings from U.S. Patent 1,636,112, issued July 19, 1927 (courtesy U.S. Patent and Trademark Office).** ***Right:*** **A still image using the Schüfftan Process from UFA's *Die Nibelungen: Siegfried* (1924).**

**schvitz** *v.* To sweat: *I'm so nervous, I'm schvitzing all over.* OR *Let's go to the sauna for a schvitz.* [Yiddish.]

**schwag; shwag** SLANG *n.* [A street name for marijuana. Used here in an ironic context because it sounds very similar to *swag*.] *See* **swag.**

**sci-fi** *n.* [Coined through rhyming reduplication by American science fiction fan Forrest J Ackerman.] *See* **science fiction.**

**science fiction; sci-fi; SF** *n.* A type of work where one views life as it would be were some scientific premise actually true. Science fiction can range from horror — *Frankenstein* (1931) — to drama — *The Day the Earth Stood Still* (1951) — to comedy — *Spaceballs* (1987) — to satire — *Dark Star* (1974). According to *The Encyclopedia of Hollywood*, "If horror movies present our personal primal fears, [then] science fiction presents, like no other genre, the fears and anxieties of society as a whole. The political, cultural, [and] sociological elements of science fiction are often visceral statements of the hopes, fears, and values of our species."

**A scene from the first Russian science fiction feature film, *Aelita* (1924) (Jen Resnik collection).**

George Méliès' *A Trip to the Moon* (1902), a short subject based on Jules Verne' s *From the Earth to the Moon* (pub. 1868), was the first science fiction hit movie, but science fiction had an uneven beginning. Fritz Lang's silent masterpiece *Metropolis* (1927) nearly bankrupt UFA (its producer) and was a failure at the box office during its original release. In England, *Things to Come* (1936), written by H.G. Wells, was both well made and financially successful, but did not start any trends. Meanwhile, Hollywood concentrated on the mad scientist movie, derived in part from *Frankenstein* (pub. 1818). This led to films such as *Dr. X* (1932), *The Invisible Man* (1933), and *The Invisible Ray* (1936). In the late 1930s, science fiction films also ventured out into space, but mainly as adventure serials targeted at children in the form of *Flash Gordon* (1936) and *Buck Rogers* (1939).

Science fiction came into its own in the 1950s, beginning with George Pal's production of *Destination Moon* (1950), based on Robert A. Heinlein's *Rocket Ship Galileo* (pub. 1947). The combination of a strong story, good acting, and (for the time) believable special and visual effects, attracted large adult audiences. Pal also produced successful adaptations of *When Worlds Collide* (1951) and *War of the Worlds* (1953). Other successful, adult-oriented science fiction films of the 1950s included *The Thing* (1951), an adaptation of John W. Campbell, Jr.'s short story; *The Day the Earth Stood Still*, a commentary — and warning — on the dangers of war and political distrust; *Forbidden Planet* (1956), based on Shakespeare's *The Tempest* (c. 1600); and *Invasion of the Body Snatchers* (1956) — a commentary on the American right-wing's demands for conformity and assimilation.

***Left:* The film that started the 1950s science fiction boom, George Pal Productions' *Destination Moon* (1950) (Mark Bult collection). *Right:* The 1982 French reissue of Stanley Kubrick's dystopian vision of the future, Warner Bros.' *A Clockwork Orange* (1971) (courtesy Heritage Auctions, www.ha.com).**

Meanwhile, the Atomic Age inspired the atomic monster movie, a B-movie staple including such notables as *The Beast from 20,000 Fathoms* (1953), *Attack of the Crab Monsters* (1957), *Attack of the 50 Foot Woman* (1958), and *Attack of the Giant Leeches* (1959). While Godzilla himself was not created by atomic fallout as were so many other monsters, many of his foes were in the string of monster movies produced by Toho of Japan and introduced to the western world as badly dubbed television features. The threat of atomic devastation and the Cold War "missile gap" of the 1960s inspired *The Last Woman on Earth* (1960), *Panic in the Year Zero* (1962), and *The Day the Earth Caught Fire* (1962). Larger budgets, and more respectability, were given to projects in the late 1960s including *Fantastic Voyage* (1966), where scientists traveled inside the human brain, and *Planet of the Apes* (1968), where astronauts traveled to the stars — and the future — in a post-apocalyptic parable of human behavior.

Science fiction shook off the B-movie taint and entered the mainstream with Stanley Kubrick's *2001: A Space Odyssey* (1968). *2001*'s success could not be repeated. The *Andromeda Strain* (1971) and *Silent Running* (1972) were remarkably well made, intelligent films that failed to catch on at the box office. Science fiction was "dead" as a genre as far as Hollywood executives were concerned. *Star Wars* (1977) changed all of that. It hearkened back to the science fiction serials of the 1930s and eventually led to two sequels and three prequels produced over the next three decades. *Star Wars*, along with *Jaws* (1975) and *The Godfather* (1972), also established the saturation release as the dominant distribution pattern for the 1970s and beyond, replacing the roadshow as the premium film showcase. *Close Encounters of the Third Kind* (1977) and *E. T. the Extra-Terrestrial* (1982) showed that aliens could be kind while *Alien* (1979) and its various sequels showed that they could be hungry as well. The 1980s saw a return to the dis-utopian and post-apocalyptic themes of the late 1950s and early 1960s, including *The Road Warrior* (1981), *Escape from New York* (1981), *Blade Runner* (1982), and *Robocop* (1987). Success invites imitation — often poor imitation, as evidenced by 1983's *Metalstorm: The Destruction of Jared-Syn* (an attempt at repeating the success of *Road Warrior* in a 3-D format) and 1980's *Battle Beyond the Stars* (inspired by *Star Wars*), but the genre survived, remained in the mainstream, and resulted in numerous box-office successes ranging from the comedic *Back to the Future* (1985) and its sequels to the dark and thought-provoking *Artificial Intelligence: AI* (2001) and *Minority Report* (2002).

**sciopticon** *n. obs.* A kind of magic lantern used to project images of physical objects rather than transparent slides.

**scioptics** *n. obs.* The art or process of projecting images of physical objects into a darkened room using an arrangement of lenses or mirrors.

**scissor clamp; drop ceiling ~** *n.* A special-purpose device designed to attach to the grid of a standard drop ceiling, such as found in many office environments, providing either a standard ⅝" (baby) or ½" mounting pin from which one may hang a small light fixture.

**Two scissor clamps (courtesy Matthews Studio Equipment, www.msegrip.com).**

**sconce** *n. See* **wall sconce.**

**scoop** *n.* **1.** An open-faced flood light with a 500–2,000-watt incandescent lamp mounted within a large bowl-shaped reflector; a sky pan. **2.** An exclusive news story. ➢ *v.* **3.** To beat the competition to a news story.

**A 2,000-watt Molequartz 18-inch Focusing Scoop (courtesy Mole-Richardson Co., www.mole.com).**

**scootch** *v.* To move something a very small distance: *Scootch that over to the left.*

**-scope** *aff.* A suffix usually signifying a device for visual observation, such as CinemaScope, Kinetoscope, Tachistoscope, etc.

**scope; 'scope** *n.* The generic name for any widescreen anamorphic process, even those that are not CinemaScope (much the same as using Hoover for vacuum cleaner, Kleenex for facial tissue, or Xerox for photocopier). [An eponym, clipped from *CinemaScope*.] *Also* **c-scope.**

**scope of release** *n.* The number of screens, theaters, markets, territories, etc. included in a particular release.

**score** *v.* **1.** To compose background music for an audiovisual work. ➢ *n.* **2.** The background music in an audiovisual work. **3.** The conductor's written chart, or sheet music, containing all instrument parts of a musical arrangement. *See* **musical score.**

**score album** *n.* A film soundtrack album that consists entirely of the underscore (no songs). *Compare* **original soundtrack album.**

**scoring; film ~** *n.* **1.** The art of composing music for an audiovisual work, generally as part of the post-production phase.

According to *The Soul of Cinema: An Appreciation of Film Music* (pub. 2003), the most common applications of music in audiovisual works, used singly and in combination, include:

- Creating the atmosphere of a time or place;
- Paralleling or underscoring the action;
- Playing against the action;
- Intensifying or relaxing the pace of the film;
- Reflecting emotion;
- Adding unspoken or implied elements;
- Creating comedy;
- Providing unity to a story, through the use of leitmotifs;
- Providing source music; or
- Providing a neutral background filler, or wall-to-wall music.

**2.** Recording a work's musical soundtrack after the work has been shot (during post-production). *See* **pre-record to picture; underscoring.**

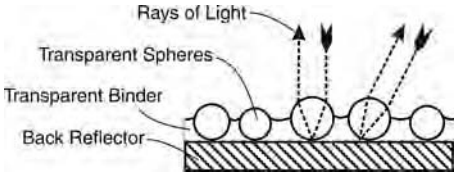
**scoring mixer** *n.* One who is responsible for recording a musical performance. *Also* **music recording supervisor.** *Compare* **sound mixer.**

**scoring session** *n.* The time and place when the music for a work is recorded. A scoring session normally takes place on a scoring stage.

**scoring stage; scoring studio** *n.* A soundstage specifically designed for recording musical scores. More care is given to acoustical design and sound insulation than for a standard soundstage. The stage is equipped with a picture playback system (generally a sound-insulated projection booth or video playback equipment) and a screen situated so the conductor can watch the edited film while directing the tempo and performance of the musicians. Much of the sound mixing and recording equipment is a permanent fixture on a scoring stage. This is a holdover from the Early Sound (c. 1930) era when each soundstage had dedicated recording equipment. *Also* **music recording stage; recording stage.** *Compare* **post-recording; pre-score.**

**scoring wild** *n.* Recording all or part of an audiovisual work's score using a non-synchronous recorder or without watching the images play back. The conductor defines timings for each part of the score from footage counts of the edited film, and seeks a performance that approximates the required timing, perhaps within one-half of a second of the actual timing. The wild score can be made to fit exactly if its playback speed can be adjusted during transfer, by editing in/out short pauses, etc. *Also* **wild score.** *Compare* **wild sound.**

**Scotchlight** *n.* The trade name for a type of reflective cloth manufactured by 3M that is used to produce front projection screens. The surface of the screen is covered by small glass or plastic spheres that act as lenses and reflect incoming light back along a parallel path. This results in a very light efficient screen for front projection use.




**The structure of a Scotchlight screen showing how incoming light is reflected.**

**Scotchlight process** *n.* [An eponym, after the *Scotchlight* material employed for front projection screens.] *See* **front projection; process shot.**

**Scottish Play, the; the Scottish Tragedy; the Scottish Business; the Comedy of Glamis; the Unmentionable; That Play** *n.* William Shakespeare's *Macbeth* (1606).

The play *Macbeth* is believed to be cursed, bringing doom on those associated with it. This began with the death of the actor scheduled to play Lady Macbeth just before its début performance on August 7, 1606. The curse is supposed to have originated when Shakespeare used actual black magic spells for the witches' incantations and magic practitioners of the time took offense, cursing the play and all of its productions. Since then, the play has been blamed for various accidental deaths on stage, storms, riots, and assassinations. It is now a stage actor's superstition that the name of the play may not be spoken (and lines from the play may not be quoted) inside a theater. (It remains perfectly safe to say *Macbeth* outside of a theater or when actually performing the play.) If one accidentally says *Macbeth* inside a theater, then a ritual must be performed to ward off the bad luck that must surely follow otherwise. There are several rituals to choose from. According to the film *The Dresser* (1983), after saying *Macbeth* one must leave the room, turn around clockwise three times and spit on the ground, then knock on the door and ask for permission to reenter. [A cledonism and toponym in reference to the country in which *Macbeth* (1606) takes place.] *Compare* **break a leg; merdre.**

**scout** *v.* **1.** To survey a location in advance. **2.** To search for new talent. *Compare* **location scout; talent scout; tech scout.**

**SCR** ABBR. *n. See* **scrambler.**

**scramble** *v.* To alter a television signal so that it cannot be viewed by unauthorized parties. Scrambling generally works on analog material; digital material is encrypted.

In 1984, the FCC ruled that private parties in the U.S. with a satellite dish had the right to receive satellite transmissions. On January 15, 1986, HBO became the first cable network to scramble its satellite transmissions. Other pay TV providers followed suit to ensure that only paying subscribers could view their programming (the Communications Act of 1984 made it illegal to unscramble a scrambled program without authorization).

**scrambler; SCR** *n.* A device that electronically alters a television signal so that it cannot be viewed by unauthorized parties. A descrambler, typically obtained by paying a monthly service fee, is required to return the signal to its original form. Scramblers generally work with analog material; digital material is usually encrypted.

**scrap book film** *n. See* **collage film.**

**scrape-flutter filter** *n.* A smooth or low-friction, non-magnetic, low-mass flywheel installed in the tape path of a magnetic tape recorder to minimize the pressure with which the tape meets guides, rollers, or other potential causes of tape damage or inconsistent transport speed.

**scraper** *n.* The device used to remove the emulsion from the overlapping film segments in preparation for a cement splice. It may be separate from, or integrated with, the splicer itself. *Compare* **cement splicer; hot splicer.**

**scrapping prints** *n.* Recycling used film prints for their salvage value, generally to reclaim the precious metals (silver) they contain.

**scratch** *n.* A deep cut or groove gouged into the surface of a film, generally by debris in the projector or improper handling of the film.

Scratches are deeper than abrasions, and may penetrate far enough to damage the emulsion. Once the negative's emulsion is damaged, image material has been lost and cannot be regained. Scratches in a negative's film base can be hidden by producing a wet gate print. Scratches in a print are resolved by obtaining another print. Scratches in a workprint are generally ignored.

While film remains the most certain long-term archival medium for audiovisual works, it is susceptible to various forms of physical defect or damage. The most common include:

- Abrasions
- Buckling (Cockling)
- Channeling
- Cinch Marks (Rain)
- Curling
- Embossing
- Fluting (Edgewaving)
- Frilling
- Microspots (Redox Blemishes)
- Reticulation
- Roping (Run-Off)
- Scratches
- Shrinkage
- Sparkle
- Spoking
- Spotting
- Twisting
- Water Spots

[From the Middle English *scracchen*. Probably a blend of *scratten* and *cracchen*, both meaning to scratch.]

**scratch demo** *n.* A quick and inexpensive sample produced to give a client a rough idea of what the final product will be like, often applied to commissioned music.

**scratch effects** *n.* Temporary sound effects used during editing.

**scratch mix** *n.* A preliminary sound mix, such as that used during editing.

A film with a scratch mix may be screened to judge the reaction of a test audience to the film during the final editing. It may also be used to determine if all of the necessary sounds are present before the final mix is performed. Smaller, independent productions often skip this intermediate mix and go directly to the final mix to save both time and money.

*Also* **rough mix; slop mix.** *Compare* **needle drop.**

**scratch music** *n. See* **needle drop.**

**scratch-off animation** *n.* An animation technique used to make text or drawings slowly appear. The complete drawing is produced and photographed, then a portion is removed (erased or washed off) and the drawing is photographed again. This continues incrementally until the entire drawing has been erased. When the resulting film is shown in reverse, the image seems to develop out of nothing. A similar effect can be obtained digitally using a traveling matte that slowly reveals more of the final image as the shot progresses. *Also* **rub-off animation; wipe-off animation.**

**scratch test** *n.* The process of running a small amount of film through a camera before shooting to make sure that neither the camera nor the magazine are scratching the film. The film from a scratch test need not be processed. It can be visually examined in its raw state since the test is not of the image recorded on the film, but the cleanliness of the film path inside the camera and magazine.

**scratch track** *n.* A rough sound mix; a sound recording that is not usable except as a guide; a sync sound production recording that is of such poor quality (generally too much background noise) that it cannot be used directly, but can act as a guide during sound editing or ADR dubbing. *See* **guide track.**

**scratched print** *n.* A film print with a scratch running down its center from end to end to ensure that it is not screened again. Prints are marked in this manner when they have reached the end of their useful life and have not yet been recycled.

**scratchprint** *n.* A print produced directly from the edited workprint without color correction for use in dubbing, scoring, and sound mixing. When using a non-linear editing system, one may produce the video equivalent of a scratchprint from an off-line edit. *Also* **slap print; slash dupe; slash print.** *See* **dirty dupe; dupe.** *Compare* **one-light.**

[1]**screen** *n.* **1.** The smooth, matte white, gray, or silver surface where audiovisual works are projected in a theatrical setting.

For theatrical front projection — the most common kind in theatrical exhibition — the screen is made of an opaque reflective material with small holes to allow sound to pass through from the speakers mounted behind. For rear projection, the screen is translucent. Video projection screens tend to be gray, rather than white, because video projectors have difficulty producing deep blacks (particularly when used in an environment that is not completely dark). The gray screen improves the quality of the blacks without significantly affecting white levels or color reproduction.

The shape of the screen is determined by the aspect ration of the film image. The original 4:3 silent film aspect ratio meant that movie screens were also 4:3 — or more commonly, 20' × 15'. Film images became briefly squarer with the introduction of Movietone sound-on-film in 1927, which took up part of the film frame, causing the aspect ratio to narrow. Academy aperture corrected this, restoring a more rectangular ratio of 1.37:1 in 1932. Widescreen technologies of the 1950s such as Cinerama and CinemaScope required new and larger screens with aspect ratios up to 2.66:1— the same 15' high screen would need to be 40' wide to accommodate a Cinerama image. Currently, there is no defined "standard" aspect ratio, but most theatrical releases use something in the vicinity of 1.85:1. Most theaters are equipped with movable black masks on the screens to accommodate films of various aspect ratios.

**2.** A venue equipped with a motion picture screen and projector. Theaters are generally categorized by how many screens they contain.

**USAGE:** *Screens* is sometimes used as a synonym for *theaters*, though given the prevalence of multiplex theaters, this can be quite inaccurate. To avoid the confusion surrounding theater, *screen* is used for an individual auditorium within a theatrical multiplex while *site* is used to refer to the theatrical complex itself.

**3.** A computer or television monitor. **4.** A panel with surfaces designed to reflect or absorb sound, used to alter the acoustic behavior of a recording space, or to isolate one performer from another; an acoustic flat. **5.** The electrical shield part of a shielded cable. ➢ *v.* **6.** To show a motion picture as in a private screening or a public showing. *See* **silver screen.** *Compare* **site.**

[2]***Screen*** *n.* An academic journal published quarterly by the Oxford University Press that covers the contemporary and historical international film and television industries. The *Screen* Web site is screen.oxfordjournals.org.

**Screen Actors Guild** *n. See* **SAG.** *Compare* **AEA; AFM; AFTRA; AGMA; AGVA.**

**screen brightness** *n.* The portion of the light from the projected image that is reflected back off of the screen, typically measured in lamberts or foot lamberts and recorded in the both the center of the screen and at its sides. *Also* **screen luminance.**

**screen continuity** *n. See* **continuity.**

**screen count** *n.* The number of theatrical screens upon which a motion picture was shown, generally counted in a single market over the course of a week or a weekend.

The exact definition of screen is important since it can be taken to mean several different things, depending on the source of the data and the territory covered.

- **Auditorium screens**: Each individual auditorium showing the film is counted separately. This will result in multiple counts per multiplex theater when the film plays in more than one auditorium on the same day. The actual number of auditorium screens may not be known at the

time a film is in release because exhibitors may adjust their schedules without informing the distributor.

- **Theaters:** Each theater showing the film is counted once, regardless of in how many different auditoriums of a multiplex theater the film is shown each day. The number of theaters where the film was licensed may be known, but it may be uncertain how many of them actually played the film until the financial records are reconciled at a later date. Bicycling may also impact the theater count.
- **Film prints:** Using a film print count will result in a single count when a multiplex theater shows the same print in more than one auditorium (screen splitting). It will also result in a single count if the same print is bicycled between two theaters. In many cases, the distributor can only be certain how many film prints were created and distributed, but screen splitting and bicycling may mean that the number of film prints is far less than the number of actual auditorium screens.

*Also* **number of screens.**

**screen credits** *n.* Written acknowledgements that appear on-screen during a work, generally as part of an opening or closing credits sequence. The first individual to receive a screen credit was André Heuzé, screenwriter for Pathé Frères c. 1906. *See* **credits.**

**screen direction** *n.* The movement of subjects from the camera's (and therefore, the audience's) point of view caused by some combination of physical subject or camera movement. There are four commonly defined camera movements: side to side (left-to-right/L–R), right-to-left (R–L), away from the camera (toward the background/BG), and toward the camera (toward the foreground, FG). *Also* **camera direction.** *Compare* **180° rule.**

**Screen Directors Guild** *n. obs.* The U.S. union representing motion picture directors, established in 1936. The Screen Directors Guild was the forerunner of the Directors Guild of America (DGA), established in 1960.

**screen gain** *n.* The screen brightness ratio; the portion of projected light that is reflected by a particular screen, measured at a set angle from the screen (typically 90° perpendicular to the surface) and judged in relation to a standard benchmark.

The benchmark screen (with a screen gain of 1) is a standard matte white (magnesium carbonate-coated) theatrical front projection screen. A typical silver screen has a gain of 4. Screens with a gain of 1 need to be viewed in total darkness. Higher gain screens can be viewed in higher levels of ambient light (some in full daylight) but tend to have narrower viewing angles than the standard screen and are susceptible to hot spots.

**Screen Gems** *n. obs.* The television production subsidiary of Columbia Pictures, established in 1951. In 1968, Columbia merged its motion picture and television operations and named the combined organization Columbia Pictures Industries, Inc.

**Screen Goo** *n.* The trade name for a special line of acrylic paint produced by Goo Systems and used to convert any smooth, paintable surface into a high-quality video projection screen. The Screen Goo line includes a reference white coating, three high contrast reference grey coatings, a non-depolarizing silver coating and a rear projection coating designed to be applied to transparent substrates. The Goo Systems Web site is www.goosystems.com.

**screen hack** SLANG *n.* An epithet for a screenwriter who specializes in adaptations. *Compare* **hack.**

**screen luminance** *n. See* **screen brightness.**

**screen media** *n.* Media where the information content is delivered via computer. *Compare* **analog media; digital media.**

**screen name** *n. See* **stage name.**

**screen presence** *n. See* **star quality.**

**screen quota** LEGAL *n.* A government-imposed limit that sets forth an obligation for exhibitors to show one class of audiovisual work, typically of local (national or regional) origin, for a certain amount of time. *Compare* **distribution ceiling.**

**screen ratio** *n. See* **aspect ratio.**

**screen splitting** *n.* **1.** The practice of playing the same print of a film on more than one screen in the same theater on the same day, typically with overlapping showtimes so that different reels are playing simultaneously on each screen. **2.** The practice of playing two different films on the same screen in the same theater on the same day with a separate admission charged for each screening. This increases the total number of films that a theater can have in exhibition at the same time, while reducing the number of opportunities to see each particular film in a given day. *Compare* **bicycle; double feature.**

**screen story** *n.* The story recounted in an original screenplay that was inspired by, but not directly adapted from, a prior work. The new story is so different from the original that it cannot be considered an adaptation or a rewrite. The author of such a screenplay will generally be credited for the screen story to clarify the relationship between the screenplay and the prior work.

**screen test** *n.* A filmed audition used to see how an actor appears on the screen, perhaps in full makeup and costume for the part under consideration. *Also* **test.** *Compare* **personality test; photogenic; production test.**

**screen time** *n.* **1.** The amount of time a particular person is seen in an audiovisual work: *The star complained he wasn't getting enough screen time.* **2.** The finished running time of a completed work. **3.** The running time of a script page when translated to the screen.

As a rough rule of thumb, it is assumed that a traditionally formatted script page equates to one minute of screen time; action sequences run longer, dialogue runs shorter.

For example, the script for the film *Twelve Monkeys* (1995) contained the following:

INT. -- LAB
COLE is strapped on a gurney. The gurney is wheeled into a strange steel tube...

This is less than an eighth of a script page, and so in theory should have resulted in less than seven seconds of screen time. In the final film, it ran for a minute and a half and played out on a giant set piece built just for that purpose. Elsewhere in the film, Brad Pitt delivers several lengthy monologues at a manic pace, resulting in less than a minute of screen time per script page. In the end, such things tend to average out.

**4.** The amount of time one spends in front of a video screen, including watching television, playing video games, and using a computer. *Compare* **face time; filmic time; narrative time; real time.**

**screen treatment** *n. See* **treatment.**

**Screen Writers Guild; Screenwriters Guild** *n. obs.* The writers' guild established in 1921, mainly as a social club. Restructured as a collective bargaining guild representing U.S. screen writers in 1933 and renamed Writers Guild of America (WGA) in 1954.

**screener** *n.* A video copy of a program sent to theater owners, pay-per-view operators, home entertainment retailers, critics, or award judges for their consideration. The use of videotape screeners began in the early 1990s. Screeners are now in DVD form. *Compare* **Academy screener; award screener; promo screener; sales screener.**

**screening** *n.* **1.** A private showing of all or part of a work to a non-paying audience, generally one associated with the entertainment industry.

Typical screenings of completed works include those for film critics, award judges, potential distributors or exhibitors, film participants or financiers,

audience research focus groups, etc. Screenings of partial works start with dailies and continue throughout the editorial process. Attendance at screenings is not included in the total attendance for a film. Since no admission fee is charged to the individual patrons, there is no box office to report.

**2.** A public showing of a work to a paying audience.

**screening report** *n.* A report assessing the effectiveness of research screenings.

**screening room** *n.* A private theater used for viewing dailies, works in progress, and completed works before a non-paying audience, generally industry professionals involved in the work's production or distribution.

**screenplay** *n.* The written structure of a work, including dialogue, scene description, basic stage direction, etc.; the play that is to be filmed. The typical feature film screenplay runs 90–120 typed pages.

Early silent films were largely improvised. Even D.W. Griffith's epic *Birth of a Nation* (1915) was filmed without a written script. The first regular use of written screenplays for motion pictures is attributed to Georges Méliès, whose special effects films were too complex to improvise. As filmmaking matured, the growing popularity of the feature film necessitated a more structured approach to filmmaking. This led to the written scenario, a basic outline for the work, detailing the principal action and scene order, but without dialogue. Intertitles (the title cards between shots) were written after the film was produced. Thomas H. Ince, father of the studio production process, refined the scenario into a formal shooting script detailing specific shots, camera angles, etc. Sound films required on-camera dialogue. Sound recording was also quite expensive — too expensive to trust to improvisation — so the scenario expanded once again to include pre-written dialogue. With this final addition, the modern screenplay was born.

*See* **[1]script.** *Compare* **photoplay; scenario; teleplay.**

**screenplay by** *phr.* The motion picture screenwriting credit for someone who has performed an adaptation of a prior work. This indicates that the author is not credited with creating the original story, only the screenplay based upon that story. *Compare* **created by; dramatized by; story by; teleplay by; written by.**

**screenplay format; Hollywood ~** *n.* The traditional format associated with screenplays, developed during the years when screenplays were produced on a typewriter. In truth, the actual format of the screenplay does not matter, but in practice, following the traditional format is seen as a sign of professionalism; failing to follow the format is seen as the mark of an amateur.

In defense of the traditional format, it is easy to read (particularly for those who are used to it) and can be used as a rough measure of the running time of the finished work: one script page equals approximately one minute of screen time in a theatrical feature film — dialogue scenes run faster, action scenes run slower, but it tends to average out to 90 to 120 pages for a theatrical feature film. Because of their formatting differences (double spacing dialogue, for example), television scripts tend to run faster than one page per minute: a half-hour sitcom script (22 minutes screen time) may run for 40 pages while a script for an hour-long program (about 44 minutes screen time) may run for 54 pages.

The traditional Hollywood screenplay is printed on three-hole punched 8½" × 11" 20# white bond paper bound using two brass brads. The screenplay begins following a simple cover page. Each page other than the first is numbered in the upper right corner, but the scenes themselves are not numbered by the author (scene numbers are added later during the script breakdown process). Most screenplays are written in 10-pitch (10 characters per inch, or 12-point) monospaced Courier (standard typewriter Pica) and printed on one side of the paper (in an effort to conserve natural resources, some studios have taken to printing scripts on both sides of the page).

The exact layout varies to some extent from one author or studio to the next, but in general the basic elements for a feature film script tend to be laid out as follows:

- Shot Heading: left margin 1.7", right margin 1.1", 57 characters/line
- Direction: left margin 1.7", right margin 1.1", 57 characters/line
- Character Cue: left margin 4.1", right margin 1.1", 33 characters/line
- Dialogue: left margin 2.7", right margin 2.4", 24 characters/line
- Character Direction: left margin 3.4", right margin 3.1", 19 characters/line
- Scene Transition: left margin 6.0", right margin 1.1", 14 characters/line
- Scene Numbers: left number 1.0" from the left edge, right number 1.0" from the right edge (on the same line as the Shot Heading)
- Page Number: 7.2" from the left edge, 0.5" from the top edge (followed by a blank line before the first line of text)

Each page has about 60 lines, including the top line with the page number, and 0.5" margins top and bottom.

Feature films and television program use different page layouts. While feature films are fairly well standardized, television programs are not. If one wishes to write a script for a particular series, one should first obtain several examples to use as reference.

**screenwriter** *n.* One who writes or revises screenplays, either original works or adaptations. *Also* **scribbler; scripter; scriptwriter.** *See* **scribe.** *Compare* **telewriter.**

**screenwriting** *n.* Writing stories so that they can be filmed, even if they never are.

During the Silent Era (c. 1886–1930), before movie scripts included specifically written dialogue, screenwriting was called scenario writing and consisted largely of developing an outline of an original idea or an adapted book or play. Original stories were cheaper, since they did not involve the purchase of the rights to an underlying hit play or best-selling novel, but they did not come with the built-in audience of a previously successful work.

Films of the early Sound Era (c. 1930) were called "talkies" for good reason: people talked a lot. This was partially a fascination with the sound process, and partially because the early recording process did not allow for camera mobility or sophisticated dialogue editing. This also meant that scenarios required pre-written dialogue. The scenarist was pushed aside by the playwrights and novelists hired for their dialogue writing skills.

No matter how well conceived the screenplay and how clever the dialogue, the director performs a de facto rewrite during production when the film is shot. The "final rewrite" comes in the editing room as all the available footage is brought together into a (hopefully) cohesive work.

Motion picture screenwriting credits come in two general forms, "screenplay by" for someone who has performed an adaptation or "written by" for an original work. In addition, "story by" credit may be given to someone who came up with the original story, but did not write the screenplay. Television screenwriting adds "created by" for the author of the pilot episode of a series, and "teleplay by" for an adaptation. If more than one writer is credited for the final screenplay (the number of writers credited does not necessarily reflect the number of writers who actually had a part in producing the screenplay), the writers are grouped by "&" and "and" depending on whether they worked together as a team (&) or independently, with one rewriting the work of the other or each starting from the beginning (and).

**screw mount** *n.* A type of interchangeable lens mount where the base of the lens is threaded so that it screws into the camera body. Since a screw mount lens is held in place only by friction, it is generally used only on smaller, lighter lenses where the additional complexity of a more secure mounting system is not warranted. *Compare* **Arriflex PL mount; bayonet.**

**screwball comedy** *n.* A farcical combination of high and low comedy featuring improbable characters, articulate dialogue, outlandish antics in a glamorous world, and an equality of the sexes where women often have the upper hand. Like film noir, the screwball comedy is strongly associated with a point in time, specifically the decade from 1934 through 1944.

Director Howard Hawks is credited with initiating the genre with 1934's *Twentieth Century*. He went on to make a number of screwball comedies including several starring Cary Grant: *Bringing Up Baby* (1938), *His Girl Friday* (1940), and *I Was a Male War Bride* (1949). Screwball comedies from other directors included *It Happened One Night* (1934)—the first film to win all four major Academy Awards (best picture, actor, actress, and director), *My Man Godfrey* (1936), *The Awful Truth* (1937), *Holiday* (1938), *The Great McGinty* (1940), and *The Miracle of Morgan's Creek* (1944). The slapstick comedies of the Marx Brothers, the Three Stooges, and Jerry Lewis do not fall within the screwball umbrella. Attempts to revive the screwball comedy have been made a various times, including *Operation Petticoat* (1959), *What's Up, Doc?* (1972), and *Married to the Mob* (1988), but the heyday of the screwball comedy remains in the 1930s.

**Carole Lombard invites John Barrymore to leave her room in the original screwball comedy, Columbia's *Twentieth Century* (1934) (courtesy Heritage Auctions, www.ha.com).**

**screwturner** *n.* A tool that turns screws; a screwdriver. So called to distinguish it from the traditional screwdriver: a hammer.

According to the collection of non-standard theatrical terminology published by Sapsis Rigging, "Everybody knows that *every* tool in your toolbag is a hammer, except for the screwdriver which is actually a prybar/chisel, and the cordless drill which is actually a screwdriver."

**scribbler** *n.* [Industry trade paper jargon.] *See* **screenwriter.**

**scribe; scriber** *n.* A writer, inclusive of screenwriters, playwrights, journalists, novelists, etc. [Industry trade paper jargon.]

**scrim** *n.* **1.** A stainless steel wire mesh diffuser resembling a heavy-duty window screen. Scrims are often mounted in a round metal frame and placed in front of lights to reduce or soften the light.

Scrims commonly come in singles (color-coded with green or white rims) doubles (color-coded with red rims) and half-singles/half-doubles (a single or double with only half the circle covered with wire mesh). Singles will reduce the light output of a lamp by one half of a full lens stop, doubles by a full lens stop. The diameter of the scrim is approximately the same as the light with which it is used. Generally, the same mounting bracket than can hold barn doors also accommodates scrims.

**2.** Framed muslin, netting, or similar material used to soften, reduce, or eliminate light—generally midway in opacity between a gobo (completely opaque) and a diffuser. *Also* **frying pan; gauze.** *Compare* **cookie; grip net.**

**scrim set** *n.* A standard collection of scrims that generally accompanies a light. The typical scrim set includes a single, two doubles, a half single, a half double, and a gel frame.

**NOTE:** Mounting a gel to an empty scrim frame ensures that all the light coming from the fixture is affected by the gel. However, because many lights run hot, gels may melt after extended use. To avoid this, the gel may be attached to the light's barn doors, moving it farther from the hot burning lamp and allowing for a cooling flow of air between the gel and the lamp. This takes a larger piece of gel and may allow unfiltered light spill if not handled properly.

***Right:* A mesh scrim (definition 1) and the shadow it casts. *Left:* A selection of wire scrims (definition 2) (courtesy Matthews Studio Equipment, www.msegrip.com).**

**[1]script** *n.* The prepared text of a play or movie; the blueprint for the action, narrative, and dialogue in a media product. The script has both the words that comprise a creative work (dialogue, stage direction, scene descriptions, etc.) as well as the physical reproduction of those words. Traditionally printed on three-hole punched paper and bound with brass brads. *See* **screenplay.** *Compare* **master-scene script; shooting script.**

**[2]script** *v.* To write a screenplay: *Alan will script his next picture.* [Industry trade paper jargon.]

**script abbreviation** *n.* The standardized abbreviations for commonly used terms, such as *b.g.* for background and *INT* for interior, found in written scripts and script supervisor's notes.

Common script abbreviations include:

- **ANN**: announcer
- **BCU**: big close-up
- **b.g.**: background
- **CONT'D**: continued
- **CS**: close shot (equivalent to a medium close-up)
- **CU**: close-up
- **ECU**: extreme close-up (also XCU)
- **ELS** or **EXLS**: extreme long shot (XLS)
- **EXT.**: exterior
- **FFO**: full fade out
- **f.g.**: foreground
- **FI**: fade in
- **FO**: fade out
- **FO to COMM**: fade out to commercial
- **FS**: full shot
- **HCU**: head close-up
- **INT.**: interior
- **LS**: long shot
- **MCS**: medium close shot (equivalent to a medium close-up)
- **MCU**: medium close-up (equivalent to a medium close shot)
- **MFS**: medium full shot
- **MLS**: medium long shot
- **MS** or **M**: medium shot
- **MX**: music
- **ND**: nondescript
- **OC**: off-camera (equivalent to off-screen)
- **O.S.**: off-screen (equivalent to off-camera)
- **OTS**: over-the-shoulder
- **POV**: point-of-view
- **RE**: regarding
- **Rev.**: revision
- **SFX**: sound effects
- **VFX**: visual effects
- **V.O.**: voice-over
- **WA**: wide-angle
- **WS** or **W**: wide-shot
- **XCU**: extreme close-up (also ECU)
- **XLS**: extreme long shot (also ELS, EXLS)
- **ZB**: zoom back
- **ZI**: zoom in
- **ZO**: zoom out

**script approval** LEGAL *n.* The right to accept or reject a particular version of the script; the right to select the version of the script that will be used in the production of a work (the shooting script). Naturally vested in the producer. Often granted to the director. May also be

granted to a star actor. Completion bond companies often require script approval. *Compare* **approvals.**

**script breakdown** *n. See* **breakdown.**

**script capitalization** *n.* A formatting convention found in screenplays.

Screenplays typically present certain names, places, and directions in all capital letters. These include:

- Scene headings;
- The name of a character during its first described appearance in the script;
- Sound cues;
- Character cues; and

Page breaks in dialogue (MORE is typed and in parenthesis at the bottom of one page of dialogue and is followed by CONT'D in parenthesis at the top of the next page).

**script clearance** LEGAL *n.* The process of ensuring that a script does not have any unacceptable legal liability issues. This includes obtaining a clear chain of title and verifying that no copyrights are infringed, no one is defamed, and no one's privacy has been invaded. Often, a third party research company is hired to review a script prior to production and prepare a clearance report identifying any potential issues. *Also* **rights clearance.** *See* **clearance.**

**script clerk** *n. See* **script supervisor.**

**script consultant** *n. See* **script doctor; story editor.**

**script continuity** *n. Also* **script girl.** *See* **continuity.**

**script coverage** *n. See* **coverage.**

**script doctor** *n.* A screenwriter hired to rewrite a troubled script or to polish a script that is nearly complete but still not quite right; a consultant hired to advise the screenwriter and assist in the completion of a script. Script doctors generally work un-credited. *Also* **doctor; script consultant.** *Compare* **dialogue writer; executive story consultant; gagman; story consultant; technical adviser.**

**script format** *n. See* **screenplay format.**

**script girl** *n.* [After the fact that during the Studio Era this position was often filled by a woman.] *See* **script supervisor.**

**script notes** *n.* **1.** The written script analysis and opinion paper pointing out strengths, weaknesses, and potential. Prepared by a reader as part of coverage. **2.** Any oral or written comments on a script provided by the studio, network, producer, etc. **3.** A script supervisor's complete continuity report and matching lined script. *Also* **comment.** *Compare* **standards and practices.**

**script report** *n. See* **coverage.**

**script researcher** *n.* One who checks a script for potential copyright infringement or libel. If necessitated by the project, the script researcher may also check factual accuracy. *Compare* **script clearance.**

**script supervisor** *n.* The director's assistant responsible for maintaining production continuity, including documenting exactly what has been shot and tracking what still needs to be shot. The notes taken by the script supervisor provide the basis for the daily continuity report.

John Cromwell, director of *The Prisoner of Zenda* (1937), *Anna and the King of Siam* (1946), and 45 other feature films once said, "During production, the script girl is of indispensable help in taking detailed notes of everything connected with the shooting: all business, all placements of the actors, use of props, the footage, angle and lens used for each scene. Without these notes the director's task would be infinitely more involved."

The script supervisor's notes are provided to the editor and include information on what shots are available, what they contain (including any improvised dialogue), and where they can be found among the rolls of processed film. Perhaps the most important role of the script supervisor is making sure that the entire script is actually filmed. It is unlikely that an entire scene would be forgotten, but since most works are shot out of sequence, it could be quite easy to neglect some important bit of dialogue or action during principal photography.

**USAGE:** During the Studio Era (1927–1954), this position was often filled by a woman, leading to several gender-specific names for this position: *script girl*, *continuity girl*, etc. Such terms may now be considered offensive, particularly if the script supervisor is not a woman.

*Also* **continuity clerk; continuity girl; script clerk; script girl; scripty.** *Compare* **lined script; script continuity.**

**script supervisor's daily progress report** *n. See* **daily progress report.**

**script supervisor's notes** *n. See* **continuity report; script notes.**

**scripted program** *n.* A television program that is produced according to a written script, such as a sitcom, a dramatic series, a made-for-TV movie, etc., but excluding nonfiction programs such as television news. *Compare* **unscripted program.**

**scripter** *n.* [Industry trade paper jargon.] *See* **screenwriter.**

**scriptwriter** *n. See* **screenwriter.**

**scripty** *n. See* **script supervisor.**

**scrub** *v.* **1.** To move back and forth over a decreasing area to locate a specific image, sound, or audio cue. Originally applied when physically moving magnetic audio or video material (film or tape) back and forth while zeroing in on the desired point. Now also applied to the same practice when employed in a non-linear digital editing system. **2.** To remove or strike, such as a prop, a set, a scheduled activity, etc.: *Scrub the set as soon as we wrap.* OR *We'll have to scrub tomorrow's outdoor shoot if it rains.*

**scrub wheel** *n.* A control used when scrubbing. Generally a mechanical wheel mounted in an editing console that allows the operator direct manually control of the forwards and backwards movement through the audio material when trying to locate a specific point.

**SCTE** ABBR. *n. See* **Society of Cable Telecommunications Engineers, Inc.**

**SD** ABBR. *mod. See* **sound; standard definition; super deformed.** *Compare* **HD; LD.**

**SD EFX** *n. See* **sound effects.**

**SD format** *n.* Standard-definition format; an analog or digital video image whose visual resolution is standard at the time. The specifics of what qualifies as standard definition changes as technology improves. For contemporary video, standard definition implies approximately equal to the NTSC or PAL standards of 480 or 576 lines of active picture resolution, respectively. *See* **standard definition.** *Compare* **HD format.**

**SDDS** ABBR. *n.* The trade name for a digital sound-on-film process developed by Sony that supports both 5.1 and 7.1 surround sound. The soundtrack is recorded optically in two strips along the edge of the film outside of the sprocket holes rather than on a separate CD, as is the case with DTS. In its 7.1 configuration, it features five front channels, two surround channels, and one subwoofer (LFE) channel. The additional two front speaker channels are used to deliver more uniform sound in wide-format theaters with screen widths of up to 60' or more, where there might be seats with a hole-in-the-middle in between the standard center-left and center-right channels. When properly employed, the extra front channels can make a significant difference in the amount of depth, fullness, and natural image of the audio. The system was first used

on *Last Action Hero* (1993). The SDDS Web site is www.sdds.com. [An initialism of *Sony Dynamic Digital Sound*.]

**SDI** ABBR. *n. See* **serial digital interface.** *Compare* **SMPTE 259M.**

**SDO** ABBR. *n. See* **standards development organization.**

**SDRP** ABBR. *n.* The typical commercial exploitation cycle for a theatrical feature film, including a series of sequential (non-overlapping) release windows in a particular territory (perhaps with a blackout period separating one window from another).

The exploitation cycle in one territory could (and often does) overlap the cycle in another territory. For day-and-date releases, the cycles are in lockstep. For all others, the same work may be in a different stage of the exploitation in each territory. Each work will employ its own SDRP, with the specific windows, durations, and blackout periods tailored to achieve the maximum commercial return for that particular work. A typical SDRP may include:

- Theatrical Exhibition
- Ancillary Exhibition (airlines, hotels, etc.)
- Home Entertainment Rental
- Television PPV (pay-per-view) and VOD (video-on-demand)
- Home Entertainment Sell-Through
- 1st Pay Television Window
- Network Television or Premier Syndicated Television/Basic Cable
- 2nd Pay Television Window
- 2nd Syndication or Basic Cable Window
- 3rd Pay Television Window

[An initialism of *Sequential Distribution Release Pattern*.] *Also* **sequential distribution release pattern.**

**SDT** ABBR. *n. See* **service description table.**

**SDTV** ABBR. *n.* **1.** Television programming or equipment that supports the currently standard image resolution. The exact meaning of "standard definition" changes over time. Today's high definition is tomorrow's standard definition. At present, standard definition means NTSC and PAL resolutions in analog or digital formats; 525 to 625 lines of resolution at 50 to 60 frames per second in a 4:3 aspect ratio. Generally, standard definition signals are interlaced with two fields per frame. **2.** A digital television designation used within the ATSC system to refer to interlaced digital images with 480 lines of resolution. [An initialism of *Standard Definition TeleVision*.] *Compare* **HDTV.**

**SE** ABBR. *n. See* **sound effects.**

**sealed-beam HMI PAR** *n. See* **HMI PAR.**

**sealed-beam lamp** *n.* A lamp where the reflector, filament, and lens are contained in one sealed package. The focus (degree of spot or flood) of the beam of light from such a lamp is fixed and adjustments are usually limited to pointing it in the right direction and adding scrims or gels.

**sealed enclosure** *n.* A loudspeaker constructed with no vents or ports so that it completely separates the sound radiated from its back. The opposite of a *ported enclosure*. *Also* **infinite baffle.**

**seamless paper** *n.* Paper of various colors available in wide rolls. Used to create backgrounds without visible seams, temporary cyc walls, etc. Common in portrait photography.

**seamstress** *n.* A woman who sews or alters costumes under the direction of the costume designer.

**USAGE:** This is a gender-specific job title applied only to women. It implies technical skill with sewing, but is not generally a creative role.

**season** *n.* A sub-division of a television series where episodes are grouped according to the year(s) in which they originally aired. The division into seasons is a consideration of both production and broadcast schedules and may span the change of a calendar year (much like a fiscal year). *Compare* **hiatus.**

**season finale** *n.* The final episode of a series in a television season; the last episode before the summer break (hiatus), during which time alternative programming and reruns are shown in the series' time slot. Quite often, a season finale will end in a cliffhanger designed to maintain viewer interest until the start of the next season. *Compare* **series finale.**

**Season Pass** *n.* The TiVo trade name for the electronic service agent that scans the available program guide data and automatically records every episode of a television series. Other PDRs (personal digital recorders) may provide a similar service under a different name. *Compare* **WishList.**

**seat dip phenomena** *n.* An audio artifact where sound is absorbed by the surrounding seats in an auditorium, degrading the overall audio clarity. This phenomena is more pronounced in theaters with flat floors. As early as 1933, researchers realized that a stadium seating configuration could reduce the seat dip phenomena and dramatically improve theatrical acoustics.

**seat filler** *n. See* **audience filler.**

**seat standard** *n.* The decorative end cap terminating a row of seats along an aisle in a theater.

**SECAM** ABBR. *n.* **1.** A broadcast television and video standard used in Francophone countries (France and parts of Africa, and Asia) and the former Soviet Union. Many former Eastern Block countries switched to PAL following the collapse of the Soviet Union in the 1990s and most other former SECAM countries have followed suit. See illustration with NTSC entry.

SECAM was developed from NTSC and features 625 interlaced scan lines split between two fields per frame (odd and even numbered scan lines in alternating fields) refreshed at 25 frames per second. It was developed in France by the aptly named by Henri de France in 1958 and was first used in France in 1967. SECAM III, an improved version jointly developed in France and the USSR, was launched in both countries on October 1, 1968.

The *memory* in SECAM refers to the fact that the color difference signals are split between two subcarriers and transmitted on alternate lines. Since the signals arrive sequentially, one must be stored locally in the receiver's memory until the other arrives and the two can be displayed simultaneously.

**2.** Mnemonics for SECAM include "Something Essentially Contrary to the American Method," a slang reference to the industry rivalry between Europe — particularly France — and the U.S., or "Second Color Always Magenta." [An acronym of the French *Système Électronique de Couleur Avec de la Mémoire* (electronic color system with memory).] *See* **50i.** *Compare* **ME-SECAM; NTSC; PAL.**

**second AC** *n. See* **second assistant camera.**

**second act** *n. See* **act II.**

**second AD; 2nd AD; second assistant director** *n.* An assistant to the first AD.

The second AD is the person one most likely reports to when arriving on or departing from a production set. The second AD is responsible for a great deal of the paperwork produced on a set including:

- call sheets, actors' and extras' time sheets and pay vouchers,
- daily production reports,
- distributing script revisions, etc.

In addition, the second AD may arrange accommodations for the cast and crew when filming on location and act as the liaison between the first AD and the production office. Depending on the situation, the second AD may also be called upon to direct background action.

*Compare* **additional second AD; second second AD; third AD.**

**second assistant camera; ~ man; ~ operator; second AC; 2nd AC; second camera assistant** *n.* A member of the camera crew who provides general assistance to the 1st AC and camera operator. Specific duties of the 2nd AC generally include assisting with film magazine and lens changes, preparing paperwork, providing power to camera-related equipment (dolly, video monitor, etc.), charging camera batteries, etc. In addition, if the camera crew does not include a separate clapper/loader, then those duties fall to the 2nd AC. *Also* **second camera assistant.** *See* **clapper/loader.**

**second assistant director** *n. See* **second AD.**

**second banana** *n. See* **straight man.**

**second bite of the apple** *phr.* The opportunity to sell a product more than once or to make a subsequent sale to the same consumer. For example, while retail sales from a popular video game can now easily exceed the theatrical box office of a popular motion picture, few video games get a second bite of the apple. Their sales figures tend to peak quickly and then drop off sharply. Motion pictures, however, can be resold for television and home entertainment use, giving each motion picture a second bite at the apple and another opportunity to turn a profit. Because of this, the revenue from a popular motion picture can easily exceed that of a popular video game.

**second breakeven** BUSINESS *n.* The point in the financial history of a work when income equals expense (according to the contractual definitions of each) for a second, or subsequent, time following the initial breakeven. *Compare* **initial actual breakeven; rolling breakeven.**

**second camera assistant** *n. See* **second assistant camera.**

**second cameraman** *n. obs.* One who operates the camera while the cameraman acts as the DP.

**second clap** *n.* [A regionalism of the U.K.] *See* **second sticks.** *Compare* **mark it.**

**second cycle** *n. See* **second window.**

**second electrician** *n. See* **electrician, second.**

**second feature** *n.* The second half of a double bill, with less audience drawing power than the first, or main, feature. *Compare* **double feature.**

**second-generation dupe** *n.* A duplicate made from a duplicate that was made from the original; a third-generation duplicate. Rare due to the cumulative generational loss of visual quality (which can be overcome by starting with an unusually large format negative, such as a VistaVision source with an eventual standard four-perf 35mm target.

**second grip** *n. See* **best boy grip.**

**second harmonic** *n.* A second order beat whose two beating carriers have the same frequency. *Compare* **third harmonic.**

**second order beat** *n.* An interference pattern created by the combination of two separate carriers waves. The beating carriers may have the same or different frequencies. *Compare* **third order beat.**

**second play** *n. See* **rerun.**

**second plot point** *n. See* **Plot Point II.**

**second run** *n.* The second release of a work in the same market and through the same distribution channel as the first run, but through other, less prestigious, retail outlets or offered at a discounted price when compared to the first run. The popularity of the wide release has diminished the importance of the second run in theatrical distribution. *Compare* **re-release.**

**second-run theater** *n.* A theater that mainly plays films in their second (or subsequent) run, or films that do not receive a wide first release. Second-run theaters generally charge less than first-run theaters and have fewer amenities.

**second season** *n.* [Coined in the 1960s by ABC president Thomas W. Moore.] *See* **mid-season.**

**second second** *n.* **1.** An additional second assistant. **2.** An assistant to the second assistant.

**second second AC; second-second AC; 2nd 2nd AC** *n.* A second AC assigned to a secondary camera when shooting with multiple cameras.

**second second AD; second-second AD; 2nd 2nd AD; second second assistant director** *n.* An additional assistant to the first AD beyond the second AD; an assistant to the second AD. *Also* **additional second AD.** *Compare* **third AD.**

**second sticks** *phr.* Slating the same shot twice. If the clapper was not visible at its point of contact, as judged by the camera operator, or if the "crack" sound was not clearly audible, as judged by the sound mixer, then either can call for "second sticks" or "second clap." The camera assistant operating the clapper will then mark the shot a second time. *Also* **second clap.** *Compare* **mark it.**

**second take** *n.* The filming of the same shot or setup for a second time, generally because there was something lacking in the first take (a technical problem, a flubbed line, etc.) or the director wants to try another approach to the same material (possibly at the request of one of the actors).

**second team** *n.* The stand-ins for the principal actors. The AD will call for "second team" when the stand-ins are needed as substitutes for the principals. When the second team is on the set, particularly when working on lighting, the director may leave to work with the first team of actors. *Also* **B-team.** *Compare* **first team.**

**second unit** *n.* The portion of the production crew under the supervision of the second-unit director, charged with shooting material that does not contain the principal actors, such as establishing shots, crowd scenes, insert shots, background plates, and certain stunts.

Depending on the task at hand, the second unit could operate in advance of principal photography (particularly if they are filming background plates for process shots), in parallel with principal photography, or after principal photography wraps. The second unit has its own director and camera crew, but operates under the guidelines established by the film's director. Large action scenes, such as the chariot race in *Ben-Hur* (1926, 1959) and the battle scenes in *The Charge of the Light Brigade* (1936) and *El Cid* (1962), are often shot by second unit crews. It is generally more efficient and less expensive to shoot scenes that do not involve the principal actors with a second unit crew, but some directors insist on shooting all their own footage rather than relying on a second unit director.

*Compare* **first unit.**

**second-unit director; second unit director** *n.* One who is in charge of the second unit. The exact tasks of the second unit will dictate the skills required in the second-unit director. For instance, a particular shoot may call for a second unit director well versed in crowd scenes and stunts, while another calls for one with expertise in shooting visual effects background plates, while a third may require one experienced with underwater photography. While not common, a project may have more than one second unit, and therefore more than one second unit director. *Compare* **second unit.**

**second week repeat** *n. See* **part two airing.** *Compare* **first week repeat; two week window.**

**second window** *n.* A subsequent release window following some time after the initial release window for a particular combination of some

media or distribution channel, market or territory, and language. *Also* **second cycle.** *Compare* **SDRP.**

**secondary affiliate** *n.* A network affiliated broadcast station that has the option to pick up any network programming that the primary affiliate for that specific market has not already selected.

**secondary ancillary rights** LEGAL *n.* A general category of ancillary rights that are generally of lesser importance than the primary ancillary rights (remake, sequel, television broadcast, home entertainment distribution, etc.) including live stage production rights, publishing rights, soundtrack album rights, etc. Traditionally, merchandizing rights were considered secondary ancillary rights, leading to the now famous deal between George Lucas and Fox where Lucas retained the merchandising rights to *Star Wars* (1977). Now they may be included in the primary category, depending on the type of work. *Compare* **primary ancillary rights.**

**secondary audience** *n.* A demographic group to which a work will appeal beyond the primary, or target, audience. *Compare* **target audience.**

**secondary audio program; second audio program; SAP** *n.* An alternate audio track available for some television programs. The SAP channel may be used for foreign language dubbing, descriptive audio for the visually impaired, or enhanced stereo sound. The monaural SAP audio material is carried by an audio subcarrier as part of the MTS audio broadcast standard. *Also* **separate audio program.** *Compare* **closed-captioned.**

**secondary campaign** *n. See* **alternate campaign.**

**secondary city** *n. See* **ordinary key.**

**secondary colors** *n. See* **complementary colors.** *Compare* **primary colors.**

**secondary infringement** LEGAL *n.* The contribution to, or profiting from, another's copyright infringement. Secondary infringement only applies in certain circumstances. *Compare* **contributory infringement; direct infringement; vicarious infringement.**

**secondary location** *n.* A filming location that is of lesser importance to the production of a work than the primary locations. One will generally scout the primary locations first. Once those are settled, secondary locations will be sought that are in convenient proximity to the primary locations in order to reduce travel-related costs and production delays. *Compare* **primary location.**

**secondary sales** BUSINESS *n.* Subsequent wholesale orders for home entertainment products placed by retailers after the original, pre-release order.

**Sector Skills Council for the Audio Visual Industries** *n. See* **Skillset.**

**SED** ABBR. *n.* A flat-panel monitor technology that provides the advantages of a CRT (cathode ray tube) in a flat panel only a few centimeters thick, including high color fidelity, dynamic range (especially true blacks), and high-speed response (necessary for reproducing fast-moving images without undesirable artifacts). An SED device consists of a grid of solid-state electron emitters (one per pixel) sitting behind a flat glass panel coated with a grid of colored phosphor (similar to a CRT screen surface, but flat rather than curved). [An initialism of *Surface-conduction Electron-emitter Display*.] *Compare* **LCD monitor; OLED monitor; plasma monitor.**

**see-through set** *n.* A set with a door or window that opens onto an additional set rather than a backdrop. For example, in *Love Actually* (2003), the set built for the exterior shots of 10 Downing Street opens onto an interior set, allowing the camera to follow the actors from the exterior into the interior in one continuous shot.

**seeding** *n.* The practice of spreading a network's best performing programs throughout the schedule to draw viewers on different nights and hopefully help the ratings of poorer performing programs. Seeding can increase a network's overall ratings, but it also runs the risk of damaging the network's top programs by putting them up against poorly-matched competition (for example, moving a comedy that was successful against a drama so that it is now up against another successful comedy) or ill-advised time slots (for example, at times or on nights when the program's natural audience has other priorities).

**[1]seg** *n.* Segment; an episode of a television series or an individual segment of a news or magazine format program: *The network placed an order for six more segs.* [Industry trade paper jargon.]

**[2]SEG** ABBR. *n. See* **special-effects generator.**

**segment** *n.* **1. advertising ~ :** A period of time throughout which all advertising spots carry the same price. **2. news ~ ; story ~ :** A separately-produced story or report within a news broadcast or magazine format program. **3. series ~ :** An individual episode of a television series.

**segment marketing** BUSINESS *n.* Dividing a market into broad segments and a marketing message or advertising campaign to fit the needs of one or more segments. *Compare* **market segmentation; undifferentiated marketing.**

**segment producer** *n.* The producer of one or more of the individual segments contained within a multi-segment production (such as an anthology- or news magazine-format program) that contains at least one other segment produced by someone else.

**segmentation** *n.* **1.** The division of an audiovisual work into parts to facilitate critical analysis. **2.** Market segmentation.

**segmented frame video; sF; Sf** *n.* **1.** Progressive scan video split into two fields per frame. Segmented frame video can be processed, distributed, and presented using most standard interlaced video equipment, but without the motion artifacts of common to interlaced video. Segmented frame video may also be used when converting 24 frames-per-second film to 25 frames-per-second interlaced video (such as PAL) after first speeding the film up match the video's frame rate. **2.** A method of transporting progressive scanned HDTV images over an HDSDI interface designed for interlaced video. The progressively scanned picture is divided into two segments, containing the odd and even lines, after which it can be handled as if it were an interlaced video signal. *See* **progressive segmented frame.**

**segmentizing** *n. See* **fractionalizing.**

**segue** *v.* **1.** To make a smooth, gradual transition from one state or situation to the next. ➢ *n.* **2.** The transition itself. **3.** A piece of music written to fill a gap, particularly in a musical or to link scenes in an audiovisual work. [From the Italian *seguire*, meaning to follow.] *Compare* **cross-fade; dissolve.**

**seinen** *n.* More an anime demographic than an anime genre, but often used to describe anime targeted at, or that particularly appeals to, males 15 and older. Generally with less overt aggression, but more complex stories, than is typically depicted in shounen anime, targeted at boys 5–14. [Transliterated from the Japanese.] *Compare* **josei; shounen.**

**seiyu; seiyuu; seiyû** *n.* [Transliterated from the Japanese.] *See* **voice artist.**

**select focus** *n. See* **rack focus.**

**select print** *n.* A premium quality release print used for special presentations, such as the film's premiere. May be produced as a wet gate print struck directly from the conformed negative to ensure the

highest possible image quality. *Also* **boutique print; show copy; show print.**

**selected take** *n. See* **circle take.**

**selective focus** *n.* A shot with a shallow depth of field composed so that only a small portion of the image is in focus with everything else out of focus, generally to draw the viewer's eye to a particular place within the frame. *Compare* **shallow focus.**

**selective key light** *n.* A key light that only illuminates a portion of a subject. *Compare* **Rembrandt lighting.**

**selective release** *n.* The release of a film to a small number of theaters in select markets — even fewer than in a limited release. Typically employed for works with limited appeal or distribution financing, since this allows the distributor to move a small number of prints from theater to theater or market to market as the release wears on without having to invest in the production of a large number of release prints or the cost of a large marketing campaign. Instead, the revenue from the initial release can fund the marketing campaign for second release, and so on. *Compare* **limited release.**

**selective sound** *n.* A sound given more prominence in the sound mix than it would naturally have, generally to draw the audience's attention to the sound and what it signifies.

**selectivity** *n.* The ability of a tuned circuit or a receiver to separate out the desired signal frequencies and reject all others.

**Selectivity Committee** *n. obs.* The New York City–based body of the MPAA once responsible for reviewing the content of Hollywood films before they were marketed internationally.

**selects** *n.* **1.** The shots that will be used when editing a scene. The selects are drawn from all of the available footage in advance, then edited into the final scene. **2.** The shots included in film dailies. These shots are selected from all those shot during the day and printed on film at the lab. When viewing video-based dailies, one may choose to transfer all of the material shot and simply fast-forward through takes that are not of interest. *Also* **pulls.** *Compare* **trim bin; trims.**

**self archetype** ACADEMIC *n.* In Jungian psychology, the archetypal archetype; an image of divinity, completeness, wholeness or resolution where the human self and the divine self are one. Mandalas of Hindu and Buddhist Tantrism are symbols of the archetype self as is the Philosopher's Stone, said to cure illness, prolong life, bring about spiritual revitalization, and transmute lead into gold. The flood at the end of *Oh Brother, Where Art Thou?* (2000) serves as an antidote and rescue to Ulysses Everett McGill's (George Clooney) rationalistic and immature attitudes. Places such as Oz can embody the self. Sir Galahad's successful quest for the Holy Grail and his ascension into Heaven is an archetypal drama of the self. The dark self is imagined as the Death Star in *Star Wars* (1977). Sir Lancelot's failure to attain the Grail represents his failure to achieve the final discovery of the self.

**self-aware** *mod. See* **self-referential.**

**self-aware narrator** *n.* A narrator who demonstrates that he is aware he is narrating, generally by addressing the audience directly or commenting upon the narration itself.

**self-blimped camera** *n.* A camera that does not need an external blimp — it runs quiet enough to use with synchronous sound recording.

For example, the Arri BL carries the "BL" designation because it is a self-blimped camera. The definition of what constitutes "quiet enough" has changed over the years as cameras have grown ever quieter, now ranging between 19 and 33 dB. Such cameras have also grown much smaller and lighter. Early 35mm sound cameras weighed 200–300 lbs. (compared to 50 lbs. for a standard silent camera of the same time). Contemporary sound cameras weigh between 6 and 30 lbs., depending on the lens and film magazine.

*Also* **sync-sound camera.** *See* **blimped camera; noiseless camera.**

**self-censorship** *n.* Changes made to, or limitations placed upon, a creative work by its own producers, usually to avoid the public backlash that could lead to rigid government censorship. For example, in 1927, the Hollywood studios approved a list of "Don't's and Be Careful's" in an attempt to forestall expanded government censorship. Among other things, the voluntary policy prohibited the depiction of white slavery, interracial romance, and drug use. The U.S. Production Code (better known as the Hays Code) was established in 1930 as a form of industry self-censorship. To this day, U.S. television networks employ "standards and practices" divisions that act as self-censors. *Compare* **standards and practices.**

**self-clocking** *mod.* A device synchronization system where the clock information is embedded within the datastream, as opposed to a *master clock* system where the clock information is separate from the datastream. This is not as stable as an internal clock, since cable and network problems may introduce jitter. On professional systems, self-clocking protocols are generally augmented with a redundant master clock interface.

**self-conscious** *mod. See* **self-referential.**

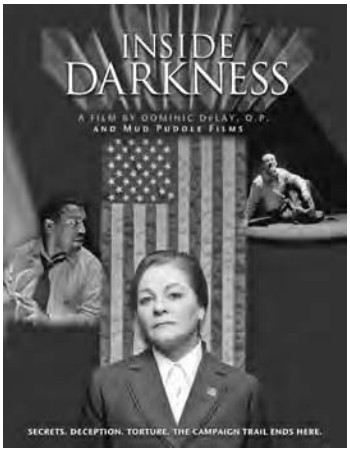
**self-dealing** LEGAL *n.* When both the selling and buying companies are substantially under the same ownership (both companies are part of the same conglomerate) and engage in business transactions that are more favorable than those that would be have been negotiated on an arms-length basis.

Self-dealing becomes an issue when a third party profit participant is involved and the terms of the deal are less favorable to the selling company than might have been negotiated had the buying company been an independent entity. In such cases, the profit participant is denied a fare share of the profits because of the overly-favorable deal struck between the two related companies. The presumption being that the selling company would have negotiated for better terms had the sale taken place in the open market.

Vertically-integrated media conglomerates where production, distribution (theatrical, television, and home entertainment), and broadcast (off-air and cable) practice self-dealing as a regular (and legitimate) course of business. Several such studios have been sued by profit participants claiming that the syndication deals struck with the studios' own cable networks were below fair market value and the development of at least one television series was scrapped over self-dealing concerns. (The studio changed the language in their contract with the production company so that rather than having an obligation to obtain fair market value for syndication rights, they simply had to conduct good faith negotiations.)

*Compare* **arm's length; undersell.**

**self-distribution** *n.* When filmmakers book their own works directly with audiovisual retail outlets — including exhibitors (for theatrical distribution),




**Mud Puddle Films produced the political thriller *Inside Darkness* (2008) without a distribution deal in place. It then distributed the film itself using a combination of four-wall screening, Internet Webisodes, and DVD sales (courtesy Mud Puddle Films).**

broadcasters (for the various forms of television distribution), and video retailers (for home entertainment distribution)—without the services of an established distribution company. Four-wall exhibition is a form of self-distribution.

**self-image** *n. See* **inner image.**

**self-indulgent** *mod.* The appearance of having given in to one's own interests and desires at the expense of the quality, clarity, or approachability of the work.

**self-matting** *mod.* A shot where the foreground element is sufficiently differentiated from the solid color background that it can be used as a matte when compositing the foreground element into another background. *Compare* **chromakey.**

**self-matting process** *n. See* **Dunning-Pomeroy self-matting process.**

**self-noise** *n.* The intrinsic noise or hiss produced by a microphone, measured in the absence of any input signal. In general, self-noise figure of 18 dB SPL or less is excellent, 28 dB SPL is good, and over 35 dB SPL is not good enough for quality sound recording. Dynamic mics have very low self-noise. *Compare* **reach.**

**self-referential** *mod.* Referring to oneself; when an audiovisual work acknowledges its artificial nature. For example, when a character speaks to the audience; in the movie *Spaceballs* (1987) when Lord Dark Helmet looks at a videotape of the movie to find out what will happen next; or in the movie *Be Cool* (2005) when John Travolta and Uma Thurman share a dance scene, connecting them as actors to their prior dance scene in *Pulp Fiction* (1994) by drawing attention to the fact that they are actors playing parts independent of the characters they portray in the film. *Also* **self-aware; self-conscious.**

**sell** *v.* To make something acceptable or believable: *We need more smoke to sell this shot.* OR *If we can sell the audience on the romance in the first act, then they'll buy the payoff at the end. Compare* **buy.**

**sell-out; sellout** *n.* A performance or showing that has sold all of its available space: *The 8 o'clock show was a complete sell-out. Compare* **sold-out.**

**sell out** *v.* To give up artistic principals to make money: *Alan sold out and took a job writing jokes for a game show host.*

**sell-sheet** *n.* A reproduction of a one sheet poster on standard size notebook paper, used when promoting a work to potential investors, distributors, etc.

**sell-through; sell-thru** *n.* **1.** A home entertainment product (VHS tape, DVD, VCD etc.) that is priced low to encourage consumers to buy it for their home collections rather than simply renting it. Alternatively, when products are priced for rental, they have a high unit price and are targeted at home entertainment rental companies, not consumers. **2.** The point at which a home entertainment product has been sold to a consumer. Prior to that, the product may have been sold by the publisher to a distributor or by a distributor to a retailer, but until it is actually sold to the consumer, it is still subject to return and may be deducted from gross sales. Even after it has sold-through, it could still be returned by the consumer (generally only if defective). In general, an allowance is withheld from gross sales to account for anticipated returns. *Also* **direct sales.** *See* **home entertainment sell-thru.** *Compare* **first sale.**

**selling script** *n.* A script that is formatted for easy reading, used when one is attempting to sell a work. Distinct from a script that is formatted for production. For example, selling scripts often lack scene numbers since they will likely be changed in the rewriting process. *Compare* **spec script.**

**selling subject to review** BUSINESS *n.* The practice of renegotiating an agreement after the fact, generally because the buyer was not happy with the product and the seller wishes to maintain a positive relationship with the buyer that will lead to future sales.

This is a common practice in motion picture distribution/exhibition when a film does not perform as well as expected. The exhibitor may be hesitant to take the next film offered by the distributor when the prior film did not do well, so the distributor renegotiates the exhibition contract to be more favorable to the exhibitor. This is to the long term advantage of the distributor and the exhibitor, but is at the expense of the profit participants who are denied the full revenue the work was supposed to have earned. This also tends to favor large distributors over smaller ones since the large distributors are in a better position to renegotiate their deals (the money they lose today will be made up tomorrow in volume), giving exhibitors a greater sense of comfort when booking works from the larger distributors and discouraging booking works from smaller distributors where a greater share of the financial risk will be born by the exhibitor.

*Compare* **[2]adjustment; settlement transaction.**

**sellout** *n.* **1.** One who gives up artistic principals to make money: *Alan was a sellout the moment he stopped making films no one wanted to see and began turning out popular commercial fare.* **2.** A theatrical showing where all available tickets have been sold.

**Selsyn motor** *n.* **1.** The trade name for an interlocking system used to keep two or more separate electric motors in perfect synchronization. Employed in process photography (to synchronize camera and projector), double-system sound projection, tape-based sound re-recording, and the like. **2. selsyn motor:** The generic name for any motor interlocking system, even those not manufactured by Selsyn (much the same as using Hoover for vacuum cleaner, Kleenex for facial tissue, or Xerox for photocopier).

**Selznick International Pictures** *n. obs.* The U.S. motion picture production company established by David O. Selznick when he left MGM in 1935. In 1936, Selznick merged with Pioneer Pictures. Selznick's most famous production is *Gone with the Wind* (1939), released through MGM in a deal that allowed MGM's contract star, Clark Gable, to appear in the picture. Most Selznick productions were released through United Artists, until 1947 when Selznick began self-distribution. In 1928, Selznick brought Alfred Hitchcock to Hollywood. Hitchcock's pictures for Selznick include *Rebecca* (1940), Hitchcock's only best picture Academy Award winner, and *Spellbound* (1945).

**semi-parametric equalizer** *n.* An electronic device that can equalize or adjust the tone of a sound signal by altering the relative levels of user-specified frequency ranges. The user can set the center frequency of each frequency band, but the width of each band is pre-defined. *Compare* **equalizer.**

**semiology** ACADEMIC *n.* **1.** In linguistics: the study of systems of signs, generally within a cultural context.

According to Roland Barthes, writing in *Elements of Semiology* (pub. 1964), "Semiology therefore aims to take in any system of signs, whatever their substance and limits; images, gestures, musical sounds, objects, and the complex associations of all these, which form the content of ritual, convention or public entertainment: these constitute, if not languages, at least systems of signification."

**USAGE:** In English, *semiotics* is the preferred contemporary term in place of *semiology*.

**2.** In general: the science or art of signs; the analysis of symbols in relation to the system in which they appear, such as film or television. Each symbol (or sign) consists of the *signifier* (the physical form of the sign) and the *signified* (the concept represented by the sign).

According to *Children and Television: A Semiotic Approach* (pub. 1986), "'Fundamental to all semiotic analysis is the fact that any system of signs (semiotic code) is carried by a material medium which has its own principles of structure.' For instance, television involves both aural and visual

codes, which are organized according to different principles. Some codes are unique to a specific medium or to closely-related media (e.g. 'fade to black'); others are shared by (or similar in) several media (e.g. scene breaks); and some are drawn from cultural practices which are not tied to a medium (e.g. body language)."

[Coined in the early 1900s by Swiss linguist Ferdinand de Saussure, who believed that linguistics should be treated as a branch of semiology rather than the other way around. From the Greek *semeion*, meaning sign.] *See* **semiotics.** *Compare* **dialectical criticism.**

**semiotic** ACADEMIC *n.* Relating to signs or indications, or the language of signs.

**semiotic criticism** ACADEMIC *n.* A branch of critical analysis that focuses on semiotics, the signs that comprise a work and their significance. Semiotic criticism is highly academic and cerebral in practice and often has little to say about artistic merit. According *London Times* critic Irving Wardle, "[Semiotic criticism] may present an X-ray of dramatic micro-sequences, or break down the opening scene of *Hamlet* into alethetic possibilities, doxastic modalities, lexemes and isotopies, but it leaves you with no idea whatever of whether the scene is any good or not." *Compare* **sociosemiotics; theatrical semiosis.**

**semiotics; cine ~** ACADEMIC *n.* The science of signs; the study of art as a language system, with both a grammar and syntax — rules governing what and how a work communicates with the viewer. For audiovisual works, these rules are not formal and absolute, but they do form a system of codes and signs that parallel the grammar vocabulary of a natural language such as English or German.

According to *How to Read a Film* (pub. 2000), "while the code system of semiotics goes a long way toward making possible a more precise description of how film does what it does, it is limited in that it more or less insists that we reduce film, like language, to basic discrete units that can be quantified. Like linguistics, semiotics is not especially well adapted to describing the complete, metaphysical effect of its subject. It describes the language, or system of communication, of film very well. But it does not easily describe the artistic activity of film."

**USAGE:** In English, *semiotics* is the preferred contemporary term in place of *semiology*.

[Coined by American philosopher Charles Sanders Peirce.] *See* **semiology.** *Compare* **cine-semiotics; dialectical criticism; filmology.**

**Senate Internal Security Subcommittee** *n. obs.* The U.S. Senate subcommittee that took up the issue of Communism in America in 1952 that had been originally raised by the House Un-American Activities Committee (HUAC). Unlike the HUAC, the Senate investigation did not focus on Hollywood. In 1953, the hearings were moved to the Senate Permanent Subcommittee on Investigations, chaired by Senator Joseph R. McCarthy, a Republican from Wisconsin. *Compare* **blacklist; House Un-American Activities Committee.**

**Senate Permanent Subcommittee on Investigations** *n.* A subcommittee of the U.S. Senate Committee on Government Affairs.

The formal charter for the Senate Subcommittee includes:

- The efficiency and economy of operations of all branches of the Government;
- The compliance or noncompliance of corporations, companies, or individual or other entities with the rules, regulations, and laws governing the various governmental agencies and their relationships with the public;
- The determination of whether any changes are required in the laws of the United States in order to protect public interests against the occurrence of improper practices or activities by labor or management groups;
- Syndicated or organized crime which may operate in or otherwise utilize the facilities of interstate and international commerce;
- All other aspects of crime and lawlessness within the United States which have an impact upon or affect the national health, welfare, and safety;
- The effectiveness of present national security methods; and
- The efficiency, economy and effectiveness of all agencies and departments of the Government involved in the control and management of energy shortages.

In the early 1950s, the Subcommittee was chaired by Senator Joseph R. McCarthy, a Republican from Wisconsin. From 1953–1954 the Subcommittee focused its attention on Communists in the U.S., including the State Department, the Voice of America, the U.S. Information Libraries, the Government Printing Office, and the Army Signal Corps. Unlike the House Un-American Activities Committee, the Senate investigation did not focus on Hollywood.

From April 22 to June 17, 1954, the ABC and Du Mont television networks provided full coverage of these Senate hearings, which became known as the Army-McCarthy Hearings. The two networks provided a total of 188 hours of gavel-to-gavel coverage over the 36 days of hearings, while CBS and NBC carried nightly highlights.

During this time, the hearings focused on cross accusations between Senator McCarthy and the U.S. Army — the Army accused McCarthy's office of attempting to obtain special treatment for a recently drafted McCarthy staff member while McCarthy accused the Army of holding his ex-staff member hostage in order to interfere with McCarthy's investigation into Communists in the Department of Defense. McCarthy gave up his chairmanship of the committee so he could appear as a witness and make his case on national television. The strategy backfired when McCarthy's unpleasant personality and hostile style turned public opinion against him and his cause. In December 1954, the Senate voted 67 to 22 to censure McCarthy for conduct unbecoming a Senator.

*Compare* **blacklist; House Un-American Activities Committee.**

**send-up** *n. See* **parody; take-off.**

**senior** *n.* A 5K (5,000-watt) light fitted with a standard 1⅛" (junior) male mounting pin to attach the light to a junior stand. Senior spotlights are generally equipped with Fresnel lenses. *See* **5K.** *Compare* **baby; junior.**

**A 5,000-watt Litewate Senior Solarspot (courtesy Mole-Richardson Co., www.mole.com).**

**senior stand** *n.* A reinforced junior light stand that is sturdy enough to support a senior (5K or 5,000-watt) light; a heavy duty junior stand. *Compare* **baby stand; junior stand.**

**sense memory** *n.* The acting technique of recalling physiological sensations (heat, cold, hunger, pain, etc.) to elicit an emotional response. Sense memory is generally easier for the beginning actor to master than emotional memory. The development of the sense memory technique is generally attributed to Konstantin Stanislavski (the originator of Method acting) and one of his students, Richard Boleslawski.

**USAGE:** *Sense memory* is often used to include *emotional memory*, but the two are technically different — the former involves physiological recollections while the latter involves psychological recollections.

*Compare* **actor's process; emotional memory; substitution.**

**sensitivity** *n.* **1.** The minimum required signal at the input of a device in order to produce the rated output. The higher the sensitivity, the lower the signal required at the input. A device with high sensitivity can process very small signals, but may be distorted by large ones, whereas one with low sensitivity can process large signals without distortion, but may add an unacceptable level of noise to a small signal. **2.** The degree of response of a photographic emulsion to exposure to light. *Compare* **ASA speed rating; DIN; ISO.**

**sensitometer** *n.* A device that exposes a controlled pattern (a step wedge) onto a strip of film (a sensitometric or control strip) that can be

measured with a densitometer after processing to judge the film's sensitivity, image density, and resolution. *Also* **densitometer.** *Compare* **step wedge.**

**sensitometric strip** *n.* A length of test film containing a controlled step wedge produced by a sensitometer. *Also* **control strip; exposure test strip; senso; step wedge; time scale exposure.** *See* **Cinex; test strip.**

**sensitometry** *n.* The study of the effects of light on photographic emulsions. *Compare* **densitometry.**

**senso; ~ strip** *n. See* **sensitometric strip.**

**sensory threshold** *n.* The upper and lower limits of human perception: the lowest and highest frequencies of audible sound; the lowest and highest wavelengths of visible light; etc.

**Sensurround** *n.* The trade name for a special sound system that produced waves of high-decibel, low-frequency sound to enhance dramatic elements. Developed by Universal Studios in 1975 for the film *Earthquake*. It was also used for *Rollercoaster* (1977) and *Midway* (1976), but fell out of favor due mainly to disturbances (bleed through) caused in neighboring auditoriums in multiplex theaters.

**sentai** *n.* A type of Japanese live-action children's program where selfless heroes in distinctive (often color-coded) costumes fight for justice against monstrous villains. The best known example in the West is *Mighty Morphin' Power Rangers* (1993–1996). Many anime programs show a sentai influence, including *Kagaku ninja tai Gatchaman* (*Science Ninja Team Gatchaman,* 1972–1974), *Baburugamu Kuraishisu* (*Bubblegum Crisis,* 1987), *Sailor Moon* (1995–2000), *Tokyo Mew Mew* (2002), and *Demashita! Powerpuff Girls Z* (2006–2007). [Transliterated from the Japanese for *fighting team*.] *Compare* **girl gang; henshin; super sentai.**

**separate action** *n.* A second call for "action" or some other cue delivered after the start of the main action in a scene, used to cue an actor or activity that must start after the main scene has started.

**separate audio program** *n. See* **secondary audio program.**

**separate section** *n. See* **wild section.**

**separation** *n.* **1.** The extent to which any one microphone is able to reject unwanted sounds intended to be picked up by other microphones in a multiple microphone recoding configuration. Separation helps avoid phase cancellation and can be increased by careful microphone choice and placement. **2.** The degree of isolation between signals flowing in two paths; a lack of crosstalk. Generally specified in decibels to indicate the level of a signal induced by one signal path in the other. **3. separations:** Separate primary color elements (either red, blue, and green or cyan, magenta, and yellow) produced from a full color image. Print applications may also produce a separate black element.

**separation masters** *n.* Three separate positive black-and-white prints produced from a color film negative, each photographed one at a time through a cyan, magenta, or yellow filter (to produce a record of the film's levels of red, green, and blue, respectively). The black-and-white prints provide much more durable archival storage than does a color negative. In the future, a new color negative can be produced from the three separation masters by printing each one onto the same negative using the same colored filters. Due to the cost, this process is used sparingly.

Three-strip Technicolor begins life as three separate black-and-white negatives and so does not need separation masters for archival storage (though there may be a need to replace the nitrate negatives with a more stable film base).

*Also* **separation positives.** *Compare* **future-proof; YCM masters.**

**separation negatives** *n.* Two or three separate black-and-white negatives, each recording a different band of the visible color spectrum. Produced in-camera when using a bi-pack or tri-pack color system such as the original Technicolor processes (two-strip and three-strip Technicolor). Color prints can be produced from the separation negatives by printing each negative onto the same positive stock using an appropriate colored filter for each negative.

**separation positives** *n. See* **separation masters.**

**sepia effect filter** *n.* A camera lens filter that produces a sepia tone image when recorded to color film or with a color video camera.

**sepia tone** *n.* Black-and-white photography that uses shades of brown instead of shades of gray. Traditionally shot as black-and-white and then reprocessed as sepia. Now more commonly shot on color film or video using a sepia effect filter or created in post-production using digital image manipulation.

Sepia was originally derived from cuttlefish ink and used for pen and ink drawing. Later, photographs were tinted brown by treating the metallic silver in the image with sulfides to create a brownish silver sulfide image. The result was called sepia since the color resembled the browns of sepia ink drawings. Contemporary motion pictures may be tinted brown to give them a period or old time feeling.

Perhaps the best known examples of sepia tone in film are the Kansas-based bookends that open and close *The Wizard of Oz* (1939). In later versions these scenes were presented in black-and-white (particularly on television), but they were restored to their original sepia tones for the film's 1989 50th anniversary re-release.

Sepia was not always reserved for special sequences within an otherwise color film. The MGM musical *Cabin in the Sky* (1943)—Hollywood's first film with an all–Black cast—was shot in black-and-white but released in full sepia tone. Director Vincent Minnelli recalled that when he saw *Cabin in the Sky* reprocessed in sepia, "[t]he film was transformed. It seemed more magical. Sepia created a soft, velvety patina more flattering to the actors' skin tones." A more contemporary example of the effective use of sepia can be found Gregory Colbert's *Ashes and Snow* (2005) art installation, which features three sepia-toned motion pictures and a series of sepia action stills.

[From the Italian *sepia*; from the Latin *sepia*, referring to a cuttlefish (a squid-like mollusk).] *Compare* **monochrome; toning.**

**sepmag** *n.* A film print whose audio track is on a separate roll of magnetic film. The two are interlocked to maintain synchronous sound. Used as part of double-system sound recording when editing on film. [Clipped from *separate magnetic track*.] *Compare* **sepopt.**

**sepopt** *n.* A film print whose audio track is on a separate roll of optical film. The two are interlocked to maintain synchronous sound. May be produced for rough cut screenings or as part of the release print production process. [Clipped from *separate optical track*.] *Compare* **sepmag.**

**sequel** *n.* A succeeding part or continuation, specifically a new work that tells a new story involving the same characters, situations, or events presented in a prior work, not simply a remake of the same story.

For example, *After the Thin Man* (1936) and *Return of the Thin Man* (1939) were both sequels of *The Thin Man* (1934). *The Wrong Trousers* (1993) was a sequel to *A Grand Day Out* (1991). The first motion picture sequel ever produced was *Son of Kong* (1933), capitalizing on the success of *King Kong* (1933).

The most obvious sorts of sequels are the "numbered films" such as *A Nightmare on Elm Street* (1984), *A Nightmare on Elm Street Part 2: Freddy's Revenge* (1985), *A Nightmare on Elm Street 3: Dream Warriors* (1987), and *A Nightmare on Elm Street 4: The Dream Master* (1988).

**USAGE:** If the new work takes place at an earlier point in the story chronology, then it is a special type of sequel called a *prequel*. *Star Wars: Episode I—The Phantom Menace* (1999) was released 22 years after the original *Star*

**Universal's *Creature from the Black Lagoon* (1954) and its sequels, *Revenge of the Creature* (1955) and *The Creature Walks Among Us* (1956) (Chad Plambeck collection).**

*Wars* (1977), but tells a story that takes place some 20 years earlier in the story timeline, so it is a prequel.

*Compare* **spin-off.**

**sequence** *n.* **1.** A series of related scenes edited together; a series of shots linked by time, place, or action that forms a narrative unit with a beginning, middle, and end. The equivalent of a chapter in a novel. A complete work is normally divided into acts, sequences, scenes, and shots (in order from the general to the specific). **2.** An ordered arrangement of objects or events, such as the scenes in an audiovisual work. Filming often involves shooting out of sequence to save money and time. **3.** In non-linear editing, a timeline in the record window which holds a series of edited shots, dialogue, sound effects, and music. Each sequence is shown as an icon in a bin or folder.

**sequence shot** *n.* A single shot that covers an entire scene or sequence. *Compare* **long take.**

**sequential access** *n.* A storage system where data may only be stored and accessed in the order it was first recorded. This is the opposite of non-linear access where the data can be retrieved in any order. Film and tape are the most common forms of sequential access media. *See* **linear.** *Compare* **random access.**

**sequential assembly** *n. See* **A-mode assembly.**

**sequential distribution release pattern** *n. See* **SDRP.**

**sequential frame** *n. See* **persistence of vision method.**

**sequential monaural** *n.* A digital sound datastream where multichannel sound is presented as a series of monaural signal segments using time-division multiplexing to interlace the various channels in one sequential stream. Audio CDs use this technique to encode two stereo channels in a single monaural data stream. The playback device must buffer the data for each channel until all channels are received, then present them to the listener all at the same time. While one sequence is being presented to the listener, the playback device is busy buffering the data necessary for the next sequence.

**serial** *n.* **1.** A continuing story told in installments, traditionally (though not necessarily) with each installment ending in a cliffhanger. An episodic series, on the other hand, has relatively little connection between the stories in each installment.

During the heyday of the movie serial, each individual serial episode tended to range from one to three reels (10 to 30 minutes). Taken as a whole, a complete serial was much longer than the average feature film of the day, but they were produced on a shorter shooting schedule and smaller budget than a contemporary film of the same length. The first U.S. serial was Edison's 1912 12-episode *What Happened to Mary?* starring Mary Fuller. Each one-reel episode told a complete story in Mary's life, but they established the framework for the true serials to follow. The next year Colonel William *n.* Selig's Polyscope Company produced the first true serial, *The Adventures of Kathlyn* (1913) in 13 episodes. Pathé's 20-episode *The Perils of Pauline* (1914) starring Pearl White set the standard for film serials. Pearl White gained such fame that in 1916 she became the subject of the first motion picture industry autobiography, *Just Me. The Perils of Pauline* was a huge and oft-imitated success, establishing both the cliffhanger ending and the use of dangerous stunts as part of the story. One of *Pauline*'s imitators, *The Hazards of Helen* (1914), ran for 119 one-reel episodes.

While movie serials began as adult entertainment, by the 1920s they were mostly targeted at juveniles. Serials died out with the advent of sound, since early sound equipment tied productions to a soundstage while serials relied on fast-paced action in exotic outdoor locations. The first sync sound serial, *The Indians Are Coming*, did not appear until 1930. It returned an estimated $1 million on an initial investment of $160,000 and the serial was reborn. Buster Crabbe was the leading serial star of the Sound Era, appearing in both *Flash Gordon* (1936) and *Buck Rogers* (1939) serials. Movie serials continued into the 1950s, but finally gave way to television programs such as *Captain Video and His Video Rangers* (1949–1955).

The spirit, if not the form, of the movie serial was revived by the Star Wars and Indiana Jones film series. *The Lord of the Rings* trilogy (2001, 2002, 2003) follows the serial formula, telling one long story across three episodes. *The Matrix* (1999, 2003, 2003) trilogy is half a serial — the first film stood alone while the second two tell an extended story. Many television dramas — especially daytime soap operas but also prime time programs such as *Hill Street Blues* (1981–1987), *Dallas* (1978–1991), *NYPD Blue* (1993–2005), etc. — follow the serial formula of a continuing story told over time, but involve several interwoven stories rather than concentrating on just one at a time and rely less on the cliffhanger strategy to bring viewers back the next time.

**2.** A digital data transmission where the bits are sent one after the other, as opposed to using a parallel interface where the bits are sent in groups. Parallel protocols are potentially faster than serial protocols, but they are also more complex and expensive to implement and are generally limited to shorter distances , leading to a variety of serial technologies including USB and FireWire. *Compare* **anthology; series.**

**Flash Gordon (left photograph, with spear) and Ming the Merciless (right photograph, gesturing sinisterly) the hero and villain from Universal's Flash Gordon serials c. 1936–1940 (Rick Soloway collection).**

**serial copying** *n.* Making a copy of a copy. *Compare* **generational loss; second-generation dupe.**

**serial digital interface; SDI; HD SDI** *n.* A standardized interface for transmitting standard definition (SDI) or high definition (HD SDI) digital television signals in a serial format using a coaxial cable, often used to interconnect professional-grade video equipment.

**USAGE:** *SDI* may be used informally to refer to the 4:2:2 sampled standard definition serial digital television signals specified in SMPTE 259M, while HD SDI may refer to the high definition digital television signals specified in SMPTE 292M.

*See* **HD SDI.**

**serial digital video** *n.* A digital video device that supports serial, rather than parallel, data encoding and transmission. First introduced with CCIR 601 (now ITU-R 601). *Compare* **SMPTE 259M.**

**serial imaging format** *n.* A system that presents an image one piece at a time, such as traditional CRT-based television monitor where each field or frame is painted on the screen one line at a time left to right, top to bottom. This contrasts with a traditional film projection where an entire image is presented in a single instant. *Compare* **parallel imaging format.**

**serial installment** *n.* A single short work produced as part of a series of closely related works, generally with a continuing story line. Excludes television series episodes. *Compare* **work type.**

**serial interface** *n.* A data transmission scheme where all bits in a word are sent in sequence, one after the other. Serial interfaces are generally less expensive to implement than parallel interfaces and can be used over greater distances. *Also* **serial port.** *Compare* **parallel interface.**

**serial port** *n. See* **serial interface.**

**serial television program** *n.* A special type of episodic program with continuing story lines that run from one episode to another, often including dramatic cliffhangers. Most episodic programs include recurring characters and situations, but each episode focuses on a largely self-contained story. A television serial presents parts of several multi-episode stories in each individual episode, but rarely introduces and concludes a story within a single episode. *See* **soap opera.**

**serial transmission** *n.* The sequential transmission of related elements over a single line, rather than simultaneously over two or more lines, as in parallel transmission. The sequential elements may be transmitted with or without interruption.

**serialized commercial** *n. See* **cinemads.**

**series** *n.* A group of related works known by a common name and presented one at a time according to a schedule, most often as television programs.

The installments in most series (the episodes), tell different stories involving the same central characters in a formulaic pattern such as the sitcom. Each episode stands alone and tells a complete story with a beginning, middle, and an end, the occasional multi-part episode notwithstanding. Certain ensemble cast programs such as daytime soap operas and prime time dramas like *Dallas* (1978–1991) have interwoven story lines that continue from episode to episode more along the lines of a serial, but generally lack the serial's traditional cliffhanger at the end of each installment. Sketch comedy and anthology series follow a different pattern.

The first film series produced in the U.S. were the D.W. Griffith Mr. Jones one-reelers of 1908–1909. Westerns were a popular source for movie series for 40 years, ranging from Bronco Billy to Hopalong Cassidy, the latter making the transition to television in 1949. Series films, particularly the comedies of John Bunny, Roscoe "Fatty" Arbuckle, and Wallace Beery, were popular in the Silent Era (through 1930), but the series film flourished during the Sound Era (beginning 1927). Most were produced as B-pictures to fill out the bottom half of a double bill. These included the detective series of Sherlock Holmes, the Thin Man, Mr. Moto, and Charlie Chan. Other series included Blondie (based on the comic strip of the same name), Andy Hardy (spanning 17 feature films from 1937–1958), Dr. Kildare (15 films in two separate series as well as two television series), and Tarzan (most famously played by Johnny Weissmuller in 12 movies — Weissmuller also played Jungle Jim in 13 films and one television series). A series of monster movies featuring Dracula, Frankenstein, and the Wolf Man (singly and in combination) was a signature of Universal in the 1930s and 1940s. Animals have even taken their turn as series film stars, such as Rin-Tin-Tin, Francis the Talking Mule, and Lassie.

The film series largely died out in the 1950s to be replaced by the television series, principally the one-hour drama and the situation comedy, but film series have not gone away. The Star Trek film series has ten installments inspired by two different television series. The longest lived English-language film series is James Bond. The series began with *Dr. No* in 1962 and, after more than 20 installments and 6 actors playing Bond, the series shows no signs of ending. The Japanese-language Zatôichi seemingly came to an end with the death of its star, Shintarô Katsu in 1997, after some 25 feature films and 100 television episodes, but was revived in 2003 with writer/director/actor Takeshi Kitano as only the second person to play the lead role. The eponymous Gojira (a.k.a. Godzilla) has appeared in 28 feature films, including both Japanese and U.S. productions, beginning in 1954.

**The cast of *Degrassi: The Next Generation* (2001–) season eight, a weekly half-hour television series that provides a dramatic look at the real-life issues of high school and life beyond (photograph by Stephen Scott, courtesy Epitome Pictures, www.epitomepictures.com).**

The longest running series on television is the news talk show *Meet the Press* (1947–). The longest running scripted television series is *The Guiding Light* (1952–2009), while the longest running prime-time television drama is *Gunsmoke* (1955–1975) and the longest running sitcom is *The Simpsons* (1989–).

Of the relatively few television series that actually make it on the air, many do not return after their first season. Some are cancelled mid-season, while a select few, such as the Heather Graham vehicle *Emily's Reasons Why Not* (2006), are cancelled after their first episode. The record for the shortest-lived series is held by two programs that were actually cancelled *during* their first episodes. In 1969, ABC tried to capitalize on NBC's success with *Rowan & Martin's Laugh-In* (1968–1973) with their own *Turn-On*, both produced by George Schlatter-Ed Friendly Productions. A few minutes in to the first episode, the affiliate stations began pulling the program off the air. Seventy-five ABC affiliates refused to ever air another episode and the primary sponsor, Bristol-Myers, dropped its support. The record for the fastest cancellation by a television network came in 1992 when Australia's 9 Network spun off *Australia's Naughtiest Home Videos* from their successful *Australia's Funniest Home Videos* (1990–). Part way through the first broadcast, the network's owner called in and demanded that the show be pulled. The program's host, Doug Mulray, introduced a commercial break and the show never came back on the air. In its place, stations ran reruns of *Cheers* (1982–1993).

*Compare* **anthology; serial; TV series episode.**

**series finale** *n.* The final episode of a series; the last episode before the series goes off the air. If the series has been a particular success, the series finale may be of extended length, accompanied by retrospectives or cast interviews, etc. Unless the series is broadcast live, the series finale is produced some time before it appears on the air, so production has long since wrapped by the time the series finale is shown. *Compare* **season finale.**

**series format** *n.* An outline, or framework, for a television series that establishes the time, place, major characters, and basic format of the series. Generally prepared as part of the pitch materials.

**series installment** *n.* An individual work presented as part of a series of related works. This can include serials with continuing characters and story lines, anthology works where each installment is independent of the others, etc. In some cases, individual theatrical motion pictures may be considered installments in an on-going series.

**series launch date** *n.* The date of the first airing of the first episode of a television series. *Also* **series premier.** *See* **television premiere.**

**series of shots** *n. See* **[1]montage.**

**series premiere** *n. See* **series launch date.**

**series segment** *n. See* **segment.**

**series show** *n.* A television series where episodes first air on a weekend. Episodes may then re-run on any day during the following week.

**service** *n.* **1.** A mechanism for transmitting a complete audiovisual program as a set of synchronized elementary data streams, one each for video, audio, subtitles, etc. **2.** A sequence of programs under the control of a broadcaster that can be broadcast as part of a schedule.

**service comedy** *n.* The film genre that is essentially a comedy of manners in a military setting. Notable examples have included *Operation Mad Ball* (1957), *Operation Petticoat* (1959), *M*A*S*H* (1970), *Private Benjamin* (1980), *Stripes* (1981), and the television series *M*A*S*H* (1972–1983) and *Hogan's Heroes* (1965–1971). *Mister Roberts* (1955) is as much a drama as a service comedy.

**service description table; SDT** *n.* Data carried in a digital television transport stream that lists the names and parameters of the services provided. *Compare* **event information table; network information table; time and date table.**

**service ID** *n.* A unique identifier of a service within a digital television transport stream. Provided as part of the service description table.

**service information; SI** *n.* A description of the broadcast services available on a network.

**servo** *n.* **1.** A control system that compares an output signal to a reference signal and calculates the error between them. The error signal is used as a guide to modify the output signal to reduce the error to zero. Used to control motor speeds in tape recorders and to position the laser beam in CD players. **2. ~ motor:** A motor (usually an electric motor) equipped with a feedback mechanism that ensures precise control of the motor's motion. When a servo motor powers a device (a servo mechanism), the feedback signal is used to compare the actual position of the device to the desired position (often measured by a transducer attached to the motor). If there is a difference between the two, then the motor is automatically driven in the direction necessary to correct the maladjustment. This process continues until the device is in the exact position desired. **3. ~ mechanism:** A device powered by a servo motor (usually an electric servo motor). Since the servo motor ensures the precise operation of the servomechanism, such devices can be used for a variety of remote control applications including animatronic puppets, model airplanes, remote camera focus and zoom systems, remote camera heads, etc. *Compare* **electronic feedback; solenoid.**

**SESAC** *n.* The second oldest U.S.–based music performing rights organization. Founded in 1930 and headquartered in Nashville, Tennessee with offices in New York City, Los Angeles, Atlanta, Miami, and London. SESAC directly covers the U.S. and has reciprocal agreements with over 80 foreign societies. The SESAC Web site is www.sesac.com. [SESAC is no longer an abbreviation, though it once was. The organization is now simply known as SESAC, Inc.] *Compare* **collection society; performing rights organization.**

**sesh** *n.* Session; a meeting or a period of time: *The studio scheduled a sesh with the union.* OR *Comedies topped the box office this sesh.*

**USAGE:** When used in the context of box office results, a *sesh* is always a *week.*

[Industry trade paper jargon.]

**session** *n.* A period of time dedicated to a particular activity, such as recording, dubbing, or filming session.

**session tape** *n.* The original recording made in a studio of a live musical performance.

**set** *n.* **1.** An environment constructed specifically for filming; any area where filmed action takes place. Can range from an interior constructed on a soundstage to an entire town consisting of buildings with false-fronts or full interiors. The basic difference between a set and a location is that the location exists before its use for filming, while a set is built or dressed expressly for its use in the audiovisual work. (A location dressed for filming becomes a set.) **2.** Any place where actors are filmed. This could be on a soundstage, a studio back lot, or a pre-existing location — if there are cameras and actors, it is a set.

**USAGE:** A *location* may have more than one *set.*

[Clipped from *setting.*] *Compare* **exterior set; interior set; standing set.**

**set costumer** *n.* One who remains on the set to care for the costumes. Responsibilities include costume continuity, costume availability for each scene/wardrobe change, costume fit including last-minute adjustments, and costume repair and maintenance.

**set decorator** *n.* One who is responsible for dressing the sets with props, furnishings, etc. under the artistic guidelines established by the production designer/art director. The set decorator, often an interior designer, actually selects the furnishings that decorate each set and supervises the set dressing crew and swing gang. On certain film productions, the set decorator may be part of the property department; otherwise, the set decorator is part of the art department. Occasionally, the duties of the set decorator may be performed by the property master. *See* **set dresser.** *Compare* **leadman; set designer.**

**set designer** *n.* One who takes the conceptual designs produced by the art director or production designer and converts them into practical designs and architectural plans for new set construction or the remodeling of existing locations. In animated works, the set designer implements the vision of the director and art director, creating the world in which the animation will take place.

If a live-action production does not employ a separate construction coordinator, then once the design modifications and accompanying blueprints are approved by the production designer/art director, director, and producer, the set designer oversees the physical construction. If a production employs a production designer, then the set designer may be called the art director.

*Compare* **draftsperson; set decorator.**

**set dresser; dresser** *n.* One who physically dresses a set with props. If there is a separate set decorator, then the set decorator will supervise the set dresser(s). On certain productions, the set dresser may be part of the property department; otherwise, the set dresser is part of the art department. This job title is more common to film production than television production. *See* **set decorator.** *Compare* **swing gang.**

**set dressing; dressing** *n.* The miscellaneous decorations or similar items that add visual texture to a set but were not specifically called for in the script.

**set electrician** *n. See* **electrician, third.**

**set estimator** *n.* One who works with the art director/set designer to develop budget estimates for set construction.

**set extension** *n.* The use of special and visual effects — matte paintings, models, computer generated imagery, etc. — to make a small set appear to be part of a much larger set. A relatively small portion of the Roman Coliseum was constructed for *Gladiator* (2000). The rest of the Coliseum was created using post-production special effects. When the two elements were composited together, it appeared as if the actors were in the full size Coliseum. *Compare* **CG top-off; hanging miniature.**

**set lighting technician** *n.* The formal name for an electrician; one who places and operates lights under the direction of the gaffer and best boy. *Compare* **electrician.**

**set-off** *n. See* **cross-collateralization.**

**set painter** *n.* One who paints sets, often making the materials seem to be other than they are (painting wood to look like marble, Styrofoam to look like a stone wall, etc.). *Compare* **scenic artist.**

**set piece** *n.* **1.** A free-standing piece of stage scenery. This could range from the walls that establish the shape of a room built on a soundstage to an entire western town constructed in the desert. **2.** A brilliantly executed artistic work or segment within a larger work.

**set prop** *n. See* **prop.**

**set recording** *n.* Recording the sound and image of a live musical performance. This adds a level of realism, but requires actors with musical talent or musicians with acting talent. In the early Sound Era (c. 1930), all music was recorded live on the set. Now this practice is less common. Mary Elizabeth Mastrantonio's musical numbers in *Limbo* (1999) are contemporary examples of set recording. *Also* **standard recording.**

**set-top box; STB; set-top unit** *n.* A television receiver (often with an integrated decoder/descrambler and an integrated digital-to-analog converter) provided as a self-contained unit without a display device (a monitor or television). Cable and satellite television systems often use set-top boxes to convert the provided signal into a form that can be viewed on the customer's television, VCR, etc. An analog set-top box accepts an analog signal and provides an analog output while a digital set-top box accepts a digital signal and provides either or both analog or digital outputs. With an appropriate digital set-top box an analog television can display digital signals. [After its common placement atop a television set.] *Also* **converter.** *Compare* **addressable set-top box.**

**A digital set-top box with a smart card slot (courtesy Thomson, www.thomsongrassvalley.com).**

**set turnaround** *n.* The process of striking one set and preparing another one for shooting on the same stage. *Compare* **turnaround time.**

**set-up; set up; setup** *n.* **1.** A single camera position and the associated lighting and sound equipment positions. Every time the camera changes location there is a new camera set-up, generally requiring a change in lighting and sound equipment. Repeated camera moves, such as dolly and Steadicam shots, are part of the same set-up each time they are performed since the lighting and sound is configured for the entire move when it is first blocked out. A change in the lighting configuration may also count as a new set-up, depending on the production. A new set-up at the same shooting location takes 40 minutes on average for a studio-produced feature film. Productions for television tend to be shorter; commercials tend to be much longer.

A production crew's productivity is often measured by how many set-ups are performed each day (as detailed in the daily production report). This assumes that a particular production sticks to the same definition of setup from one day to the next and that it is essentially the same from one production to the next. Some people, in an attempt to look more productive on paper than they may actually be in practice, use a very liberal definition of setup. Every camera lens change, or even minor lighting changes, will be counted as a new setup. If one relies solely on setups to judge productivity, this can be misleading. If, however, one also takes into account feet of film (or minutes of video) shot and number of script pages covered, then a more accurate estimate of actual productivity emerges.

Occasionally, one may move to a new setup just to move on to something new. After too many takes of the same thing, performances can become stale and the crew may become impatient. Creating an excuse to advance to the next setup, even if due to a minor lighting change, will re-set the take count back to one and give everyone an opportunity for a fresh start. **2.** The time taken in a story to establish a character, situation, or motivation. The first act sets up the action that follows in the second act, while the second act sets up the climax in the third act. Certain comic bits require set-up well in advance of the comedic payoff (the punch line) that comes later. **3.** A common feature of most DVDs that allows the viewer to select language, sound format, and other playback options. **4.** The voltage level in a video signal that introduces a blanking interval; the blanking level or pedestal.

**set wall bracket** *n. See* **wall bracket.** *Compare* **wall plate.**

**sets-in-use** *n. obs.* The estimated count of all televisions that are turned on at a given time in a specific market, usually measured over a quarter-hour interval. Once used as a measurement of TV ratings.

**USAGE:** Historically used as a synonym for *homes using television (HUT)* until the advent of the multi-television household led to a distinction between the two terms.

**setting** *n.* **1.** The time and place where a story takes place. **2.** The location where filming takes place. **3.** The calibration of an adjustable device, such as the *f*-stop setting on a lens or the timing lights setting on a film printer.

**setting the scene** *phr.* Establishing the environment, motivation, backstory, etc. necessary before a scene can play out.

**settle** *phr.* Called out to quiet the set in preparation for a filmed take. Often used to warn everyone that the actors are about to start again when there are multiple takes in a single camera shot.

**settlement transaction; settlement** BUSINESS *n.* The final accounting of the money owed by an exhibitor or sub-distributor to the distributor for the rental of a film, often calculated following each week of exhibition during a film's run. Flat sales do not require a settlement transaction, but all others that involve a percentage split of the box office revenue or shared expenses (such as co-op advertising) require a final accounting of monies earned and monies owed.

The final figure agreed to in a settlement transaction is often less than the amount contractually owed. The distributor may reduce the rental fee owed when a picture does not perform as well as the distributor promised at the time the original contract was negotiated. This reduces the distributor's income, but it also reduces the exhibitor's or sub-distributor's financial risk and helps ensure that the exhibitor or sub-distributor will take the next picture offered by the distributor. Sometimes adjustments are made to successful pictures to facilitate the future sale of less promising pictures in the future. Such adjustments are to the immediate advantage of the exhibitor or sub-distributor and to the long term advantage of the distributor, but are made at the expense of the profit participants.

To further complicate matters, a single settlement transaction may actually cover multiple works in a form of cross-collateralization, making it nearly impossible to determine what amounts should properly be applied to which works when calculating gross proceeds and net profits for the individual works involved in the compound settlement transaction. In this case, profit participants must generally rely on the accounting formula developed by the distributor when conducting an audit.

*Compare* **[2]adjustment; selling subject to review.**

**seven-act play; seven-act structure** *n.* A seven-act structure common to long-form television programs including telefilms (MOWs or movies-of-the-week). On advertiser-supported television, the breaks between acts are filled with commercials. The typical long-form program is actually presented in nine segments separated by eight commercial breaks: the teaser or prologue, Acts I through VII, and an epilogue. *Compare* **three-act play.**

**seven-channel mix** *n. See* **6.1.**

**7.1; ~ channel** *n.* An audio system or sound mix with eight discrete sound channels — seven full range channels (left, center, right, left surround, right surround, left rear, and right rear) and one low frequency effects (LFE) subwoofer channel. *Also* **eight-channel mix.** *See* **multichannel stereo.** *Compare* **CEA-861-D.**

**7.1 split-surround** *n.* A variation on the 5.1 surround sound system that adds two additional front channels for speakers placed between the traditional three front channels (left, center, and right), creating center-left and center-right channels to deliver more uniform sound in theaters with particularly wide screens of up to 60' or more. 7.1 split-surround sound includes a total of eight discrete sound channels — seven full range channels (left, center-left, center, center-right, right, left surround, and right surround) and one low frequency effects subwoofer channel.

**7.2; ~ channel** *n.* An audio system or sound mix with nine discrete sound channels — seven full range channels (left, center, right, left surround, right surround, left rear, and right rear) and two low frequency effects (LFE) subwoofer channels (left and right). *See* **multichannel stereo.** *Compare* **CEA-861-D.**

**709 digital standard** *n. See* **ITU-R 709.**

**70mm** *mod.* Film that measures 70mm from edge to edge with sprocket-hole perforations on both sides.

Originally, films released in 70mm were also shot on 70mm. Now they are shot on 65mm and printed on 70mm (both 65mm camera negative and 70mm release print have the same negative image area, so this is not considered a blow-up) or shot on 35mm and blown up to 70mm. Blowing 35mm up to 70mm reduces the apparent film grain in the release print, resulting in a sharper image than a standard 35mm release print.

The extra 5mm on a standard 70mm theatrical release print is used for the sound track. For example, six-track magnetic sound-on-film with five front channels and one surround channel on 70mm film premiered with *Oklahoma!* (1955). The additional sound track area on 70mm print compared to a 35mm print is now of less importance due to the popularity of digital sound, but at one time 70mm was the only option if a producer wished to have a multi-track stereo sound mix.

Due to advances in projector technology that became commercially available in the mid–1970s, a contemporary 35mm film print can achieve the projected image quality of a 70mm film print projected using pre–1973 technology. Using similar equipment, 70mm still looks better than 35mm, but the difference in image quality is no longer considered sufficient to justify the regular use of 70mm release prints.

The standard theatrical 70mm film frame (designated 5/70 to indicate that it is 5-perforations high) measures about 52mm × 23mm and runs through the projector vertically (as do all standard film formats). 70mm film is also used for special venue attractions like IMAX, Showscan, and motion simulation rides. These formats include 8/70 (8-perforations high), developed by Iwerks Entertainment; 10/70 (10-perforations high), developed by Goto Optical Manufacturing of Japan; and 15/70 (15-perforations wide, running through the projector horizontally instead of vertically), the standard IMAX format.

*Compare* **Grandeur; IMAX; Realife; Showscan.**

**70/30 split** BUSINESS *n.* A typical division of proceeds in a distribution contract where the distributor retains 30 percent of the distributor's gross (film rental fees) and passes 70 percent on to the producer, less distribution expenses. (The distributor's expenses are not deducted off the top — they are deducted from the producer's share.) *Compare* **90/10 split.**

**720p; 720p; 720/60p** *mod.* Video with 720 lines of resolution captured as 60 progressively scanned frames per second. When used with a 16:9 aspect ratio, this equates to an image 1,280 pixels wide by 720 lines high. (May also operate at 59.94 frames per second to maintain backward compatibility with NTSC video.) *Also* **1280 × 720.** *See* **ITU-R 709; SMPTE 296M.**

**750** *n.* **1.** A baby light stand; a stand fitted with a standard ⅝" mounting pin. **2.** A light baby; a standard baby light housing with a 750-watt bulb rather than the more common 1K (1,000-watt) bulb. [A regionalism of the U.S. East Coast.] *Also* **seven-fifty.** *See* **baby.**

**750 stand** *n.* [A regionalism of the U.S. East Coast.] *See* **baby stand.**

**seven sheet; ~ poster** *n.* Promotional posters printed measuring approximately 8' wide by 9' tall, generally used out of doors.

**seven year statute** LEGAL *n. See* ***de Havilland Decision.***

**seventh act** *n. See* **act VII.**

**seventh art** ACADEMIC *n.* The proposition that film is the seventh form of art, and a synthesis of the first six: architecture, dance, music, painting, poetry, and sculpture. (Acting and non-poetic writing are not on the list.) To promote this ideal, Ricciotto Canudo formed the Club des Amis du 7e Art (Friends of the 7th Art Club) in Paris in 1920. [Coined c. 1920 by Italian film critic Ricciotto Canudo.]

**sex appeal** *n.* The power to attract someone's interest, especially by projecting an aura of sexual attractiveness. *Alan's sex appeal transcends the role he is playing.* [Coined by *Variety*.] *Compare* **It.**

**sex film; sex video** *n. See* **adult film.**

**sex scene** *n.* A scene depicting an act of sexual intercourse. Often, but not always, involving nudity.

After filming a sex scene for the film *Suzanne's Diary for Nicholas* (2005) with her husband, Jonathon Schaech, actress Christina Applegate observed, "Even with my own husband, it was the most uncomfortable, weird thing I've ever had to do. Because you have 20 people watching you."

*Compare* **nude scene.**

**sexploitation** *n.* A work with gratuitous sexual situations or nudity; a work that exploits sexuality solely to arouse its audience. [A blend of *sex* and *exploitation*, following the pattern of *blaxploitation*.] *Compare* **exploitation picture.**

**[1]Sf** ABBR. *n. See* **segmented frame video.**

**[2]SF** ABBR. *n. See* **science fiction; Svensk Filmindustri.**

**SFN** ABBR. *n. See* **single frequency network.**

**SFX** ABBR. *n. See* **sound effects; special effects.** *Compare* **FX; PFX; VFX.**

**SFX track** *n. See* **effects track.**

**SGA** ABBR. *n.* Songwriters Guild of America.

**shading** *n.* The creation of natural-looking highlights, shadows, and color gradations in computer-generated images. With proper shading, relatively primitive objects can take on a very natural appearance.

**shading artifact** *n. See* **chromatic aberration.**

**shadow map** *n.* A means of approximating the shadows cast by an object by producing a texture map of the object's shadow and using a projection map to layer the shadow on top of the surface opposite the identified light source that is supposed to be casting the shadow. This is not as accurate as techniques such as ray tracing, but is far more efficient, particularly for real-time applications. *Compare* **mapping.**

**shadow mask** *n.* A metal plate with a pattern of holes located inside a traditional CRT (cathode ray tube) that masks the beams from the electron guns that form the image on the inside surface of the picture

tube, preventing spill-over and ensuring a sharp image on screen. CRTs with a traditional shadow mask (as opposed to the Trinitron's characteristic aperture grille) can be identified by the clusters of circular pixels that can be seen upon close inspection. *Compare* **aperture grille.**

**shallow focus; shallow depth of field** *n.* The technique of having only a small portion of the frame in sharp focus while the rest is blurry. Usually this is accomplished by using a combination of lens, *f*-stop, and lighting that results in a very shallow depth of field containing only the principal subject, leaving everything else in the shot out of focus and generally unrecognizable. The technique may also be employed as part of a rack focus shot. *Compare* **deep focus; selective focus.**

**Shannon's Law; Shannon's channel capacity theorem** *n.* A mathematical means of calculating the theoretical maximum error-free digital data transfer rate that can be supported by a bandwidth-limited analog communications channel that is susceptible to noise using a fixed sample rate. For example, telephony systems often use 8,000 7-bit samples per second. According to Shannon's Law, the maximum data rate that can be achieved over voice grade telephone lines under these conditions is 36 Kbps. [An eponym, after its developer, American cryptographer *Claude Shannon*.]

**share; audience ~ ; ~ of audience** *n.* The percentage of the total TV audience (those households or individuals currently watching television) that is watching a particular television program at a given time. A measure of how well a program or program category is doing relative to its competition, not its artistic quality.

Since this is based on the households that actually are watching television in a given market, the sum of all shares at a particular time always totals 100 for each market.

If there are 200 households with at least one television set in a given market, and at a particular time people in 100 of those households are watching television, and of those watching television 20 are watching the same program, then that program would have a share of 20 (or 20 percent).

*Compare* **instantaneous audience share; ratings and shares.**

**share of clock** BUSINESS *n.* The percentage of time that a consumer dedicates to a particular pursuit out of the total time that the consumer dedicates to entertainment and leisure activities. For example, the fraction of all the time allocated to entertainment and leisure activities that is spent watching television.

**share of market** *n. See* **market share.**

**share of wallet** BUSINESS *n.* The percentage of a consumer's total discretionary entertainment expenditures that is dedicated to a particular pursuit. For example, the amount of money spent going to see movies in the theater as a fraction of all money spent on entertainment or leisure activities. *Compare* **entertainment dollar.**

**shared card** *n.* Two or more names appearing on screen at the same time during the presentation of the film credits. *Compare* **single card.**

**shared employee salaries** BUSINESS *n.* A form of overhead allocation where the salaries of certain employees are allocated on a percentage basis among the company's projects even though those employees may not work directly on any of the projects. *Compare* **²overhead.**

**shared revenue** *n.* A home entertainment distribution scheme where the distributor shares in the rental revenue of the retailer. The distributor gives the home entertainment product to the retail rental vendor for free. The rental vendor then remits a portion of the rental revenue back to the distributor. When the rental vendor no longer wishes to rent the videos, they can be sold, given away, or thrown away, at the rental vendor's discretion (since the rental vendor owns the physical videos). Smaller home entertainment rental concerns avoid this practice because of its accounting complexities. Larger concerns insist upon it since they have to invest out of pocket to acquire the home entertainment product. This practice is common to Europe but is not used extensively in the U.S. due to the first sale doctrine in U.S. copyright law.

**shared rights** LEGAL *n.* Rights to an audiovisual work that have been divided between two or more entities based on a percentage split rather than media type (theatrical, home, video, etc.) or territory (country, region of the world, etc.), as is the case for split rights. For example, two companies could share the theatrical distribution rights to a film in country A with a 60/40 split. The theatrical revenue derived from that film in country A would be divided 60 percent to one company and 40 percent to the other. A different agreement could exist for country B, following the doctrine of split rights. *Compare* **split rights.**

**shared wired network** *n.* A cable television system wiring topology where multiple households connect to and receive service via a common piece of wire.

**sharp** *mod.* **1.** Showing crisp, precise texture and detail; in clear focus. **2. ♯:** Sound that is raised in pitch. In music, one half step higher. **3.** The rapidity with which the response of a filter falls off in the filter stopband. In general, the steeper the rolloff slope, the sharper the filter (and the greater its phase-shift). *Compare* **soft.**

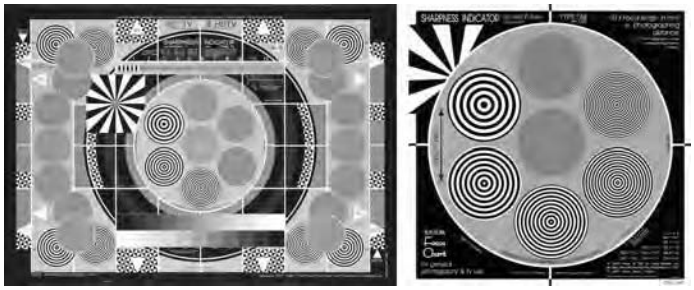
**sharp cut** *n. See* **hard cut.**

**sharp focus** *n.* An image with crisp and clear visual details; a shot composed so that the subject is in proper focus. *Compare* **soft focus.**

**Sharpie** *n.* **1.** The trade name of a felt-tipped permanent ink marking pen. Sharpies are *not* used on slates as their permanent ink would stain the surface, though they are sometimes used on pieces of white tape that are then used on the slate. **2. sharpie:** The generic name for any felt-tipped, permanent ink marking pen that is used to label film cans, leader, etc. (much the same as using Hoover for vacuum cleaner, Kleenex for facial tissue, or Xerox for photocopier).

**sharpness** *n.* The clarity or level of fine detail and edge definition in an image, most influenced by camera focus and image contrast.

In film, image sharpness can also be influenced by the size of the film grain, the quality of the chemical processing, and the number of generations from the original negative. In video, apparent image sharpness can be improved by emphasizing edge details (making the transitions from



**The Putora Sharpness Indicator HDTV Chart (18 inches by 23 inches, left) includes a number of features including an 11-step TV gray scale for video setup, a frequency scale, and corner resolution charts for testing high definition camera systems. The Putora Sharpness Indictor 7A9 Chart (10 inches by 10 inches, right) is used to check optical system sharpness and back focus and to check critical focus on a production set. The chart has resolution targets from 10 to 97 lines per millimeter when set up at a standard distance of 60 times the focal length of the lens being tested. Frequency circles on the chart that do not resolve will disappear into the gray background making them invisible (courtesy ZGC, www.zgc.com).**

light to dark more pronounced) or processing the signal to accentuate the higher signal frequencies (emphasizing the fine horizontal details in the image).

Sharpness controls were first introduced for color television sets that used a notch filter to separate color information from the composite signal. The notch filter eliminated all high-frequency detail in the black-and-white portion of the picture. The sharpness control attempted to reintroduce the high-frequency details into the color picture. When comb filters became common in the mid–1980s, the need for sharpness controls on color televisions was eliminated, though manufacturers continued to include them.

*Compare* **brightness; contrast.**

**shekels** *n.* Money: *We'll need to raise a few more shekels before we can start production.* [Hebrew.]

**shelving equalizer** *n.* An electronic device that can equalize or adjust the tone of a sound signal by cutting or boosting signal gain above or below a given frequency. *Compare* **equalizer.**

**Shepperton Studios** *n. See* **Pinewood Studios.**

**SHF** ABBR. *n. See* **super-high frequency.** *Compare* **UHF; VHF.**

**shielded cable** *n.* A cable consisting of one or more insulated electrical signal-carrying wires covered by a wrapped or braided metal shield that acts as an electromagnetic interference, increasing the signal-to-noise ratio of the cable while reducing interference with other signal carriers. *Compare* **balanced audio.**

**shift focus** *n. See* **rack focus.**

**shill** SLANG *n.* An epithet for the paid spokesperson for a commercial product.

**shingle** *n.* A small business, generally qualified to identify its primary function or industry segment: *The fix shingle can only handle one show at a time.* [Industry trade paper jargon. After the small signboard hung to identify a professional's office (such as a doctor or lawyer).] *Compare* **loan-out company.**

**shiny board** *n.* A silver-colored bounce card, generally with one hard side (for strong, sharp light reflection) and one soft side (for broader, softer light reflection). 42" × 42" boards are typically mounted on a junior stand, while 24" × 24" boards may be mounted to a baby stand. *Compare* **mirror board.**

**ship date** *n.* The manufacturing release date for a home entertainment product.

Home entertainment goods must travel through a traditional manufacturing pipeline on their way to the consumer (physical production, distribution to wholesalers, distribution to retailers, and presentation to consumers). To ensure that they are on retailer's shelves by the street date, they must leave the manufacturing facility some time before then. The ship date, then, is the date upon which a manufacturer starts sending product to wholesalers and retailers.

*Compare* **street date.**

**ship stopper** *n.* A product flaw that is significant enough to prevent releasing the product to manufacturing or, if already manufactured, to prevent shipping the product to consumers. *Compare* **RTM.**

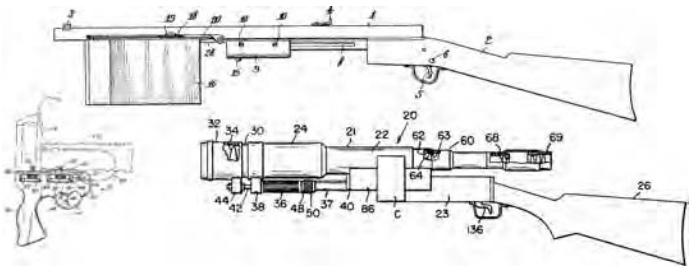
**shock cut** *n. See* **smash cut.**

**shock mount** *n.* A microphone suspension system that insulates the microphone from mechanical vibrations. Usually made of elastic bands mounted on a metal frame, which together hold the mike in position without a rigid mechanical contact with the microphone stand.

**shock-talk** *n.* A tabloid or trash television program using a talk show format, such as *Geraldo* (1987–1998). *See* **gawk show.** *Compare* **tabloid television.**

**shoe size** *n.* A relative measure of someone's power or clout in the entertainment industry: *After three flops in a row, his shoe size went way down.*

**shoot** *v.* **1.** To photograph: *We can shoot that scene tomorrow.* ➢ *n.* **2.** A motion picture production: *Alan's last project was a problem-plagued shoot start to finish.* [Likely a reference to Étienne-Jules Marey's 1882 motion picture "gun" featuring a long barrel lens and a revolving image chamber that recorded images to a film disk.]



**Marey's 1882 motion picture gun was not the only camera produced in gun form. Clockwise from top, drawings from U.S. Patents No. 1,190,000, issued July 4, 1916, 3,688,665, issued September 5, 1972, and 3,511,159, issued May 12, 1970 (courtesy U.S. Patent and Trademark Office).**

**shoot and protect** *n.* The practice of shooting a work with one aspect ratio in mind for its initial release while also ensuring that nothing appears within the image that will prevent it from being cropped to a different aspect ratio. For example, shooting a work for television broadcast in a 4:3 aspect ratio but composing the image so that it could also be shown in a 16:9 aspect ratio. *Compare* **future-proof.**

**shoot around** *v.* To adjust the shooting schedule to accommodate some unforeseen circumstance, such as the temporary unavailability of a key actor: *We can shoot around you for three days, but you have to be here by Friday.*

**shooting back-to-back** *n.* Producing two or more works with overlapping or contiguous production schedules.

For example, one may start work on a new episode of a series when shooting on another episode wraps early, rather than taking an extended break and waiting for the start of the next standard production cycle. The films *King Solomon's Mines* (1985) and *Allan Quatermain and the Lost City of Gold* (1987) and the trilogy of *The Lord of the Rings* (2001, 2002, 2003) were each shot back-to-back to guarantee the availability of the principal stars and to take advantage of numerous cost savings and production efficiencies. There are unique risks when shooting feature films back-to-back since one cannot judge the popularity of one work before investing in the production of another. In the case of *The Lord of the Rings* trilogy, this paid off in significant critical and financial success.

**shooting breakdown** *n.* A short, summarized version of the script containing every important detail of each set used in a production.

This document will typically include:

- **Name of Set:** The name of the set or the location where shooting will take place;
- **Scene Numbers:** The scene numbers to be shot on that set;
- **Cast:** The principal cast appearing on that set and the wardrobe they require (usually identified by costume number from the wardrobe plot);
- **Bit** and **Extra Players:** The bit players and extras needed and the wardrobe they require (usually identified by costume number from the wardrobe plot);
- **Special Props:** Any special props, animals, vehicles, etc.;
- **Music:** The music needed, on camera or off, including clearance notes. (This was much more important during the early Sound Era (c. 1930) when music was performed live on the set rather than dubbed in later.

Unless a musical cue will be performed on screen, or is otherwise integral to the story, music is often left to post-production.);
- **Effects:** Any on-set effects such as rain, fog, snow, wind, process shots, chromakey (blue screen or green screen), etc.;
- **Construction:** Special construction notes such as breakaway doors, candy glass windows, practical running water, practical fireplaces, miniatures, etc.; and
- **Miscellaneous:** Any items that do not fit into one of the predefined categories.

*Compare* **breakdown.**

**shooting call** *n. See* **call time.**

**shooting company** *n. See* **production unit; unit.**

**shooting day** *n.* Any day (or night) in a production's schedule during which filming takes place. *Compare* **hold day.**

**shooting log** *n. See* **camera report.**

**shooting on ones** *phr.* The rare practice in traditional animation of shooting one frame for every animation pose, requiring 24 poses per second on 24 frames-per-second film, or 1440 for a full minute. This results in softer, more realistic movement.

Generally speaking, shooting on ones is limited to fast motion that cannot be accurately captured when shooting on twos or threes. Disney feature animation often shot on ones during animated camera moves. If only a portion of the image will benefit from shooting on ones, the other elements could be re-used from frame to frame, reducing the number of individual drawings required, but not significantly reducing the time it takes to photograph them. With computer generated animation and automated in-betweening, shooting on ones may not require significant additional effort on the part of the animator, but it does require a significant increase in render time and computing resources compared to shooting on twos or threes. As a compromise, one may only render those portions of the image that change from frame to frame, but this is not a perfect solution.

*Also* **on ones; ones; singles.** *Compare* **shooting on threes; shooting on twos.**

**shooting on playback** *n.* Recording a scene where the actors synchronize their actions to pre-recorded music or dialogue. *Compare* **playback.**

**shooting on speculation** *n. See* **[1]spec.**

**shooting on threes** *phr.* The practice in animation of shooting three frames for every animation pose, leading to 8 poses per second on 24 frames-per-second film.

Unless the action is rather slow, shooting on threes can result in perceptible *popping*, where the image jumps slightly from pose to pose rather than moving with apparent fluidity. Rather static sequences could be shot on fours or even higher, but this is rare.

*Also* **on threes; threes.** *Compare* **shooting on ones; shooting on twos.**

**shooting on twos** *phr.* The standard practice in theatrical animation of shooting two frames for every animation pose, leading to 12 poses per second on 24 frames-per-second film. Generally speaking, shooting on twos delivers an acceptable illusion of motion. The lack of fluidity, as compared to 24 frames-per-second live action, is an established and acceptable artifact of animation.

If there is particularly fast motion in the animation, it may be shot on ones. If there is relatively little motion, it may be shot on threes or even fours. Camera moves may also be used to make an otherwise static image seem to be in motion.

*Also* **on twos; twos.** *Compare* **shooting on ones; shooting on threes.**

**shooting outline** *n.* An informal, less detailed shooting schedule.

**shooting ratio; ratio** *n.* A measure of production efficiency calculated as the total footage shot compared to the length of the final piece. When shooting on film, one may compare footage shot to footage used. When shooting with video, one compares the duration of the material shot to the duration of the finished work.

For instance, if 10 hours of total footage were shot to produce a 2 hour film, the shooting ratio would be 5:1 (five to one). The more takes required to produce a useful shot (including protection and insurance takes), and the more different shots and angles filmed (coverage) but not used, the higher the shooting ratio. Shooting ratios may count only principal photography footage, excluding second unit work, visual effects background plates, special effects photography, etc., so the actual shooting ratio for an entire work may be higher than initially reported.

Video is much less expensive than film so there is little motivation during production to conserve it. As a result, shooting ratios on video tend to be higher than shooting ratios on film. This leads to disproportionately higher editorial costs during postproduction, since there is so much more material to sort through and manage. Therefore, it is best only to compare shooting ratios for film to film and video to video.

Typical theatrical motion picture shooting ratios range from 5:1 to 10:1, though ratios as high as 30:1 do occur. Documentaries tend to have higher than average shooting ratios. For example, the nature film *Le Peuple Migrateur* (*Winged Migration*, 2001) had a shooting ratio of 162:1 (240 hours of material edited down to 89 minutes). Howard Hughes's troubled production of *Hell's Angels* (1930) had a shooting ratio of 249:1 due to the combination of Hughes' perfectionism and the fact that the film was first shot silent then re-shot with sound following the release of *The Jazz Singer* (1927).

*Also* **editing ratio.**

**shooting schedule; schedule** *n.* The step-by-step plan for the production phase, generally prepared by the AD or UPM.

A shooting schedule typically details when and where each scene will be shot, how long it should take, the cast required, the number of script pages to be shot, etc. Using the breakdown, scenes can be rearranged into an efficient shooting order. Generally, the shorter the shoot, the less it costs, so every effort is made to shoot a picture in as few days as possible, but there are other things to consider as well. If a particular actor has limited availability, his scenes may be arranged to better fit his schedule. All scenes at a particular location may be grouped together. Particular props, wardrobe, sets, etc. may only be available at certain times — or may cost extra if held beyond a certain period of time. All things being equal, exteriors are scheduled before interiors so the interior scenes can be used as cover sets in case of inclement weather. A realistic shooting schedule is a prerequisite to an accurate budget. Ultimately, however, a shooting schedule (along with the daily call sheet) is only a record of what is *supposed* to happen. The production report documents what *actually* happened.

*Compare* **production schedule.**

**shooting script** *n.* The version of a screenplay from which an audiovisual work can be produced. The shooting script may be arranged in the order intended for the finished work or re-arranged with scenes grouped as they will be shot, without regard to the order in which they will appear when the work is edited.

There may be several versions of the shooting script, beginning with the first version deemed suitable for production by the work's producer. Later versions may include the director's camera and staging notes or changes necessitated by practical production considerations (location availability, schedule conflicts, budget limitations, etc.). Each version of the shooting script features consecutively numbered scenes for convenient reference. Scenes keep their original numbers even if they are later re-ordered, dropped from the script, or if new scenes are introduced. This keeps the shooting script in sync with the various documents derived from it (including the script breakdown, shooting schedule, shot list, etc.). Script changes may continue right through the final day of principal photography. Ideally, each change is evaluated against the existing breakdown, budget, shooting schedule, etc. to determine if these documents require revision based on the change to the shooting script.

*Also* **final screenplay; master script.** *See* **[1]final draft.** *Compare* **master-scene script; production script; shot list.**

**shooting stage** *n.* A large enclosed space used for filming.

Soundstages are a type of shooting stage, but many shooting stages lack the sound insulation required to qualify as a soundstage. They are still well suited for table-top work, motion capture, motion control, and other MOS shots. Any necessary sets are constructed inside the stage area, which may include a hard cyc. By working indoors, the filmmaker has full control over lighting and weather.

*Compare* **soundstage.**

**shooting to playback** *n. See* **shooting on playback.** *Compare* **playback.**

**shooting upside down** *n.* A technique used to produce in-camera reverse action by filming with the camera turned upside down. The resulting film is flipped end-for-end when it is edited into the finished work.

If the film is simply reversed and spliced into the finished work, the image will be upside down. To achieve reverse action on an optical printer, one would have to print each frame one at a time in the correct order. Of course, one could also produce the reverse action effect digitally.

**shooting wild** *n.* Recording moving images without synchronous sound. *See* [1]**MOS.**

**shop** *n. See* **advertising agency.**

**shop-at-home** *n. See* **home shopping.** *Compare* **T-commerce.**

**shop craftsman; shop craftswoman; shop craftsperson** *n.* One who actually builds the set components according to the art director's blueprints (including walls, doors, windows, certain furniture, etc.). Later, the shop craftsman supervises the grips who erect the set. This position is common to television production. On film productions, these duties are performed by the construction coordinator with the assistance of the construction foreman.

**shopgrifting** *n.* The practice of purchasing something, using it, and then returning it for a full refund. A means for no-budget filmmakers to obtain props without paying to rent them. [A blend of *shoplifting* and *grifting* (meaning to swindle).] *Also* **proplifting.** *Compare* **wardrobing.**

**short; film ~ ; ~ film; ~ subject** *n.* **1.** Generally: any film that is shorter than a feature. Originally, all films were shorts of one to three reels. The term did not come into use until the 1920s to distinguish between serials, one- or two-reel comedies, newsreels, cartoons, etc. and full-length feature films. **2.** Commonly: A motion picture with a running time of less than 60 minutes.

To support older works, there is a gray area between 30 and 60 minutes where the definitions of short and feature overlap. In this range, the distinction between short and feature is one of intent — if the work was produced to be the primary focus of a public presentation, then it is a feature. Otherwise, it is a short.

Different organizations apply different definitions, including:

- **Académie des Arts et Techniques du Cinéma (French motion picture academy):** a film with a running time of less than one hour or a total length less than 1,600m on 33mm film;
- **Academy of Motion Picture Arts and Sciences (AMPAS):** a film with a running time of no more than 40 minutes; and
- **British Academy of Film and Television Arts (BAFTA):** a film with a running time of no more than 30 minutes.

*Compare* **feature; featurette; work type.**

**short audio descriptor; SAD** *n. See* **CEA-861-D.**

**short end** *n.* A partial roll of unexposed film.

If all the film loaded into a magazine is not exposed it is returned to the film can for later use. Often, at the end of a production, the accumulated short ends are sold to film discounters who then offer them for sale to low budget and independent productions.

**USAGE:** Short ends that represent a nearly full can of film (but not a full can, as that would make them a *recan*) are sometimes called *long ends*.

*Compare* **long end; recan.**

**short film** *n. See* **short.**

**short focal length lens; short focus lens** *n. See* **wide-angle lens.**

**short form agreement** LEGAL *n.* A written contract, signed by all parties, that contains all material deal points (everything agreed to during negotiations) and perhaps some additional elements added by the drafting party that were not specifically agreed to, but that are customary in such situations. A short form agreement my run for several pages, but is still shorter than a full length contract. Short form agreements often incorporate additional terms by reference but that are not physically attached to the agreement. Use of a short form agreement implies, but is not always followed-up with, further negotiations that will end in a more formal and complete written agreement.

The terms and conditions stipulated in any applicable union agreements between an employer and a union are in addition to those memorialized in the short form agreement between an employer and an employee. Generally, one cannot negotiate away a union requirement even if all parties agree to do so. For example, a writer working under a WGA contract cannot agree to work for less than the scale minimum wage.

*Compare* **deal memo; letter of intent; long form agreement; reliance letter.**

**short lens** *n. See* **wide-angle lens.**

**short lighting** *n.* A portrait-style lighting setup whose main source of light illuminates the side of the face that is partially turned away from the camera. *Also* **narrow lighting.**

**short list** *n.* The small number of people being given final consideration for a particular creative role in a production: *They are both on the short list to direct the picture.*

**short order** *n.* The six additional episodes of a new television program commissioned by a broadcast network following its pilot. A short order is better than no order at all. However, it indicates that the network is hedging its bets that the series will be a success. A normal order for a new television series is 12 episodes, or slightly more than half of a full season of 22 episodes. *Compare* **pilot.**

**short pitch** *n.* The reduced distance between sprocket holes on negative stock as compared to print stock.

When negative and print stock are run together through a contact printer, the negative is always loaded closest to the sprocket gears with the print stock on the outside. The slight thickness of the negative increases the distance between the sprockets as they pass through the print stock, necessitating a slight decrease in the distance between the sprocket holes in the negative film.

*Also* **negative pitch.** *Compare* **long pitch.**

**short subject** *n. See* **short.**

**short video descriptor; SVD** *n. See* **CEA-861-D.**

**shortfall** LEGAL *n.* The amount advanced or guaranteed to the licensor in a distribution agreement that is not covered by the licensor's share of the proceeds from distribution. A shortfall in one territory or distribution channel may be cross-collateralized against profits in another territory or channel.

**shortwave radio** *n.* A broadcast technology that uses frequencies of 6–25 MHz. These waves are shorter than those broadcast by AM radio stations but longer than those of very-high frequency (VHF) FM radio and television stations. *Compare* **electromagnetic spectrum.**

**shot** *n.* **1.** Everything recorded from the time the camera starts until it stops. A single shot may contain multiple takes if the camera was not

stopped between takes (these will be separated into individual shots during editing). A single take is not normally recorded in multiple shots unless it was captured by multiple cameras operating simultaneously (as with the three camera format common to sitcoms filmed before a live audience). In rare instances, the entire film is one shot, as with *Russian Ark* (2002).

In general, shots can be categorized according to how they combine the following characteristics:

- Camera angle relative to the subject (low, high, eye-level, Dutch, etc.);
- Distance between camera and subject (long, medium, close, etc.);
- Narrative purpose (establishing shot, reaction shot, etc.);
- Camera movement (static, dolly, crane, pan, tilt, etc.);
- Lighting characteristics (low-key lighting, day-for-night, etc.); and
- Other miscellaneous characteristics unique to the shot or production (film speed, film stock, the special techniques that characterized the D-Day invasion sequence in *Saving Private Ryan* (1998) and the Mexican scenes in *Traffic* (2000), etc.).

**2.** The contiguous film between two edit points (cuts). A complete work is normally divided into acts, sequences, scenes, and shots (in order from the general to the specific). Complete shots as taken during production rarely make it into a finished work. If nothing else, the opening slate and the calls for "action" and "cut" are trimmed off the shot before it is used. The piece that is left is still called a shot. Thus, a single shot on set may be cut into several smaller shots during editing. Individual shots from different takes, or from different camera setups covering the same scene, may be combined to recreate the scene during editing. **3.** The space before the camera that is within the camera's frame, as with a long shot versus a medium shot. *Compare* **close shot; close-up; long shot; medium shot.**

**shot analysis** *n.* A critical review of a work that focuses on each shot individually, analyzing both the photographic properties of the image and the mise-en-scène of the scene.

**A typical shot bag (courtesy Matthews Studio Equipment, www.msegrip.com).**

**shot bag** *n.* A sandbag filled with lead shot rather than sand, providing more weight in a smaller package.

**shot breakdown** *n.* A list of the shots that will appear in a work, detailing the production requirements of each shot. *Compare* **breakdown.**

**shot composition** *n. See* **composition.**

**shot/countershot** *n. See* **shot/reverse shot.**

**shot heading** *n.* The first line that introduces each new shot or scene (generally when there is a material change in location or time) in the written script and provides basic information about the setting or the subject of the shot. Shot headings are usually limited to a single line, but may run longer. They are followed by passages of direction or dialogue.

Shot headings are brief and specific. In the standard Hollywood screenplay format, they are presented in 10 pitch (12 point) Courier type in all capital letters with a 1.7" left margin and 1.1" right margin, allowing for a maximum 57 characters per line on an 8½"-wide page. As a rule, they do not contain action (verbs), articles (a, an, the), sound effects, or other extraneous elements.

EXT. MARDI GRAS (NEW ORLEANS) - NIGHT
EXTREME CLOSE-UP - ALAN'S LEFT EYE

Shot headings may contain up to seven informative elements, presented in this order:

- **Dream Sequence, Flashback,** or **Montage:** Identifies elements that may appear in an altered style from the rest of the work. The notation for a dream sequence or flashback is underlined and followed by space-hyphen-space and the remainder of the shot heading, while a montage (sometimes identified as SERIES OF SHOTS) is not underlined and stands alone on the shot heading line.
- **Interior (INT.)** or **Exterior (EXT.):** Indicates where the action takes place, not where the scene is shot. (Interiors are generally shot indoors and exteriors outside, but this is not necessarily the case.) Always followed by a single blank space and a location.
- **Location:** The setting for the action. If the setting for the action requires clarification, then the additional descriptive elements appear in order from the general to the specific, each separated by space-hyphen-space. Always preceded by an interior/exterior indicator, with the two separated by a single blank space.
- **Shot Type:** An instruction from the screenwriter to the director indicating the type of shot (angle on, close-up, POV, tracking shot, two shot, etc.) that should be used when shooting the scene. Indicating shot types was once more common in scripts than it is today. (There are those who do not believe it should be done at all.) The shot type is separated from the subject by the word ON or by space-hyphen-space: CLOSE — ALARM PANEL or CLOSE ON ALARM PANEL.
- **Subject:** The visual focus of the shot. Often follows a shot type, but may also stand on its own.
- **Time of Day:** Usually limited to DAY or NIGHT, but may be more specific: HIGH NOON, SUNRISE, 1 AM, etc.
- **Miscellaneous Clarifications:** Parenthetical statements that appear at the end of the shot heading. These may identify a specific date EARLY MORNING (DECEMBER 7, 1941), the current weather (HAIL), the image quality (HOME MOVIE), the film stock (BLACK AND WHITE), lack of sync sound (MOS), etc.

If a shot heading contains multiple locations (if a scene begins in one place and proceeds to another) or multiple subjects (a two shot, three shot, etc.), the multiple elements are presented on the same line and are separated by a slash. Multiple subjects may also be presented as a standard list (using commas and the conjunction *and*).

INT. AIR LOCK/EXT. PLANET SURFACE
INT./EXT. BATCHELOR PAD
THREE SHOT - DICK/JANE/SPOT
ANGLE ON ALAN AND SKIPPY

*Also* **scene heading; slug.** *See* **slug line.** *Compare* **dialogue; direction; transition.**

**shot key** *n.* A sheet of semi-transparent paper with registration peg holes punched in one edge and upon which the outlines of the camera frame at the start and end of a camera move are drawn as an aid for both the animators and the animation camera operator.

**shot list** *n.* **1.** A list of the different shots, angles, etc. that the director feels are necessary to provide proper editorial coverage for a scene.

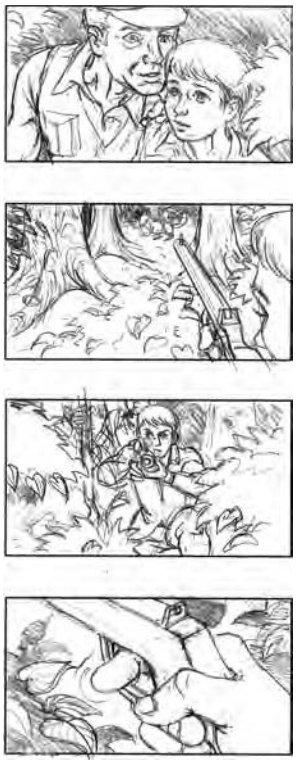
A director will often prepare a shot list for every scene in the shooting script, perhaps in consultation with the DP or the editor, then reassemble the shot list to match the particular action to be filmed each day. This ensures that an important shot is not missed when scenes are shot out of continuity order. The AD and DP are generally responsible for reordering the director's shot list into an efficient shooting schedule.

**2.** A list of the shots to be filmed (on a particular day, at a particular location, or for the entire production) in their scheduled order (which is generally not in continuity order). **3.** A list of the shots actually used in a finished work in their edited order. *Also* **shot sheet.**

**shot logging** *n.* The process of reviewing raw footage and making note of the start and end points of each take or other sequence of interest along with additional information such as shot/take number, reel/tape number, shot description, etc. One may produce a log by hand or by using an electronic tool such as a spreadsheet, NLE (nonlinear editor), or a special purpose shot logging tool built just for this function. The log is used during editing to sort the available footage and select those shots needed for a particular purpose. *See* **video logging.**

**shot plot** *n.* A diagram detailing the plan for shooting on a particular set, showing each anticipated camera setup.

**shot/reverse shot** *n.* The editing pattern of alternating between shots of two characters having a conversation. It begins with a shot of the first character, then cuts to a reverse angle shot showing the second character, then to a second reverse shot showing the first character, and so on. *Also* **angle/reverse-angle; shot/countershot.** *Compare* **over-the-shoulder.**



**A shot/reverse shot editing pattern. One need not use the exact same composition in each shot (illustration by William Mitchell, www.largedarkshape.com).**

**shot-sequence** *n.* A traditional editing pattern where one begins a scene with a long (or establishing) shot, then moves in to a series of one or more medium shots, then finally to a series of one or more close-ups before moving on to the next scene. *Compare* **invisible editing.**

**shot sheet** *n. See* **shot list.**

**shotgun microphone; shotgun** *n.* A long, highly directional microphone, used hand-held or mounted to a boom.

Shotgun mics ignore most background noise in favor of what they are pointed at, allowing one to record close perspective sound from a greater distance and thereby limiting the chance that the microphone will appear in the shot. Shotgun mics sacrifice sound quality in the pursuit of highly selective sound isolation. Less directional microphones tend to deliver greater sound fidelity.

[After the physical resemblance of this type of microphone to a shotgun (long and thin), not a shotgun blast pattern (wide and spread out).] *Also* **gun mic; interference microphone; rifle mic.** *See* **directional microphone.** *Compare* **cardioid microphone; hyper-cardioid microphone; super-cardioid microphone.**

**shoujo; shôjo** *n.* More an anime demographic than an anime genre, but often used to describe anime targeted at, or that appeals to, girls 5–14.

Shoujo anime generally involves fairly complex dramatic story lines, often with female protagonists. Even though shoujo is not aimed at adults, it does not shy away from depictions of realistic relationship, personal, and emotional issues. Examples include *Sailor Moon* (1995–2000), *Magic Knights Rayearth* (1994), and *Marmalade Boy* (1994–1995).

[Transliterated from the Japanese for *young girl*.] *Compare* **josei.**

**shoulder** *n.* That portion of a film emulsion's characteristic curve where steady increases in exposure have a decreasing impact on the resulting image density when the film is finally processed. The shoulder comes at the upper end of the characteristic curve, following the straight-line portion. At D-max, which falls within the shoulder, additional exposure has no further impact on image density. *Compare* **characteristic curve.**

**shoulder brace; shoulder pod** *n.* **1.** A camera attachment that supports the camera on the operator's shoulder during a handheld shot. Quite common on video cameras used for television news field photography. **2.** A body brace supported by the shoulders; a framework that fits over the shoulders and straps around or rests against the torso, creating a platform to which a camera can be mounted during a handheld shot. *See* **body brace.** *Compare* **Steadicam.**

**shounen; shônen** *n.* More an anime demographic than an anime genre, but often used to describe anime targeted at, or that appeals to, boys 5–14.

Shounen anime generally involves a great deal of action, often featuring combat or sports. Examples include *Rurôni Kenshin: Meiji kenkaku roman tan* (*Rurouni Kenshin: Wandering Samurai*, 1996–1999) and *Naruto* (2002–). Shounen often features items suited for product tie-ins such as cars, planes, robots, etc.

[Transliterated from the Japanese for young boy.] *Compare* **seinen.**

**A handheld shot from the production of *In/Significant Others* (2008) with the camera on a shoulder brace (definition 2) (photograph byKristin Vining, © Fourth Ward Productions).**

**shounen-ai; shônen-ai** *n.* A type of anime that features male homosexual relationships with at least one of the participants being a young boy. [Transliterated from the Japanese for *boy's love*.] *Compare* **hentai; yaoi; yuri.**

**shout and sell** *n.* A low-budget infomercial.

**shout show** *n.* A television news talk show hosted by a political pundit in which the host spends a great deal of time shouting polemics over the top of guests with contrasting viewpoints. Examples include *Hannity & Colmes* (1996–), *The O'Reilly Factor* (1996–) and *Hardball with Chris Matthews* (1997–). *The Colbert Report* (2005–) satirizes these programs and their hosts.

**show** *n. See* **film program; television program.**

**show business** *n.* The entertainment industry including film, television, music, live theater, street theater, etc.; the business. *Also* **biz, the; showbiz.** *See* **business of show, that; industry, the.**

**show card; showcard** *n.* Thick cardstock (flexible cardboard or tagboard) available in 32" × 40" sheets, used to produce bounce cards, cue cards, etc. Typically white or black on one side and white on the other. Also available in other colors. *Compare* **art card; beadboard; foamcore.**

**show copy** *n. Also* **show print.** *See* **select print.**

**show, don't tell** *phr.* The admonition to writers and actors to reveal information to the audience through action rather than simply telling through dialogue.

**show open; show opener** *n.* A teaser or opening credits sequence in a broadcast television program. *See* **billboard; routine.**

**show print** *n. See* **select print.**

**show stunt** *n.* Running a block of episodes from a series consecutively on television for an all-day special event. On special occasions broadcasters may show an entire day's worth of episodes of the same program back-to-back to compete with a special program airing on another channel. For example, when the 2003 Super Bowl aired, episodes of *Queer Eye for the Straight Guy* (2003–) aired all day on the Bravo Channel as a counter-programming show stunt.

**show time** *n. See* **showtime.**

**show-within-a-show** *n.* A fictional television program that is depicted as being produced within an actual television program. For example, the television newsmagazine *FYI*, depicted as being produced within the sitcom *Murphy Brown* (1988–1998), and the live sketch comedy pro-

gram *Studio 60 on the Sunset Strip*, depicted as being produced within the NBC drama (2006–2007) of the same name. *Compare* **film-within-a-film.**

**showbiz; show biz** *n.* [First appeared in print in 1945.] *See* **show business.**

**showcase** *n.* **1. ~ run:** The exhibition of a film in select theaters or under special circumstances. A showcase release may be limited to select theaters or may be part of a larger release where the film is available in both standard theaters and special showcase settings. For instance, in 1999, *An Ideal Husband* was presented as a showcase at select theaters using digital projection while all other theaters exhibited it using a traditional 35mm film print. **2.** A work designed to display an actor's talents to particular advantage. The majority of Fred Astaire's films were designed to showcase his dancing talent. **3.** A collection of works that share a common theme, and present it to particular advantage. The annual City of Lights, City of Angels film festival, held each year in Hollywood at the Directors Guild of America, is a showcase for contemporary French cinema that has yet to be released in the U.S. Revival houses may present a series of films that showcase a particular writer, director, actor, or genre. ➢ *v.* **4.** To present a showcase. *Compare* **vehicle.**

**shower curtain** *n.* A translucent plastic sheet attached to a frame that is used to diffuse lighting.

**showing** *n.* A specific presentation of a work: *The first showing on a weekday is usually not well attended.*

**showmance** *n.* A romance between contestants on a reality television program such as Amy (Henry) and Nick (Warnock) on *The Apprentice* (2004–) or Rob (Mariano) and Amber (Brkich) on *Survivor: All Stars* (2004). [Coined in 2004 as a blend of *show* and *romance* by *The Apprentice* (2004–) contestant Amelia "Amy" Henry.]

**showrunner** *n.* The creative supervisor of a television program; the senior or most influential writer on a show. Generally listed in the credits as executive producer. *Compare* **associate producer; supervising producer.**

**Showscan** *n.* The trade name for a widescreen process that uses 65mm negatives (70mm prints) shot at 60 frames per second. Because the film moves through the projector so fast, one can also use more powerful lamps without running the risk of melting the film. The large format, high speed, and bright illumination combine to create a visual image that approaches reality in clarity and fluidity of motion. Showscan was developed in 1984 by Douglas Trumbull, but never caught on in the mainstream due to the need for specialized cameras and projectors and the high film and processing costs (2½ times more than standard 70mm, 6¼ times more than standard 35mm). Showscan is now mostly used for special venue presentations such as 3D and simulation rides. The Showscan Entertainment Web site is www.showscan.com.

**showtime; show time** *n.* The scheduled time for the start of a public presentation of a motion picture at a theater. In France, separate showtimes are announced for the start of the pre-program material (advertisements and trailers) and the scheduled program itself. In the U.S., the published showtime identifies the start of the pre-program material — the program itself starts some minutes later.

**shrinkage** *n.* The physical film distortion (reduction in width or thickness) caused by the loss of moisture during processing or extended storage. This may distort the projected image and increase the likelihood that the film will tear during projection.

While film remains the most certain long-term archival medium for audiovisual works, it is susceptible to various forms of physical defect or damage. The most common include:

- Abrasions
- Buckling (Cockling)
- Channeling
- Cinch Marks (Rain)
- Curling
- Embossing
- Fluting (Edgewaving)
- Frilling
- Microspots (Redox Blemishes)
- Reticulation
- Roping (Run-Off)
- Scratches
- Shrinkage
- Sparkle
- Spoking
- Spotting
- Twisting
- Water Spots

**shtick; shtik** *n.* [Yiddish. First appeared in print in 1961. From *shtik*, meaning piece or routine; from the Middle High German *stucke*.] *See* **schtick.**

**[1]shutter** *n.* **1.** A mechanism that interrupts the flow of light in a regular and controlled way, usually set to open and close for measured intervals. Motion picture camera and projector shutters generally consist of a spinning wheel that alternatively allows or blocks light from traveling from the lens to the film (in a camera) or from the lamp through the film and out the lens (in a projector). During the blocked intervals, the film can be advanced to the next frame.

**An external light shutter (definition 2) (courtesy Mole-Richardson Co., www.mole.com).**

To reduce the perception of flicker during projection, each film frame is projected at least two times (three times for silent films running at 16 or 18 frames per second), so that the film only advances during every other shutter interval. Mirrored camera shutters, situated at 45° to the lens axis in a reflex viewing system, can be used to direct light to the viewfinder when the shutter is closed. To reduce heat (on the film and lens), projector shutters are situated between the light source and the film, rather than between the aperture plate and the lens as had been the practice at one time. This also allows the use of brighter (and hotter) lamps than might otherwise be possible. **2.** An external attachment that blocks or allows the passage of light from a fixture without having to turn the light on and off.

When a light is first turned on, its color balance is not the same as it is once the light has reached its full operating temperature. Using a shutter to control the light instead of the power switch avoids this shift in color balance.

**[2]shutter** *v.* To close, especially to end a theatrical engagement: *Alan's one-man show shutters tonight after an 18-week run.* [Industry trade paper jargon.]

**shutter angle** *n.* A measurement of the relative opening in a rotating camera shutter that determines the length of each individual exposure, and therefore the amount of light that passes from the lens through to the film. Generally set at 180°, or a half circle. With a variable shutter, one can adjust the shutter angle to control the duration of the exposure. *Also* **shutter opening.**

**shutter control** *n. See* **variable shutter control.**

**shutter flicker** *n.* The perceptible image flicker in a projected image caused by the blank intervals between frames when the shutter is closed. To reduce the perception of flicker, the same film image may be projected twice (with a two blade shutter) or three times (with a three blade shutter). When projecting standard 24 fps film with a two blade shutter, this results in 48 image presentations per second, a sufficiently high rate that shutter flicker generally goes unnoticed. *Compare* **non-flicker shutter.**

**shutter ghost** *n.* An image distortion caused by a miss-alignment between the shutter and the film transport in an intermittent film movement, causing the film to be in motion during some portion of the

time when the shutter is open. An example of shutter ghost can be seen in the D-Day landing scenes in *Saving Private Ryan* (1998), when the shutter was intentionally miss-aligned in the camera to generate an altered visual state in the projected film. *Also* **travel ghost.**

**shutter open time** *n. See* **shutter speed.**

**shutter opening** *n. See* **shutter angle.**

**shutter release; ~ cable** *n.* A mechanical remote control connected directly to the camera that can be used to turn the camera on or off without running the risk of accidentally shaking the camera. Often used for single frame exposures when filming an animation sequence. *Also* **cable release.**

**shutter speed** *n.* **1.** The number of complete shutter cycles (from closed to open and back to closed) each second. Usually, the camera and projector run at the same shutter speed. For standard sound film, this is 24 frames per second. When filming slow motion, one uses a higher shutter speed in the camera than in the projector. For fast motion, one uses a lower shutter speed in the camera than in the projector. **2.** The length of time that an individual frame is exposed, measured in seconds (typically a fraction of a second); the length of time that the shutter is open (admitting light) during a single exposure.

Some camera shutters have an extra overlapping blade that can be adjusted to alter the size (and therefore the duration) of the shutter opening. The size of the opening is measured as an angle, usually with a maximum opening of 180°. Reducing this angle to 90°, for example, would cut the light reaching the film in half and would have the equivalent effect on exposure of decreasing the aperture opening by one full stop. For a standard motion picture camera running at 24 frames per second, the shutter speed (in seconds) is equal to the shutter angle (in degrees) divided by 8,640. For example, a 180° shutter is open for 180 divided by 8640, or approximately 0.0208 seconds per frame (or 1/48 of a second).

*Also* **shutter open time.**

**shuttle** *v.* **1.** To move back and forth through material while editing, usually to judge the result of a particular edit point. ➢ *n.* **2.** The mechanism in a film movement that engages and advances the pulldown claw. **3.** A computer hard drive used to move media from one workstation to another. *Compare* **scrub.**

**shuttle pin** *n. See* **registration pin.**

**SHVIA** ABBR. *n. See* ***Satellite Home Viewer Improvement Act of 1999.***

**shy** *mod.* In the context of set construction: slightly short: *Cut that just shy of 63¼". Compare* **proud.**

**SI** *n. See* **service information.**

**SI units; SI** ABBR. *n.* The international standard of measurement that includes the meter, liter, and kilogram; the metric system. [An initialism of *Système Internationale*.] *Also* **metric.**

**siamese** *n. See* **twofer.**

**sibilance** *n.* The hissing sound caused by air passing around the teeth that is characteristic of the letters f, s, t, or x and the soft c, as in the words *fox* or *she*. Most sibilance occurs in the 5–10 kHz region and can cause audio distortion in an improperly placed or tuned microphone. Coincidentally, the word sibilance contains two sibilant sounds (the initial *s* and the final *ce*), so it can be used to test a microphone for sibilance distortion. *Compare* **de-esser; plosive.**

**sickout** *n.* A labor relations tactic where one claims to be ill and temporarily leaves a production (or fails to show up for work) to gain leverage in contract negotiations.

**SID; ~ code** ABBR. *n.* A four-character code visibly embedded in an optical digital disc (CD or DVD) to identify its source of manufacture. SID codes are introduced by the letters "IFPI" or the IFPI logo and appear on the data side of the disc. They were developed by the International Federation of the Phonographic Industry (IFPI) and Philips Electronics in 1994. Pirates often attempt to obscure SID codes using nail polish remover or by inserting a special purpose piece of equipment in the manufacturing line, making a missing or obliterated SID code a common sign of a pirate disc.

SID codes come in two forms:

- **Mastering Code:** Identifies all discs mastered or replicated by a particular optical disc production facility. Always located in a metalized region of the disc.
- **Mould Code:** Identifies the particular laser beam recorder (LBR) signal processor or mold that produced the stamper or master disc from which further copies are made.

The first code always starts with an "L" and is specific to the disc. The SID code located closest to the center hole of the disc is a four to five digit alphanumeric code. The code can be parsed to identify the facility that pressed the disc. Dual layer DVDs have two SID codes (the same code reproduced in each layer). The SID code is the means by which IFPI tracks legitimate discs and differentiates authentic discs from pirated ones. The use of the SID code is compulsory under the SACD format specification and by IRMA, the replication industry trade group that requires SID codes as part of their Anti-Piracy Compliance Program.

[An acronym of *Source IDentification*.] *Also* **IFPI code.** *See* **mastering code; mould code.**

**side** *n.* **1.** A script page. **2.** One half of a conversation. *See* **sides.**

**side-addressed** *mod.* Describing a microphone that is aimed so that the side of the mike faces the sound source, as opposed to an end-addressed microphone, which is aimed directly at the sound source.

**side arm** *n.* An offset arm that can be clamped to the central shaft (riser) of an equipment stand so equipment can be mounted off to the side of the stand's central shaft. Side arms may also be attached to pipes or any round surface from 1" to 1¾" in diameter. The mounting point at the end of the side arm provides either a double-ended ⅝" (baby) male pin or a 1⅛" (junior) female receiver. *Compare* **[1]header; offset.**

**Side arms with double ⅝-inch (baby) pins, top, and a 1⅛-inch (junior) receiver (courtesy Matthews Studio Equipment, www.msegrip.com).**

**side backlight** *n. See* **kicker.**

**side-drift** *n.* An optical flaw in a varifocal (zoom) lens that causes an off-center shift of the image as one zooms in or out.

**side letter** *n.* A written agreement that covers a situation not addressed by an earlier agreement, particularly one that is not covered by a union contract. For example, for many years WGA-represented writers negotiated individual side letters to cover their compensation for format sales, since format sales were not included in the pre-defined fee structure specified by the core WGA contract.

**side light** *n.* A light that shines from the side of its subject — it is neither clearly in front of the subject (a front light) or behind the subject (a back light), but rather somewhere in-between. *Compare* **back light; cross light; front light; kicker; rim light.**

**side line** *v.* To pretend to play a musical instrument in time with prerecorded music.

**sidebar** *n.* **1.** A short, auxiliary sequence in a longer work that is connected to, but not a direct part of, the primary narrative thread. Sim-

ilar in function to a sidebar that accompanies a longer news article in a print publication, and from which the term is derived. **2.** Black bars that may be placed to the left and right of the active picture area of a narrow aspect ratio television image when displayed on a wide aspect ratio screen; a pillar-box.

**sider** *n.* A flag or cutter mounted to one side of a lamp so that it blocks the light on that side. May be mounted directly to the light fixture or its stand rather than on a stand of its own. *See* **ear.** *Compare* **barn doors; bottomer; [1]topper.**

**sides** *n.* Script pages with the dialogue for a particular actor, shooting day, etc. issued in advance of filming or used during auditions. [The term in this context likely derives from its earlier use in English Renaissance church music to denote different musical parts, from there to denote the different parts of a conversation, and then to denote the lines of an actor playing a part in live theater. When scripts were copied out by hand, it would not be unusual for an actor to copy out only his lines. In fact, the first published version of Shakespeare's *Hamlet* (1600), known as the "Bad Quatro," is likely based on an actor's personal copy of the play, showing only his sides verbatim with the rest of the play paraphrased.] *See* **side.**

***Sight & Sound*** *n.* A monthly magazine published by the British Film Institute (BFI) that features critical analysis, historical retrospectives, and reviews of world cinema. The *Sight & Sound* Web site is www.bfi.org.uk/sightandsound.

**sight gag** *n.* A brief bit of visual comedy.

Sight gags have always been a mainstay of comedy. The first sight gag on film appears in what may be one of the first narrative fiction films ever produced, the Lumière short farce *L'Arroseur Arrosé* (*The Waterer Watered*, 1896). Due to the lack of spoken dialogue, sight gags were quite common in silent comedies such as those of Charlie Chaplin, Buster Keaton, and Harold Lloyd. Often, sight gags do not draw attention to themselves, but simply remain for the audience to discover. For example, in *The Great Race* (1965), there is a moose head on Professor Fate's dinning room wall. When the camera follows the Professor out of the room, the audience can see the rest of the moose standing in the foyer.

*Also* **visual gag.**

**sight line** *n. See* **eyeline.**

**sigma delta audio encoding** *n. See* **one-bit delta sigma audio encoding.**

**sign** ACADEMIC *n.* **1.** Any symbol, image, or emblem which prefigures, typifies, or represents, an idea. **2.** A word or character regarded as the outward manifestation of thought. **3.** A motion, action, or gesture by which a thought is expressed. *Compare* **semiotics.**

**sign-off** *v.* **1.** To end a broadcast. Generally, a broadcaster must identify themselves when they sign-on and again when they sign-off. ➢ *n.* **2.** The end of a broadcast day for the purposes of reporting ratings information. Since most broadcasters now operate 24 hours a day, sign-off occurs at 5:59 AM (technically, with the last frame of the last second of 5:59 AM) followed by sign-on for the next broadcast day at 6:00 AM. **3.** *obs.* The material presented at the point when a broadcast station ends its programming day, after which it generally transmits a test pattern until programming starts back up again in the morning. In the U.S., this often consisted of the national anthem accompanying a patriotic montage. Now, most broadcast stations are on the air 24-hours a day, so they never sign off. *Compare* **broadcast day.**

**sign-on** *v.* **1.** To start a broadcast. Generally, a broadcaster must identify themselves when they sign-on and again when they sign-off. ➢ *n.* **2.** The start of a broadcast day for the purposes of reporting ratings information. Since most broadcasters now operate 24 hours a day, sign-on occurs at 6:00 AM followed by sign-off the next day at 5:59 AM (technically, with the last frame of the last second of 5:59 AM). *Compare* **broadcast day.**

**sign-on to sign-off** *phr. See* **broadcast day.**

**signal** *n.* **1.** An electronic stream that carries information encoded as fluctuations in voltage, current, field strength, polarity, etc. **2.** The sounds, images, or data transmitted and received in television, radio, computer networks, mobile telephones, etc.

**signal leakage** *n.* Undesired electromagnetic emissions from a cable television system or one of its attached components.

**signal level** *n.* The amount of electrical power traveling through an electronic system: a sound system, television broadcast system, etc. *Compare* **line level.**

**signal sampling** *n. See* **digitization.**

**signal splitter** *n. See* **splitter.**

**signal-to-noise ratio; S/N ratio; SNR** *n.* The ratio of desired content (signal) to unwanted noise, often measured in decibels and applied to signals such as found in a television broadcast, sound recording, video playback system, etc. The higher the S/N ratio, the better.

In digital systems, the S/N ratio is limited by the total number of quantization increments supported by the digital encoder or carrier and can be expressed in decibels as $20 \times \log(2^b)$, where $b$ represents the number of significant bits in each digital sample.

| *Significant Bits per Sample (b)* | *Quantization Increments ($2^b$)* | *S/N Ratio (dB)* |
|---|---|---|
| 8 | 256 | 54 |
| 14 | 16,384 | 90 |
| 16 | 65,536 | 102 |
| 20 | 1,048,576 | 120 |

*Compare* **dynamic range.**

**signaling properties** ACADEMIC *n.* Factors that give potential consumers an advance impression of a work, such as the use of previously known star actors, special effects, exotic locations or elaborate sets, large action or stunt sequences, etc. These properties are also key factors used when selling a work to the public.

**signature** *n. See* **theme song.**

**signification** ACADEMIC *n.* In semiotics, the process of conveying meaning; the process by which the signifier communicates the signified.

**signified** ACADEMIC *n.* In semiotics, that which is communicated by a signifier; the thought or concept embodied in a sign. For example, "good luck to you" could be the signified communicated by a thumbs-up gesture. Together, the signifier and signified constitute a sign.

**signifier** ACADEMIC *n.* In semiotics, the vehicle that communicates the signified; the image, object, sound, gesture, etc. that conveys meaning through a sign. For example, a flag can communicate a number of concepts including patriotism, honor, loyalty, and pride. Together, the signifier and signified constitute a sign.

**silent bit** *n.* A bit part with no speaking lines. *Compare* **featured extra.**

**silent camera** *n.* A camera that is only suitable for MOS photography. A silent camera is not itself silent. Actually, it is quite loud. That makes it very difficult to use with sync sound recording, though with sufficient blimps, barneys, and sound blankets it may be possible. High speed cameras used for slow motion photography usually fall into this category, but since the live production sound is rarely used during a slow motion shot, this is not a hindrance. [A retronym coined following the successful introduction of sync sound in 1927.]

**Silent Era** *n.* That period of time between the early beginnings of the motion picture industry c. 1886 and the commercial dominance of synchronous sound c. 1930. The end of the Silent Era overlaps the beginning of the Sound Era by approximately three years.

**silent film** *n.* **1.** A motion picture lacking a synchronized soundtrack; a movie filmed without synchronous sound during production and with no dialog in release, but perhaps with added background music and sound effects — especially if they are performed live to accompany the film. **2.** The collective works produced during the Silent Era (c. 1886–1930). [A retronym coined following the successful introduction of sync sound in 1927.] *Also* **silent movie.** *Compare* **sound film.**

**silent frame** *n.* A 35mm film image aspect ratio of 1.33:1 (also expressed as 4:3). [A retronym coined following the introduction of the Movietone sound-on-film process and the subsequent Academy aperture aspect ratio standard.] *See* **full aperture.**

**silent grip** *n. See* **sandbag.**

**silent movie** *n.* [A retronym coined following the successful introduction of sync sound in 1927.] *See* **silent film.**

**silent print** *n. See* **picture print.**

**silent speed** *n.* Sixteen or 18 frames per second (fps) as opposed to 24 fps (sound speed).

During the early Silent Era (c. 1886–1910), cameras and projectors were cranked by hand so there was no set speed. When motorized cameras and projectors were introduced, they supported a variety of speeds representing the trade-off between smooth motion reproduction and the economy of using less film, but generally ranged between 12 and 22 fps. The introduction of sound required across-the-board film speed standardization. With the Movietone sound-on-film system, any variation between recording speed and playback speed caused noticeable distortion in the audio track. With the Vitaphone sound-on-disc system, sound synchronization simply would not work if film speed was not precisely controlled.

Amateur 16mm, 8mm, and Super-8 cameras that shot silent film (without magnetic sound recorded in-camera) ran at 18 fps. When 16mm became popular for independent film and when it was recorded with single-system sync sound for television news production, it moved up to 24 fps.

[A retronym coined following the adoption of the 24 frames-per-second film speed standard in support of the Movietone sound-on-film process.]

**silhouette** *n.* **1.** An object that can only be seen a dark outline against a brighter background. **2.** A scene or photograph whose background is significantly more brightly lit than the subject, masking the details of the subject in deep shadow while the subject's outline is sharply defined. *Compare* **back light; cameo lighting; rim light.**

**silhouette animation** *n.* An animation technique where characters are shown only in silhouette; a variation on cutout animation with an appearance similar to shadow puppets. In most cases, opaque cutouts are filmed against a backlit surface, resulting in a black silhouette image against a solid background. The technique was pioneered by Lotte Reiniger, notably in *Die Abenteuer des Prinzen Achmed* (*The Adventures of Prince Achmed*, 1926).

**silicone spray** *n.* A silicone-based aerosol lubricant that is dry to the touch. Often used on dolly tracks.

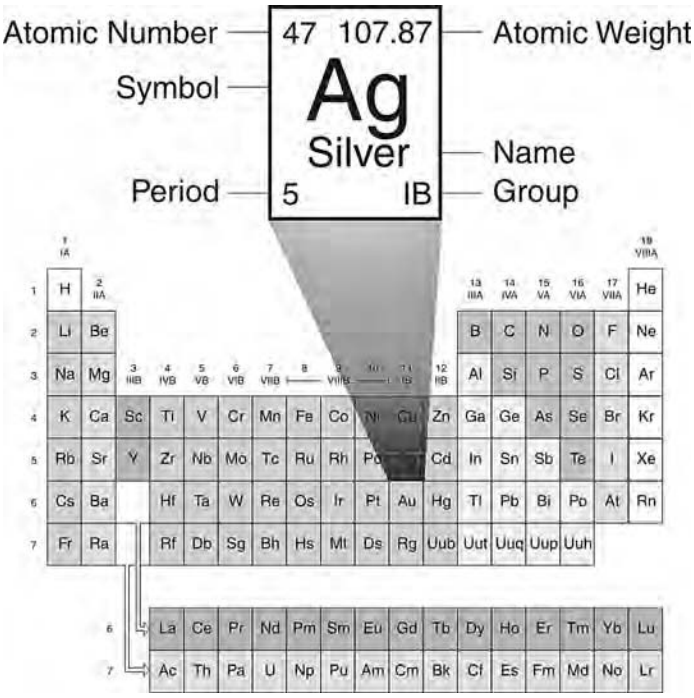
**silk** *n.* White cloth used to soften light, usually attached to a frame. Originally made of silk, now more often made of taffeta (which is less expensive and more durable). Available in full, half, and quarter thicknesses. (A full silk will reduce the light passing through it by half a stop.)

**USAGE:** If one is referring to a silk made of natural silk, it is often called a *China silk* to distinguish it from a *taffeta silk*.

*Compare* **bobbinet; Duvetyne; Griffolyn; grip net; scrim; solid.**

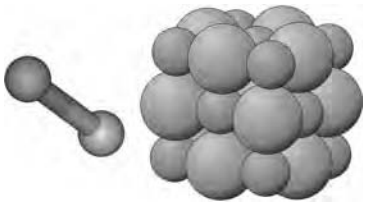
**Silly Symphonies** *n.* The trade name for a series of sync sound cartoons developed by Walt Disney and produced between 1929 and 1939. The first was *The Skeleton Dance* (1929).

**silver** *n.* **1.** The material that creates the visible image in black-and-white photography. **2.** A lustrous, malleable, white metallic element (slightly harder than gold) having the highest electrical and thermal conductivity of any metal. It is a key component in photographic emulsions (in the form of silver halide) and black-and-white photographic images (in the form of metallic silver) and is used as a backing material for mirrors. Atomic number 47 on the periodic table of elements and symbol Ag — a reference to *argent*, the French name for silver. **3.** A silver-colored bounce card; a silver lamé covered overhead or butterfly frame. *Compare* **gold.**




**Silver on the periodic table of elements.**

**silver halide** *n.* The light-sensitive chemical crystals in common photographic emulsions; a binary mineral compound of silver (Ag) and one of the halogens; the compounds silver chloride (AgCl), silver bromide (AgBr), and silver iodide (AgI).



**A silver chloride molecule and crystal (illustration by Bryan Theis).**

**USAGE:** The shorthand notation AgX may be used as a generic reference to the silver halide compounds, where the *X* stands in for one of the halogens. *X* is not used as a symbol within the periodic table of elements (the closest is Xe for Xenon), so there is no chance that AgX will be confused with an actual compound.

*Compare* **halide.**

**silver image decay** *n.* A deterioration of a black-and-white silver image, which may appear as microspots, silver mirroring, or an overall image discoloration. Silver image decay naturally affects black-and-

white film, but may also affect color film that has been processed using a bleach bypass process since metallic silver still remains in the final color image. *Compare* **color image decay.**

**silver lamé** *n.* A silver-colored reflective fabric used with overhead and butterfly kits to create large, highly reflective bounce cards. *Compare* **gold lamé.**

**silver mirroring** *n.* A visible defect in a black-and-white silver image where silver particles migrate to the surface, oxidize, and create a mirror-like effect. Since this process does not necessarily affect the light-stopping ability of the image, it is less of a concern for film than it is for print images.

**silver screen** *n.* A poetic and nostalgic term for *movie screen*. [After the silver-colored finish often found on theatrical projection screens.]

**silver track** *n.* An optical soundtrack on color film that still contains silver, delivering better sound reproduction than an optical soundtrack that relies solely on colored dyes.

In traditional color film processing, the metallic silver that originally formed the image is bleached out, leaving only the colored dyes from the dye couplers behind. Silver track is produced by coating the soundtrack area of the film with a solution that prevents the bleach from removing the residual silver during processing.

**SimEx-Iwerks** *n.* An industry-leading entertainment company located in Burbank and Toronto that specializes in 3-D and 4-D special venue cinematic attractions. SimEx-Iwerks attractions deliver highly immersive motion picture presentations that use proprietary 3-D projection, 4-D special effects, and motion seating. In 1984, SimEx (prior to its 2002 acquisition of Iwerks Entertainment Inc.) created the first large scale attraction using a flight simulator hydraulic motion control system, *Tour of the Universe* at the CN Tower in Toronto, Canada. SimEx-Iwerks have now installed over 300 attractions in over 40 countries and are currently the world's largest distributor of 2-D/3-D/4-D attraction films with more than 125 titles. The SimEx-Iwerks Web site is www.simex-iwerks.com.

**simplex** *n.* Pertaining to a communications channel with the ability to transmit in only one direction or in only one direction at a time, alternating between directions of transmission in order to achieve two-way communications. *See* **half duplex.** *Compare* **duplex.**

**simulated documentary** *n.* A work that augments the usual documentary work components of photographs, audio recordings, archival film, and historic documents with reenactments that are staged and processed to make them indistinguishable from actual archival footage. This blurs the line between documentary and fiction since the viewer cannot tell what is a recording of an actual event and what was produced from the imagination of the filmmaker. According to an early adopter of this documentary technique, "We're going to see more computer animation in documentaries... Footage that was lost or never shot will be re-created to give us real insight into how and why momentous events occurred." *Compare* **performance cloning.**

**simulation** *n. See* **previz.**

**simulcast** *n.* A program broadcast simultaneously on two or more different channels, systems, or media. During the transition from analog to digital television, the same program may be simulcast as analog and digital or SD and HD using different television channels. Re-purposing the same content for both SD and HD delivery necessitates a number of changes, including alterations to the aspect ratio, image resolution, and physical encoding. News and newsmagazine programs and political speeches are often simulcast on television and radio. At one time, broadcasters provided stereo sound for television programs by simulcasting on an FM radio station.

**simultaneous mo-cap** *n. See* **performance capture.**

**sine wave** *n.* The waveform of a pure alternating current or voltage.

A sine wave consists of a single fundamental frequency with no overtones. Audio sine waves have a musical pitch, but a neutral timbre.

**singing commercial** *n.* A television commercial where the advertising message is delivered in song. *Compare* **jingle.**

**single** *n.* **1.** A one-shot; a shot composed so that it contains or features a single subject. **2.** A scrim or silk that reduces the light passing through it by one-half a lens stop. *Compare* **scrim set.**

**single broad** *n.* A broad (or broadside) with a single 1K (1,000 watt) lamp. *Also* **emily; half broad.** *See* **broad.** *Compare* **double broad.**

**single-camera; single-cam** *mod.* Relating to a work mainly shot with one camera at a time. The production may employ multiple cameras over the length of the shoot, but only one is used at a time for principal photography. Second units and action, stunt, and special effects shots are exceptions and may involve multiple cameras, even on works that are otherwise considered single-camera productions.

**USAGE:** Programs (particularly sitcoms) shot on a stage using multiple, simultaneous cameras are routinely referred to as *multi-cam*, but other types of programs (including episodic television programs) that are not shot on a stage before an audience are commonly referred to as *single-cam* even if they regularly employ multiple cameras.

*Compare* **multi-camera.**

**single card** *n.* One name appearing on screen at a time during the presentation of the film credits. *Compare* **shared card; sole screen credit.**

**single-chip camera** *n.* A video camera that uses one imaging device to capture all three primary colors of light (red, green, and blue). Light coming into the camera from the lens is directed to the single imaging device, which is covered with a color filter array (CFA) that limits the light that reaches each pixel. In general, the CFA allows light from only one of the primary colors to strike each pixel sensor. Different CFAs use different filter patterns, but the most common is the Bayer CFA with one red pixel, two green pixels, and one blue pixel in a 2 × 2 tile that is repeated across the surface of the imaging grid.

The principal advantages of single-chip cameras are that the imaging devices and data bandwidths are significantly smaller than for three-chip cameras and that they are compatible with traditional film camera lenses for film formats with a similar exposed image size. The principal drawback is that each pixel has recorded information for only a single color — the other two colors must be interpolated. This means that a single-chip camera image has less color fidelity than a three-chip camera with the same total number of pixels.

*Also* **single-sensor camera.** *Compare* **three-chip camera.**

**single data rate encoding** *n. See* **uniform data rate video.** *Compare* **variable bit-rate encoding.**

**single-8** *n. obs.* Film that measures 8mm from edge to edge but with relatively large sprocket-hole perforations on one side of the film strip. Single-8 film was produced by splitting 16mm film in half lengthwise. This resulted in an 8mm film strip with 16mm gauge sprocket holes. Standard-8 and Super-8 use smaller sprocket holes. *Compare* **8mm; double-8; standard-8; Super-8.**

**single feature** *n.* A showing of one full-length feature film for a single admission charge.

Double features first appeared in the mid–1920s. Mostly they played on a mixed program along with trailers and a selection of short subjects. By the early 1970s, the dominant theatrical program consisted of some number of trailers followed by a single feature.

*Compare* **double feature.**

**single frame; ~ exposure** *n.* Exposing one image at a time when the camera is triggered. A standard motion picture or video camera will record repeated images from the time it is turned on until it is turned off. When producing single frame exposures, only one image is recorded. This process must be repeated a number of times to capture the sequence of images that will eventually make up a motion sequence. *Also* **single shot.**

**single-frame animation** *n. See* **stop motion.**

**single-frame camera** *n.* A motion picture or video camera capable of exposing one frame at a time. Used for traditional cel/stop-motion animation and time-lapse photography; a digital still image camera modified for use in animation or time-lapse photography.

**single-frame exposure** *n.* A single image photographed as part of an animated or time-lapse sequence. *Also* **single-frame shooting.**

**single-frame motor** *n.* A motion picture film camera motor capable of producing single-frame exposures.

**single-frame release** *n.* A remote camera switch used for single-frame exposures. Each time the release is pressed, a single image is exposed. Using a remote release instead of an on-camera switch reduces the chance that an accidental vibration will ruin the shot. *Compare* **shutter release.**

**single-frame shooting; single framing** *n. See* **single-frame exposure.**

**single frequency network; SFN** *n.* A broadcast network that transmits the same program content simultaneously from multiple antennas on the same frequency band. This is only practical if the transmitters are far enough apart so their signals do not overlap to a significant degree.

**single-key reel** *n.* A film reel used with release prints that has a square hole (key) on one side and a round hole on the other side. Only the square hole can accommodate the square shaft of the projector so single-key reels cannot be loaded backwards. *Compare* **double-key reel.**

**single-mode fiber** *n.* A fiber optic communications format where all photons take the same path down the center of the core of the optical fiber. *Also* **monomode.** *Compare* **multimode fiber.**

**single muff** *n.* Audio headphones that cover only one ear, leaving the other ear free to hear ambient sounds. *Compare* **double muff.**

**single perf; single perforation; ~ stock** *n.* Film with perforations along one edge only. Used when filming with the Super-16 or Super-8 image format. Super-8 film cannot run in an 8mm camera (it is loaded in a cartridge while 8mm film is loaded on a roll) so it is rarely qualified as being single perf. Super-16 and 16mm cameras both use 16mm film stock on rolls, so single perf 16mm film stock is generally identified as such when it is used. *See* **1R.** *Compare* **double perf.**

**single rate** *n.* A fee for a broadcast television commercial spot that is the same for both local and national advertisers. *Compare* **rate differential.**

**single reel** *n.* A film reel that can hold as much as 1,000 feet of film, or about 10 minutes of running time for 35mm film running at sound speed (24 frames per second). *Compare* **double reel.**

**single scrim** *n. See* **single.**

**single-sensor camera** *n. See* **single-chip camera.**

**single shot; ~ exposure** *n. See* **single frame.**

**single shot film** *n.* A motion picture with no editing and generally no camera movement. Most of the early actualities were single shot films.

**single-shot technique** *n.* An approach to shooting a scene that does not rely on a master shot (a single shot recording all the action in a scene). Instead, one shoots individual shots that cover the action. This requires more planning than using a master shot, but can be faster and more economical so long as one has sufficient coverage to ensure that the scene can be edited together in post-production. *Compare* **master-scene technique.**

**single-strand printing** *n.* Traditional film printing where the new material is produced in a single pass through the film printer. The source material is duplicated exactly (including any composite sound tracks), so one cannot introduce optical effects (wipes, fades, or dissolves) that are not already present in the original. It may also not be possible to hide the splices in gauges below 35mm. *Compare* **A/B printing.**

**single stripe; single-stripe film** *n.* Magnetic film (mag stock) with a single audio track. *See* **stripe.** *Compare* **balance stripe.**

**single-system; single system** *n. See* **single-system sound.** *Compare* **double-system.**

**single-system projector** *n.* A projector capable of playing back a composite film print with both image and synchronized sound on the same piece of film. This represents the vast majority of all film projectors. Most single-system film projectors in gauges above 8mm support analog optical sound. Many film projectors 35mm and above also support some form of digital sound. Limited film projectors, now mostly Super-8 but at one time in all gauges, support magnetic sound on film. While theatrical video projectors do not have built-in sound support (home and industrial versions do), the video source material itself is still a single-system sound recording. The video playback device splits picture and sound and sends them to their appropriate output devices. *Compare* **double-system projector.**

**single-system sound** *n.* Sound and picture recorded to the same physical Sound and picture recorded to the same physical medium — traditionally to the same strip of film, but most video systems also record sound and picture to the same device (tape, disk, or solid-state memory). Editing and projection also work with sound and picture together.

The Mitchell Recording Camera, developed in the late 1920s, recorded optical sound-on-film and was popular among newsreel photographers. 16mm cameras used for television news gathering and Super-8 sound cameras recorded sound on a magnetic strip affixed to the picture film running through the camera. Single-system film editing has distinct disadvantages, particularly at edit points where the necessary sound pull-up causes the sound from the outgoing shot to play along side the picture of the incoming shot. This limitation does not exist when editing video with single-system sound electronically. Most professional motion picture projects are recorded using double-system sound rather than single-system sound since this provides better sound quality and increased flexibility during editing.

*Compare* **double-system sound.**

**single-system sound camera** *n.* A camera that can record image and synchronous sound at the same time, such as the 16mm film cameras once used for television news field reporting and Super-8 sound cameras once used by amateur filmmakers. Generally only applied to film cameras (where magnetic sound is recorded directly onto film with a magnetic stripe), though technically it also applies to most video cameras. *Compare* **double-system sound camera.**

**single-system sound recording** *n.* Recording picture and synchronous sound to the same media. Usually used in reference to film cameras that can also record sound, but also applicable to most video cameras. *Compare* **double-system sound recording.**

**singles** *n. See* **shooting on ones.**

**siphoning** *n.* The practice of moving programs from one medium to another, typically from radio to television (during the early days of television), but also from free broadcast to pay–TV or from pay–TV to free broadcast.

**SIRCS** ABBR. *n. See* **Control-S.**

**Siskel's Test** *n.* A subjective measure of an audiovisual work's quality that consists of asking the question, "Is this film more interesting than a documentary of the same actors having lunch?" Siskel's Test can be applied to most any audiovisual work with the possible exception of *Dinner for Five* (2001–), in which actor Jon Favreau has dinner with a different combination of four Hollywood notables each episode — in other words, the show *is* a documentary of the actors having lunch (well, dinner). [An eponym, coined by *Gene Siskel*, film critic for the *Chicago Tribune*.]

**sister station** *n.* A broadcast television station that receives some of its programming from a second (parent) station operating in a larger market and fills the rest of its schedule with programming obtained independently or produced locally. The ratings for the sister station are reported separately from the parent station, but may be combined for those programs carried by both stations when selling ad space. *See* **satellite station.** *Compare* **parent station; repeater.**

**SIT** ABBR. *n.* **1.** Satellite Interactive Terminal. **2.** Selection Information Table.

**sit down** *n.* A face-to-face meeting. *See* **pitch meeting; story conference.**

**sit into the shot** *phr.* An instruction for an actor to sit down (on a chair, sofa, etc.) at the call for "action."

**sit-prov** *n.* A television program genre where actors perform from a broad story outline instead of a formal script. The genre was inspired by the success of reality-based prime time television programs and the popularity of improvisational comedy. Examples include *Curb Your Enthusiasm* (2000–) and *Thank God You're Here* (2006–). [A blend of *situation comedy* and *improvisation*.] *Compare* **reality television.**

**sitcom** *n.* An episodic television comedy series based on recurrent characters primarily seen in a certain locale, and generally filling a half-hour time slot. The most common sitcom plot outline consists of the characters getting themselves into, and then struggling to get out of, some sort of trouble. Typically filmed live. Usually accompanied by a laugh track. [First appeared in print in 1964 in *Variety*. Clipped from *situation comedy*.] *Compare* **sketch comedy; variety program.**

**site** *n.* A theatrical exhibition complex containing one or more individual auditoriums (screens).

**USAGE:** The terms *site* and *screen* are used in combination to avoid the confusion that now surrounds *theater*, since theater could be used to mean each individual auditorium within a theatrical multiplex (screens) or the multiplex itself (site).

*See* **theater.** *Compare* **multiplex.**

**site survey** *n.* A location tech scout conducted during pre-production.

**situation comedy** *n. See* **sitcom.**

**six-channel mix; six-mix** *n. See* **5.1.**

**Six Degrees of Kevin Bacon** *n.* A movie trivia game created in 1994 by Albright College (Reading, Pennsylvania) fraternity brothers, Craig Fass, Mike Ginelli, and Brian Turtle, based on the premise that any film actor can be connected to Kevin Bacon through their mutual co-stars in no more than six steps.

When the game was first created there were a few remarkably obscure actors, such as Sri Lankan actress Grace Ariyawimal that took as many as seven or eight steps. Ariyawimal now takes only four steps, while most contemporary actors are only two degrees from Kevin Bacon. Kevin Bacon, the only person at zero degrees, has taken it all in stride. In 2002, he appeared in a Visa Check Card television commercial that satirized the phenomenon. He also once said, "I find it amusing. I would probably find it a lot more irritating if it was built around another actor."

*The Oracle of Bacon*, developed in 1996 by University of Virginia computer science graduate students Brett Tjaden and Glenn Wasson and available at www.cs.virginia.edu/oracle, mines the Internet Movie Database (www.imdb.com) to link any known feature film actor to Kevin Bacon in the fewest possible steps. For example, according to the Oracle, A.C. Abadie, the Sheriff in Edwin S. Porter's *The Great Train Robbery* (1903), is only four degrees from Kevin Bacon. He appeared in *The Great Train Robbery* with Gilbert M. "Broncho Billy" Anderson who was in *The Bounty Killer* (1965) with Rod Cameron who was in *Love and the Midnight Auto Supply* (1978) with Colleen Camp who was in *Trapped* (2002) with Kevin Bacon.

**601 digital standard** *n. See* **ITU-R 601.**

**6.1; ~ channel** *n.* An audio system or sound mix with seven discrete sound channels — six full range channels (left, center, right, left surround, right surround, and rear) and one low frequency effects (LFE) subwoofer channel. *Also* **seven-channel mix.** *See* **multichannel stereo.** *Compare* **CEA-861-D.**

**six sheet; ~ poster** *n.* **1.** An outdoor advertisement (poster or billboard), typically 4' 4" tall and 9' 10" wide. **2.** *obs.* A promotional poster six times as large as the typical one sheet and measuring approximately 81" × 81" (2m × 2m), the only promotional poster that was typically square. See illustration with one sheet entry.

**625/50** *mod.* A standard definition video format containing 625 lines of resolution at 50 interlaced fields per second (25 frames per second). This equates to the PAL analog television format, but it is also used in digital video formats.

**625/24** *mod.* A standard definition video format with 625 lines of resolution captured at 24 frames per second (progressive video does not have fields — only frames). 625/24 equipment is commonly used as an alternative to 16mm film photography.

**16 ans+** ABBR. *n.* A French Canadian theatrical and home entertainment rating symbol of the Régie du Cinéma du Québec indicating that the program is not appropriate for children less than 16 years of age. The Régie du Cinéma du Québec Web site is www.rcq.gouv.qc.ca.

There are actually different classification mechanisms in place for theatrical exhibition (which is overseen by the provinces), home entertainment (which is generally an industry-run classification, based upon provincial classifications), and for television, which is a system created by a pan-industry group, The Action Group on Violence on Television (AGVOT), with Government input from the television regulatory authority, the Canadian Radio-television and Telecommunications Commission (CRTC).

According to the Régie, "Films with this rating present troubling themes, situations or behaviours and adopt a more direct point of view about things. They may therefore contain scenes where violence, horror and sexuality are more graphic." The advisory for televised works warns that, "[13 ans+] Programming is not suitable for children under the age of 16 — Contains frequent scenes of violence or intense violence." 13 ans+ rating may be further qualified as specifically containing coarse language, eroticism, violence, or horror.

**16-bit color; 16bpp** *n.* A digital image color depth where each pixel uses 16 bits to describe its color value, allowing for thousands of different colors to be displayed simultaneously (32,768 or 65,536, depending on the implementation).

There are two different types of 16-bit systems. The most common one only uses 15 bits with red, green, and blue each allocated 5 bits to create

32,768 different colors (the first bit is unused). This convention was developed because computers tend to use data in groups of 8 bits (commonly called a byte), but 16 (2 bytes) cannot be divided evenly by 3. The other alternative is to use all 16 bits, but to give green 6 bits instead of 5. (Human vision is most sensitive to green, so the greatest visual impact is achieved by increasing the color depth of the green component.) This results in a 5:6:5 bit pattern and delivers 65,536 different color combinations.

*Also* **high color; thousands of colors.** *Compare* **48-bit color; color depth; RGBT.**

**16-bit mode** *n. See* **48-bit color.**

**16:9; 16 × 9; 16 by 9** *mod.* The standard widescreen television aspect ratio; an image that is 16 units wide for every 9 units tall (equivalent to 1.78:1). When a 16:9 image is displayed on a standard 4:3 television screen, the image may be anamorphically squeezed, letterboxed, or pan-and-scanned. *Compare* **1.33:1.**

**16:9 anamorphic** *n.* A 16:9 image squeezed horizontally so the entire image fits within a standard 4:3 frame (making everything look tall and skinny). A 16:9 anamorphic image can be unsqueezed and presented as either a native 16:9 full frame image or a 16:9 letterbox image (a 16:9 image within a 4:3 frame). *Compare* **16:9 full frame; 16:9 letterbox.**

**16CIF** ABBR. *n.* [An initialism of *16 × CIF.*] *See* **CIF.**

**16:9 full frame** *n.* A 16:9 image presented on a 16:9 television screen so that the active picture area fills the screen without letter- or pillarboxes.

**16:9 letterbox; ~ hard-matte** *n.* A 16:9 image presented on a 4:3 television screen in a letterboxed format with black bars above and below the active picture area.

**16 field** *n.* **1.** The width of the area within the camera's frame when photographing an over-sized animation cel, generally 16 inches side-to-side (one inch per field). **2.** The largest common animation cel size, technically 16½" × 13½". Sixteen-field animation cell material is also available in 13½" wide, 100' rolls — primarily used for painting backgrounds that can be panned across to create the feeling of a larger space. *Compare* **4 field; 12 field.**

**16mm** *mod.* Film that measures 16mm from edge to edge with sprocket-hole perforations on one (1R) or both (2R) sides.

In the U.S., 16mm film usually has an optical sound track for projection, while in Europe, it often has a magnetic sound track. 16mm film is not nearly as popular today as it once was, having lost most of its market to video, but it is still used to some extent by students, low-budget and documentary filmmakers, and episodic television producers.

16mm prints can be "A" or "B" wind with the emulsion facing away from or towards the lens, respectively. This puts the film image (on the emulsion side of the film) a different distance from the lens in "A" and "B" wind film. Even this slight difference can affect image focus. Given that, the two should not be intercut, as this will lead to focus fluctuations when the final work is projected.

16mm film was introduced by the Eastman Kodak Company in 1923 as an inexpensive amateur film gauge. It soon gained popularity with industrial, documentary, and educational filmmakers. 16mm began as an acetate based (a.k.a. safety base) product, even though professional 35mm motion picture photography continued to use highly flammable nitrate-based film into the 1950s. In addition to producing and processing 16mm film stock, Kodak also sold the 16mm Cine-Kodak Motion Picture Camera and Kodascope projector. Initially, 16mm film was only available in black-and-white. In 1928, Kodak introduced Kodacolor, a 16mm color negative film. In 1935, Kodak added Kodachrome color reversal film to its 16mm offerings.

At one time, 16mm film with a magnetic sound track was a common camera format. It allowed single-system sound recording during production and sync-sound playback without a composite optical print. For years, 16mm film with in-camera magnetic sound was the standard for television news fieldwork, inspiring the phrase "film at 11" since the reporter could file the story (call it in to the station or even deliver it in person) well before the film was processed, printed, and edited for television broadcast. *Compare* **Super-16.**

**16mm mag** *n. See* **magnetic stock.**

**16mm optical track** *n. See* **optical sound track.**

**16-VSB** ABBR. *n.* A method of encoding digital material for transmission developed for cable television that can carry nearly twice the data capacity of 8-VSB in the same 6 MHz channel bandwidth. This optimization is possible because cable television transmissions do not have to deal with the same level of signal interference as over-the-air transmissions. [An initialism of *8 Vestigal SideBand modulation*.] *Compare* **8-VSB; VSB.**

**sixth act** *n. See* **act VI.**

**60 Hz** *n.* Sixty cycles per second; the original field rate (at two fields per frame) in fields per second for black-and-white NTSC video. When color was added to the NTSC television standard in 1953, the frame rate was adjusted to 29.97 Hz, or 59.94 fields per second, as a technical compromise. (The speed change was necessary to avoid audible noise caused by beat-frequency interference between the color subcarrier and the average value of the sound carrier.) As a result, contemporary NTSC equipment actually runs at 59.94 Hz rather than 60 Hz.

**USAGE:** Even though it is technically inaccurate, contemporary NTSC video is often referred to as operating at 60 Hz as a matter of convenience.

*Compare* **30 Hz; 50 Hz; 59.94 Hz.**

**60i; 60I** *mod.* Video that is captured at 60 interlaced fields (30 frames) per second; a device capable of recording or playing back such a video signal. (May also operate at 59.94 fields/29.97 frames per second to maintain backward compatibility with NTSC video.) *See* **NTSC.**

**60P** *mod.* Video that is captured at 60 progressively scanned frames per second; a device capable of recording or playing back such a video signal. (May also operate at 59.94 frames per second to maintain backward compatibility with NTSC video.)

**60-second spot** *n.* **1.** A television commercial with a total running time of 60 seconds (1:00). **2.** A one-minute time slot allocated for a commercial message in a television broadcast schedule. The slot can accommodate one 60-second spot or several shorter commercials. *Compare* **10-second spot; 15-second spot; 20-second spot; 30-second spot; 120-second spot.**

**65mm** *mod.* Film that measures 65mm from edge to edge with sprocket-hole perforations on both sides. 70mm release prints allocate 5mm to the optical sound track. This portion of the negative is left blank in the camera, so photographing with a 65mm negative can save money. The 65mm image area is the same as 70mm, but 65mm film is less expensive to purchase and process. Also, since the image area remains the same, the move from 65mm to 70mm is not considered a blow-up. This is the only film gauge where the camera-original negative and the release print are never the same size. *Compare* **Realife.**

**skateboard dolly** *n.* A dolly equipped with either hard or soft skateboard-type wheels set at opposing 90° angles for use on tubular dolly track. Often used to adapt another type of dolly for use on a tubular track. Originally constructed using actual skateboard wheels. Commercial skateboard dollies are now more often equipped with specially designed wheels with quieter and smoother-running bearings. *See* **Centipede.**

**skateboard wheel** *n.* A type of dolly wheel that resembles the wheels commonly found on a skateboard. Such wheels are mounted in gangs of 90° angled pairs that ride along opposing sides of a tubular dolly track.

**A Centipede skateboard dolly adapting a dolly with pneumatic wheels for use on a tubular track (courtesy Matthews Studio Equipment, www.msegrip.com).**

**sked** *n.* Schedule: *The network will announce its fall sked on Tuesday.* [Industry trade paper jargon.]

**skein** *n.* A television series: *The skein has been on the air for eight seasons.* [Industry trade paper jargon. A play on words where *skein* is both a length of coiled yarn (*yarn* being a synonym for *story*) and a complex tangle (suggestive of the multiple stories told over the course of a series). From the Middle English *skeine*, from the Old French *escaigne*.]

**sketch comedy** *n.* Short comedy skits, often performed by a stock company of actors, that appear within a longer program; a series of related programs that features sketch comedy performances. Sketch comedy television series have included *Your Show of Shows* (1950–1954), *Monty Python*'s *Flying Circus* (1969–1974), *The Benny Hill Show* (1969–1989), *Saturday Night Live* (1975–), and *Mad TV* (1995–). Sketch comedy theatrical feature films have included *The Groove Tube* (1974), *The Kentucky Fried Movie* (1977), and *The Ten* (2007). *Compare* **variety program.**

**skew** *n.* **1.** Deflection or dislocation from the proper path. For example, magnetic tape that is misaligned when it passes over a tape head, guide, or roller. **2.** A visual artifact caused by incorrect tension in a helical scan videotape player, visible as a bend along the top edge of the picture. **3.** The tape tension control on a helical scan video videotape machine.

**skid plate** *n. Also* **pidgeon.** *See* **wall plate.**

**Skillset; Sector Skills Council for the Audio Visual Industries** *n.* A U.K. audiovisual industry training program jointly funded by industry and government that serves the broadcast, film, video, interactive media, and photo imaging sectors. The Skillset Web site is www.skillset.org.

**skimming** BUSINESS *n.* A type of theft where a small portion is removed from something larger under the assumption that the missing amount will not be noticed. For example, a box office or concession cashier might not place all of the cash received in the till; an exhibitor might under-report box office receipts to the distributor; a distributor might under-report film rentals to the producer; a producer might under report revenues to the profit participants; etc.

**skin** *v.* To cover: *Skin that frame with bastard amber.*

**skin effect** *n.* The migration of electricity to the outside wall of a wire.

**skin flick; skin-flick; skin film** *n.* A film that features a great deal of nudity (generally female) and sexual content. May range from softcore to hardcore pornography. [First appeared in print in 1968.] *Also* **girlie show.** *See* **B&B; nudie; stag film.**

**skin house** *n.* A theater that shows pornographic films. [First appeared in print in 1970.]

**skinning** *n.* The application of surface details, textures, etc. to a computer-generated 3-D wireframe structure to produce a virtual object. In the most literal sense, this is the application of skin to the skeleton and muscles of a computer-generated character. This may be performed by the character modeler or by a specialist in the field.

**skip bleach** *n. See* **bleach bypass.**

**skip frame; ~ printing; skip framing; skip printing** *n.* A technique for creating faster motion than was originally recorded; only certain frames are printed, the others are skipped over, resulting in what appears to be fast motion. For example, skipping every other frame will double the playback speed. Now more commonly achieved by digital interpolation, which delivers greater control over the final result. *Compare* **multiple-frame printing.**

**skivings** *n.* Small shavings scrapped off film as it runs through a misaligned or obstructed projector.

**skop, skiet, en donder** *phr.* An audiovisual work that features a great deal of violence. [A regionalism of South Africa. Afrikaans for *kick, shoot, and beat up*.] *Compare* **blood and guts.**

**skull** *n.* A take where an actor gives a brief look off to the side, often as a reaction to a sight gag.

**skull shot** *n.* A close-up showing just the head.

**SKVCD** *n. See* **KSVCD.**

**Sky** *n. See* **BSkyB.**

**sky bar** *n.* A telescoping pole that can be extended to reach from wall to wall, placed near the ceiling providing a support to which lights or other equipment may be attached. *See* **polecat.**

**sky light** *n.* Light originating from the overall sky, not directly from the sun.

**sky pan** *n.* An open-faced flood light with a 500–10,000-watt incandescent lamp mounted within a large bowl-shaped reflector. Used to provide even illumination over a large area, mostly as a fill light. *Compare* **scoop.**

**A 10,000-watt Skypan light fixture (courtesy Mole-Richardson Co., www.mole.com).**

**SL** ABBR. *n. See* **stage left.**

**slammo** *mod.* [Industry trade paper jargon.] *See* **whammo.**

**slander** LEGAL *n.* **1.** Defamation of character spoken aloud; a false tale or report maliciously uttered, tending to injure the reputation of another; the dissemination of malicious tales or suggestions to the injury of another.

**USAGE:** Technically, audiovisual works cannot *slander*, only *libel*, but the two words tend to be used interchangeably.

*Compare* **libel.**

**slap echo** *n.* A single, distinct repetition of a signal, reflected from a single surface.

**slap print** *n. See* **scratchprint.**

**slapback** *n.* An unwanted and distracting audio echo caused by a hard, flat reflective surface in the recording environment.

**slapstick** *n.* A comedy style emphasizing exaggerated physical, and often violent, humor, such as chases, pratfalls, and seemingly painful antics.

The name derives from a type of paddle, originally called a *batte*, that was used during rough-and-tumble or knockabout comedy acts popular

during the latter part of the 19th century and on into the vaudeville era. The slapstick consisted of two long, flat strips of wood joined at one end. When someone was hit with the slapstick, the two pieces of wood would strike each other with a sharp crack. This loud noise emphasized the physical gag for comic effect. A slapstick is featured prominently in the comedy stage acts presented during the film *Scaramouche* (1952), sometimes with the addition of black powder between the sticks to emphasize the crack and produce a puff of smoke.

Slapstick as a broad, low-brow comedy film genre developed during the Silent Era (c. 1886–1930). It relied heavily on outrageous visual stunts, and made clichés of slipping on a banana peel and being hit in the face with a pie. Mack Sennett's Keystone Kops were typical of the early slapstick style. Later comedians, such as Charlie Chaplin, Buster Keaton, and Harold Lloyd, refined slapstick by adding a human element and developing characters with more depth.

In the Sound Era, the Three Stooges perfected a particularly violent form of slapstick. Laurel & Hardy, Abbott & Costello, W.C. Fields, and the Marx Brothers mixed traditional slapstick with verbal humor. More recently, Mel Brooks, Woody Allen, Chevy Chase, and Blake Edwards have continued the slapstick tradition of physical comedy. When Edwards accepted an honorary Academy Award in 2004 (at the age of 81), he came on stage in an electric wheelchair, which he drove at high speed through a wall, only to emerge moments later covered in dust and wearing a tattered jacket.

*Compare* **physical comedy.**

**slash; /** ABBR. *conj.* **1.** Or: *Selecting the best actor/actress is very subjective.* **2.** And; two or more people have performed the same function on a project while working as a team or one person has performed two or more functions on the same project: *Produced by Person A/Person B.* OR *She has been writer/director on three of her last four projects.*

**USAGE:** The Writers Guild of America (WGA) does not allow the use of a slash in writing credits — a team of writers is properly indicated by an ampersand (&) — while the Producers Guild of America (PGA) considers the slash, ampersand, and hyphen interchangeable in producing team credits.

*Compare* **hyphenate; multi-hyphenate.**

**slash dupe** *n. See* **dirty dupe; scratchprint.**

**slash print** *n. See* **scratchprint.**

**slasher film** *n.* A horror subgenre that features gratuitous, graphic, and gory violence, typically carried out by a single, maniacal (and often supernatural) serial killer. Slasher films include *The Texas Chain Saw Massacre* (1974), *The Hills Have Eyes* (1977), and *Friday the 13th* (1980). *Compare* **splatter film.**

**slate** *n.* **1. ~ board:** A small portable board photographed at the beginning of each take, upon which the second assistant camera operator/clapper-loader writes sufficient information to identify the take when it is later edited. This information typically includes the name of the production, director, and DP; the production, scene, and take numbers; and the date upon which it was filmed. If the slate has an attached clapstick, it becomes a clapper board (or simply clapper). **2.** A static screen containing descriptive information (such as title, producer, and running time) that appears at the head of a video program packaged for television broadcast. News stories will often include the names and titles of those who appear in the piece on the opening slate. **3.** One or more static screens that appear at the head of a video program packed for the home entertainment market. Common slates include the FBI warning, the MPAA blue rating card, the IFPI and Interpol warnings, static studio logos, etc. ➢ *v.* **4.** To mark a shot with the slate by holding it where it can be read through the camera. If sound is recorded along with picture, then the pertinent information is read aloud by the clapper-loader from the slate and the clapper is closed with a "crack" to give a sound synchronization point. **5.** To recite one's name and talent agency at the beginning of a filmed audition. Generally limited to television commercial auditions. ➢ *phr.* **6.** Called out to direct the second assistant camera operator/clapper-loader to mark the beginning of the take. *Also* **camera slate; number board; sync slate; take board.** *See* **production board.** *Compare* **clapper board; clapper/loader; DigiSlate; second sticks; Smart Slate; tail slate.**

**A camera slate (definition 1) on the set of *Yesterday Was a Lie* (2008) (photograph by Brian Griffith, © Helicon Arts Cooperative).**

**slate boy** *n. See* **slate operator.**

**slate cross-collateralization** BUSINESS *n.* The cross-collateralization of several different works. For example, a distributor may cross-collateralize all the works from a single producer (that producer's production slate) or a producer may cross-collateralize all the works involving a common creative participant (such as a writer/director or star actor).

**slate it; slate** *phr. See* **mark it.**

**slate numbers** *n.* The camera slate notations that identify the numbers assigned to the scene and take being filmed. Slate numbers usually correspond to the script scene numbers while the takes are numbered consecutively. Occasionally, the scene numbers may simply identify the order in which each shot was made, without consideration for the script's scene order or numbering. *See* **take number.** *Compare* **scene number; take number.**

**slate of pictures** *n.* A package of films that has been or will be produced or distributed by the same company, generally in the same season. *Also* **multiple-picture slate; picture mix.**

**slate operator** *n.* The member of the camera crew responsible for operating the clapper board (camera slate) at the beginning of each take. The slate operator may also be responsible for loading and unloading the film magazines, in which case he is called the *clapper/loader.* On small crews, the slate operator may be the 2nd AC. *Also* **clapper boy; slate boy; slateman.** *See* **clapper.**

**slateman** *n. See* **slate operator.**

**slating** *n.* **1.** The process of marking a filmed take with a camera slate. **2.** The process of reciting one's name and talent agency at the beginning of a filmed audition. Generally limited to television commercial auditions.

**slave** *n.* A device that is controlled by another (called the master) either by mechanically linking their motors or by using a common reference signal such as SMPTE time code.

**USAGE:** Some consider the terms *master/slave* to be socially insensitive, but so far no generally accepted alternative has been developed.

*Compare* **master.**

**slaved time code** *n.* Time code produced by a device based on time code information obtained from a central source.

**sleaze factor** *n.* **1.** A subjective measure of the level of sleaze (and therefore the lack of social or artistic redeeming qualities) present in a work. **2.** The phenomenon that explains why works that exploit sex or violence are popular with certain audiences.

**sleaze TV** *n. See* **tabloid television.**

**sledgehammer** *n.* A long-handled hammer with a heavy head, often used with two hands and designed for pounding, driving wedges or posts, etc. Sledgehammers often have ironic nicknames based on their use as a brute force tool, including BFH, friendly persuader, micrometer fine adjustment tool, persuader, and precision adjustment tool. *Compare* **[1]hammer.**

**sleeper** *n.* A work that performs significantly better than expected based on its initial reception. The typical movie sleeper is in release for some time before breaking out, but a sleeper could also open to much stronger performance than was anticipated. *Compare* **breakout picture.**

**sleeper track** *n.* A supporting wooden framework placed under dolly or crane track.

**sleeve** *n.* A cardboard jacket that encloses a home entertainment package on four sides, allowing the package to be slid out of either end. Common to VHS packaging. Jackets give the package the appearance of printing on the outside of the case without the expense of actually printing directly on the case. *Compare* **clamshell; FLP; Laserfile; Trac-Pac.**

**slew rate** *n.* A common specification for the transient behavior of an electronic device, expressed in V/µs (volts per microsecond). The slew rate tells how fast the output of the device rises, given a rapidly rising input. For example, a slew rate of 40 V/µs means that it would take one microsecond for the output to change by 40 volts. All devices that produce a varying output signal have a maximum slew rate above which they cannot operate. This maximum limits the high-frequency power output of amplifiers and limits the high-level, high-frequency handling capacity in all audio devices. Too low a maximum slew rate results in slew-induced signal distortion.

**slice-and-dice; slice-'n'-dice** *n. See* **slasher film; splatter film.**

**slice-of-life** *n.* **1.** A fictional work that presents a natural view of life without obvious manipulation by the filmmaker, almost as if the camera was pointed at real people and simply recorded the events of their lives. **2.** A television commercial that depicts someone overcoming an obstacle in life by using the advertised product. For example, a breath mint that helps someone find a parking space.

**slicks** *n. See* **ad slick.**

**slide** *n.* **1.** An animator's notation calling for the movement of a static image across the frame. This provides a sense of motion without requiring more than one drawing. Common in anime. **2.** A positive photographic image on transparent film suitable for projection. Usually packaged as a single image mounted in a rigid paper or plastic frame.

**sliding leg** *n. See* **mountain leg.**

**sliding scale** BUSINESS *n.* A rate that varies according to a pre-established factor. For example, if a profit participant is paid on a sliding scale, then he may receive a larger percentage of the profits as the theatrical box office exceeds certain threshold amounts.

**slipstick** *n.* A measuring tape. *See* **guesser.**

**slit number** *n.* An identifier that indicates the physical location of a piece of film during the manufacturing process.

**slit-scan animation** *n.* An animation technique where the subject is shot through a narrow slit in an opaque card. The camera, slit card, and artwork may all be moved independently between, and generally during, each single frame exposure. The resulting images appear as distorted, shifting, three-dimensional designs. Originally developed c. 1959 by John Whitney, Sr. Perhaps most famously used by Douglas Trumbull in *2001: A Space Odyssey* (1968). Due to the complexity of the physical movements, slit-scan animation is generally computer controlled. (The first slit-scan animation system was controlled by an analog computer taken from the control system of a surplus M-5 anti-aircraft gun.)

**slo-mo; slomo** *n.* [Coined through rhyming reduplication.] *See* **slow motion.**

**slogan** *n.* A short, memorable advertising message, whether spoken, written, or sung. *Compare* **jingle.**

**slop mix** *n. See* **scratch mix.**

**slop print** *n.* An un-timed black-and-white duplicate print of the workprint used during the sound mix and as a reference for the negative cutter.

The splices in the workprint could cause it to jump in the projector. The resulting sound mix would then be out of sync. A full color or a timed print could just as easily be used, but this is often an unnecessary extravagance. The sound mixer does not judge the quality of the film image so long as it runs exactly in time. When mixing to a video print, as would be the case when editing on video, there is no need for a slop print.

**slope** *n.* The difference in amplifier gain or change in cable attenuation between the lowest and highest frequencies present. *Compare* **[2]tilt.**

**slope-compensation** *n.* The action of a slope-compensated gain control; the simultaneous adjustment of amplifier equalization slope to provide the correct cable equalization for different lengths of wire. Normally specified by range and tolerance.

**slot** *n. See* **release slots; time slot.**

**slow** *mod.* **1.** Not very sensitive to light, generally applied to film emulsion. **2.** Unable to admit a great deal of light, generally applied to a lens whose widest aperture is relatively small. *Compare* **[1]fast.**

**slow burn** *n.* A facial expression that slowly evolves from nothing to one of intense anger.

**slow cutting** *n.* Editing a work using longer than normal shots. This is a relative measure and depends on the type of work (documentaries naturally use longer takes than music videos) and the period of time (older works often appear slow-paced to contemporary audiences because the average shot length has reduced over time). *Compare* **fast cutting.**

**slow film** *n.* Photographic film with emulsion that is less light-sensitive than is common at the time, generally providing superior image detail and reduced film grain. As film technology advances, film tends to get faster and the grain tends to get smaller, so the fast film of today may be the slow film of tomorrow. *Also* **slow stock.** *Compare* **fast film.**

**slow in/slow out** *n.* A technique applied to camera movements (pan, tilt, dolly, crane, etc.) to avoid jerks or unsteady movement at the head and tail of the shot by starting off slow, building up to full speed, then slowing down again at the end.

**slow it down** *phr.* To reduce in some way, often used in reference to a light: *Slow down the key light.*

The amount of light falling on a subject may be slowed (knocked or taken) down using nets, scrims, or dimmers to reduce its intensity or by wasting or spilling the light so less of it falls on the subject.

*Also* **knock it down; take it down.**

**slow lens** *n.* A lens that cannot admit a great deal of light, usually because it has a relatively small aperture or because it contains a large number of individual lens elements that absorb a portion of the light as is passes through the lens. In general, telephoto lenses are slower than wide angle lenses and zoom lenses are slower than prime lenses. *Compare* **fast lens.**

**slow motion; slo motion; slow mo; slo-mo** *n.* A shot where the natural flow of time appears to be slowed down; when the recording speed of the camera is faster than the standard speed so that action appears slower than normal when the result is presented at standard speed. Miniatures showing movement, especially water or explosions, are often filmed in slow motion to give the appearance of greater size and mass.

Slow motion effects can also be achieved from material recorded normally. For film, single frames are printed multiple times in succession. After a certain point, the motion becomes noticeably jerky. The first video slow motion system was developed by Ampex (the HS-100 disc recorder) in 1967 and used by ABC Sports for their broadcast of the World Series of Skiing from Vail, Colorado. Slow motion from tape was not introduced until 1977 when Ampex introduced the helical scan VPR-1 videotape recorder with AST (automated scan tracking) for variable speed playback. Electronic slow motion effects are now possible for both film and video where the additional frames are interpolated from the existing frames, delivering a much smoother slow motion image.

*See* **fast speed; overcrank; slow speed.** *Compare* **fast motion; undercrank.**

**slow speed** *n.* A camera speed that is slower than the presentation speed (slower than 24 frames per second for sound film or 30/25 frames per second for NTSC/PAL video) resulting in a fast motion effect. *See* **undercrank.** *Compare* **fast speed.**

**slow stock** *n. See* **slow film.**

**slug** *n. See* **fill leader; revision slug.**

**slug in** *v.* To add a slug (fill leader or black video with or without a title) to the workprint or editing timeline to replace missing or damaged film during editing.

**slug line; slugline; slug** *n.* **1.** The first line that introduces each new shot or scene in a script; a shot heading. In a shooting script, slug lines typically include the scene number, location, and time of day. **2.** An advertising slogan.

**small** *mod.* Story material or premise that is small in scope; lacking high stakes or compelling conflict. *Compare* **soft.**

**small core** *n.* A 2" diameter film core. *See* **camera core.**

**small screen** *n.* Television: *Sitcoms are a staple of the small screen. Compare* **big screen, the.**

**smart card** *n.* A plastic, credit card-sized device that contains one or more embedded computer chips or integrated circuits for data storage or specialized processing. When used with satellite or cable television decoders, a smart card can provide conditional access to encrypted or scrambled programming.

**Smart Slate** *n.* **1.** The trade name for a brand of digital camera slate. **2. smart slate:** The generic name for any time code production slate that includes its own time code generator and display (much the same as using Hoover for vacuum cleaner, Kleenex for facial tissue, or Xerox for photocopier). *See* **digital slate.** *Compare* **DigiSlate.**

**smart sync** *n.* **1.** Using a time-code slate to synchronize image and sound. **2.** Using an external clock signal to synchronize digital devices.

**smash cut** *n.* A sudden and visually jarring cut to a new shot or scene. *Also* **shock cut.** *Compare* **[1]jump cut.**

**smash zoom** *n. See* **crash zoom.**

**SMATV** ABBR. *n. See* **satellite master antenna television.** *Compare* **MATV.**

**SMC** ABBR. *n. Also* **subscriber management center.**

**smearing** *n.* **1.** A visual artifact common to video cameras equipped with an imaging tube rather than a CCD- or CMOS-based imaging device. With smearing, fast-moving objects in a video image leave a trail behind them somewhat like a comet passing through the night sky. **2.** A video image artifact where objects appear to extend horizontally beyond their normal boundaries, creating a blurred image. *Also* **streaking.**

**SMEF** ABBR. *n.* The trade name for a standard metadata model developed by the BBC to support and enable media asset management (MAM) from the initial point of project concept through the delivery of a finished program to an audience. [An initialism of *Standard Media Exchange Framework*.] *Compare* **Public Broadcasting Metadata Initiative.**

**Smell-O-Vision** *n. obs.* The trade name for a process produced in 1960 by Mike Todd, Jr. and used only once, for *Scent of Mystery*. Bottles of predefined scents were mounted on a rotating drum and released into pipes that led to each seat in the auditorium upon special cues encoded into the film. The tagline ran, "First they moved (1895)! Then they talked (1927)! Now they smell!" *Scent of Mystery* was later reissued as *Holiday in Spain* without the benefit of Smell-O-Vision. *Compare* **AromaRama; Odorama.**

**smellies** *n.* Films with an accompanying olfactory element, such as those presented with AromaRama, Odorama, or Smell-O-Vision.

**SMG** ABBR. *n. See* **subscriber media gateway.**

**Smithee, Alan** *n. See* **Alan Smithee.**

**[1]smoke** *n.* Visible airborne particulate matter; fog. Quantities of smoke or fog on a set are often produced using a fog or smoke machine, smudge pot, etc. Digital smoke effects are generally produced using a computer-generated particle system.

**[2]Smoke** *n. See* **Autodesk.**

**smoke machine; smoke gun** *n. See* **fog machine.**

**smoke pot** *n.* A special container that can be filled with a liquid chemical that produces a large volume of smoke over an extended period of time when ignited. *Also* **smudge pot.** *Compare* **flash pot.**

**smooth** *v.* To even out sound levels and background noises help blend individual shots into an edited scene.

**smooth shading** *n.* An advanced method of approximating the effect of light (shading) on a geometric object (a complex object often constructed of a series of small polygons, typically a collection of triangles) in computer graphics. Rather than calculating a single color (shade) for each surfaces of an object (as with flat shading), smooth shading calculates a gradation of color across each surface to more closely approximate natural lighting. The two most common forms of smooth shading are Gouraud and Phong shading. *Compare* **flat shading.**

**SMPE** ABBR. *n. obs.* A U.S.–based professional society representing motion picture industry technicians. SMPE has changed its name to the Society of Motion Picture and Television Engineers (SMPTE). [An acronym of *Society of Motion Picture Engineers*.] *Compare* **SMPTE.**

**SMPTE** ABBR. *n.* A U.S.–based, international professional society representing the interests of engineers, technical workers, directors, and educators in the motion imaging industry. Originally established in 1916 as the Society of Motion Picture Engineers (SMPE). The organization expanded its coverage to include television in 1950. SMPTE's purpose is to advance theory and development in the motion imaging field, as well as to develop industry standards, recommended practices, and engineering guidelines. SMPTE also publishes the monthly *SMPTE*

*Motion Imaging Journal.* The SMPTE Web site is www.smpte.org. [An acronym of *Society of Motion Picture and Television Engineers*.]

**SMPTE 12M** *n.* The SMPTE time code and address control signal standard common to the professional video and audio industries, covering both linear time code (LTC) and vertical interval time code (VITC). *Compare* **SMPTE 309M.**

**SMPTE 125M** *n.* The SMPTE standard that defines the parameters required to generate and distribute 525 line component digital video signals on a parallel data interface. *Compare* **SMPTE 259M.**

**SMPTE 170M** *n.* The SMPTE standard that defines the analog NTSC (525 line) composite color television broadcasting system. The current version was adopted in 1999. *Compare* **ITU 624-4.**

**SMPTE 259M** *n.* The SMPTE standard that defines the parameters required to generate and distribute 525 line composite digital video signals on a serial data interface, including ITU-R 601 (10-bit, 4:2:2) and 4fSC digital video. *Also* **SDI.** *Compare* **SMPTE 125M.**

**SMPTE 268M** *n. See* **DPX.**

**SMPTE 272M** *n.* The SMPTE standard for embedding AES audio in standard definition serial digital interfaces.

**SMPTE 274M** *n.* The SMPTE standard for high definition television with 1920 pixels on each of 1080 scan lines per frame.

**SMPTE 276M** *n.* The SMPTE standard for transmitting AES digital audio over coaxial cable.

**SMPTE 291M** *n.* The SMPTE standard for Ancillary Data Packet and Space Formatting.

**SMPTE 292M** *n.* The SMPTE standard that defines the parameters required to generate and distribute high definition digital video signals on a serial data interface at 1.485 Gbps (gigabits per second). Using two SMPTE 292M channels in parallel can deliver a nominal 2.970 Gbps. *See* **HD SDI.**

**SMPTE 293M** *n.* The SMPTE standard for progressive scan digital television with 720 pixels on each of 483 active lines per frame, captured at 59.94 Hz

**SMPTE 296M** *n.* The SMPTE standard for progressive scan high definition digital component video with a 16:9 aspect ratio image and 1280 pixels on each of 720 active lines per frame, based on the ITU-R 709 standard.

**SMPTE 299M** *n.* The SMPTE standard for transmitting AES digital audio over a high definition serial digital interfaces.

**SMPTE 309M** *n.* The SMPTE standard for the encoding date and time zone information into an SMPTE 12M time code signal. *Compare* **SMPTE 12M.**

**SMPTE 372M** *n. See* **4:4:4.**

**SMPTE curve** *n. obs.* The SMPTE standard audio equalization curve for 35mm magnetic film.

**SMPTE/EBU time code** *n. See* **SMPTE time code.**

**SMPTE leader** *n. See* **universal leader.** *Compare* **Academy leader.**

**SMPTE test film** *n.* Standardized film (and video) sequences produced by the Society of Motion Picture and Television Engineers (SMPTE) to help test and calibrate equipment.

**SMPTE time code; SMPTE sync pulse time code** *n.* An 80-bit standardized digital time code adopted by SMPTE to measure video duration. Each video frame is identified in the form hours:minutes:seconds:frames (HH:MM:SS:FF). SMPTE time code can also be recorded to audio tape or film to assist syncing sound and picture when using double-system sound. During editing, the hours segment may be used to indicate film reel or tape number instead of hours. *Also* **SMPTE/EBU time code.** *Compare* **AatonCode; drop frame; LTC; non-drop frame; VITC.**

**SMPTE universal leader** *n. See* **universal leader.**

**SMPTE VC-1** *n. See* **VC-1.**

**SMPTE VITC** *n. Also* **vertical interval time code.**

**SMS** ABBR. *n. See* **spectrum management system; subscriber management system.**

**SMSA** ABBR. *n.* [An initialism of *Standard Metropolitan Statistical Area*.] *See* **MSA.**

**smudge pot** *n. See* **smoke pot.**

**SNA** ABBR. *n.* Screen Network Australia.

**snake** *n. See* **hose.**

**snake track** *n.* A special optical soundtrack on a test film used to adjust the alignment of the optical sound system in a motion picture projector equipped to reproduce analog SVA soundtracks. *Compare* **SVA.**

**snapper** *n.* A pithy exit line.

**snapper box** *n. See* **FLP.**

**sneak preview; sneak** *n.* **1.** A public showing of a motion picture before its formal release in that market, generally as a marketing tool to create positive word-of-mouth. The concept of the sneak preview was first developed by Irving Thalberg while at MGM, requiring each one of his major films to be first shown to an unsophisticated audience in a small community to determine public reaction before the general release. **2.** A television program premiere that appears on a special day or time prior to the show's appearance in its regular timeslot, designed to increase viewer awareness of the new program. *See* **advance screening; word-of-mouth screening.** *Compare* **pre-screening; test screening.**

**sneak preview advertising** *n.* The advertising campaign focused specifically on generating interest in a sneak preview.

**sneaky peaky** *n.* A hidden camera. [Coined through rhyming reduplication.]

**SNG** ABBR. *n. See* **satellite news gathering.**

**SNIP** ABBR. *n.* Screen Network Information Providers (Australia).

**SNL Kagan** *n.* A California-based consulting company that provides financial data, analysis, research, and publications for the audiovisual and broadcast industries. Kagan Research was acquired by SNL Financial in April 2007. The SNL Kagan Web site is www.snl.com/media_comm.

**SNMP** ABBR. *n.* A standard computer network protocol that enables different devices sharing the same network to communicate with each other. [An initialism of *Simple Network Management Protocol*.]

**A 5-in-1 adjustable snoot, top, and a set of three fixed snoots (courtesy Mole-Richardson Co., www.mole.com).**

**snoot** *n.* **1.** A black metal hood used to shape a lamp's

light. The shape of a snoot's base matches the light with which it is used (round or rectangular) while the extended barrel that projects from the base is typically cylindrical. The longer the snoot, the narrower the beam and the more sharply defined its edges. Some snoots come with removable aperture rings to change the diameter of their opening, and therefore the size of the beam created. Cylindrical snoots are categorized according to the proportion of their width to their length. Short, wide snoots are called *top hats*, while long, narrow snoots are called *stovepipes*. ➢ *v.* **2.** To add a snoot (or snout) to a light so that it only illuminates the subject and does not cast excess light or create unwanted shadows elsewhere on the set: *Can you snoot that light? Also* **funnel; snout.**

**A high-definition digital video camera equipped with a snorkel lens (© 2005–2006 Abel Cine Tech).**

**snorkel** *n.* A special-purpose camera lens similar in structure to a submarine periscope, allowing the camera to shoot difficult angles, particularly ones close to the ground. *Also* **periscope.**

**snot tape** SLANG *n. See* **transfer tape.**

**snout** *n. See* **snoot.**

**snow** *n.* A general class of undesirable visual artifact in a video image that appears as small, randomly appearing specks of white, black, or color, as if the scene were being viewed through falling snow; heavy random noise.

**snow effect** *n.* Any of the various artificial means of producing what looks and generally behaves like snow. Also the artificial snow so produced. Digital snow effects are generally produced using a computer-generated particle system.

**SNR** ABBR. *n. See* **signal-to-noise ratio.**

**snuff film** *n.* A work that shows a person's actual death, not a fictional recreation.

**USAGE:** While many of these works are categorized as pornographic due to the juxtaposition of graphic sex with scenes of violent death, this is not a specific requirement of the category since it is death that is being fetishized here.

*Compare* **gorn.**

**soap opera; soap** *n.* A serial television melodrama with a number of interwoven ongoing storylines, usually scheduled as a daily strip (appearing at the same time each weekday). Television soap operas began as 15-minute programs (following the pattern of their radio predecessors), then expanded to 30-minutes c. 1956. In 1975, NBC introduced the hour-long soap opera. In the U.S., soap operas play mainly during the day while in England they play mainly in the early evening hours.

Soap operas began on the radio in 1930. *Faraway Hill*, the first network television soap opera, debuted in the U.S. on the Du Mont network in 1946. Soap operas are so called because during the time of corporate sponsorship for television programs in the U.S., these were sponsored by household product manufacturers (including soap manufacturers such as Lever Brothers and Procter & Gamble) trying to reach the stay-at-home housewives that might purchase their products.

*The Guiding Light* (1952–2009) began as an ABC radio drama in 1938, making it the world's longest running daytime drama. *Coronation Street* (1960–) is the U.K.'s longest running soap opera, playing in an early evening time slot. Over the years it has been challenged by *Emmerdale* (née *Emmerdale Farm*, 1972–), *EastEnders* (1985–), and the Australian import *Neighbours* (1985–). Prime time soap operas on American television have included *Dallas* (1978–1991)—the first of its kind in the U.S.—and *Melrose Place* (1992–1999). The soap opera format was spoofed in the half-hour sitcoms *Soap* (1977–1981) and *Mary Hartman, Mary Hartman* (1975–1978).

[First appeared in print in 1943.] *Also* **daytime drama; daytime serial; sudser.** *See* **pill opera; serial television program.** *Compare* **telenovela.**

**The Canadian soap opera *Riverdale* (1997–2000) appeared in hour-long and half-hour formats (courtesy Epitome Pictures, www.epitomepictures.com).**

**SOC** ABBR. *n.* A professional association representing motion picture and television cameramen. Originally established in 1978 and formerly known as the Society of Operating Cameramen. The SOC Web site is www.soc.org. [An initialism of *Society of Camera Operators*.]

**social actor** *n.* One who appears as himself in a documentary.

**Sociedad General de Autores de la Argentina** *n. See* **Argentores.**

**Société des Auteurs, Compositeurs et Éditeurs de Musique** *n. See* **SACEM.**

**Société du Film d'Art** *n. obs.* An association established in Paris in 1909 by the Comédie-Française in an attempt to improve the image of motion pictures by producing films associated with the fine arts.

**Société Radio-Canada** *n. See* **CBC.**

**Society leader** *n.* [An eponym, after its developer, the *Society of Motion Picture and Television Engineers* (SMPTE).] *See* **universal leader.**

**Society of Broadcast Engineers, Inc.; SBE** *n.* The international professional association of broadcast engineers founded in 1964 as the Institute of Broadcast Engineers when the Institute of Radio Engineers merged with the American Institute of Electrical Engineers. Members include operators, technicians, engineers, and supervisors from commercial and educational stations, recording studios, schools, cable television systems, production houses, corporate audiovisual departments, etc. The SBE Web site is www.sbe.org.

**Society of Cable Telecommunications Engineers, Inc.; SCTE** *n.* A not-for-profit professional association founded in 1969 to support the career interests of broadband engineering and operations professionals. SCTE provides technical leadership for the telecommunications industry and serves its members through professional development, standards, certification, and information. Originally established as the Society of Cable Television Engineers. The SCTE Web site is www.scte.org.

**Society of Camera Operators** *n. See* **SOC.**

**Society of European Stage Authors & Composers** *n. See* **SESAC.**

**Society of Motion Picture and Television Engineers** *n. See* **SMPTE.** *Compare* **Society of Motion Picture Engineers.**

**Society of Motion Picture Engineers** *n. See* **SMPE.**

**Society of Operating Cameramen** *n. See* **SOC.**

**sociographics** *n.* Group characteristics that influence individual behavior. People tend to choose to be in or associated with groups that share their same interests, opinions, mores, etc., so one can predict how

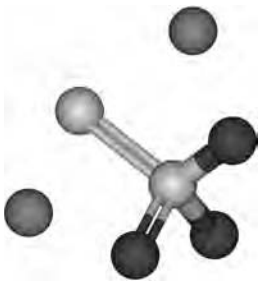
individuals are likely to behave (which products they will buy, which programs they will watch, etc.) by studying the behaviors of the groups to which they belong. *Compare* **demographic; psychographics.**

**sociopolitics** ACADEMIC *n.* The relationship between film and the human experience, including the critical study of what people think about film; how and why people attach social meanings to, or convey social meanings with, film. *Compare* **psychopolitics.**

**sociosemiotics** ACADEMIC *n.* The analysis of signs (semiotics) within a social, economic, and cultural context. *Compare* **semiotic criticism.**

**socko; sock** *n.* Extremely good; perhaps better than boffo, but not as good as whammo. [Industry trade paper jargon.]

**sodium screen; sodium process; sodium light process** *n. See* **yellow screen.**



**A sodium thiosulfate molecule (illustration by Bryan Theis).**

**sodium thiosulfate** *n.* The active ingredient in some photographic fixers: $Na_2S_2O_3$. *Compare* **ammonium thiosulfate.**

**sodium vapor traveling matte** *n. See* **yellow screen.**

**SOF** ABBR. *n. See* **sound-on-film.**

**soffit** *n.* **1.** The underside of a beam, arch, cornice, or other structural component. **2.** A three-sided projection (closed on the bottom and both sides while open on top) near the top of a wall but below the ceiling. Lights can be placed in the soffit to bounce off the ceiling and create an even, indirect lighting without shining brightly onto the set.

**soft** *mod.* **1.** Blurred or out-of-focus. The opposite of *sharp*. **2.** Being of low contrast. The opposite of *hard* or *high contrast.* Refers to a scene, lighting, negative, or print. **3.** Diffuse, such as lighting that lacks strong shadows. **4.** Lacking a strong hook or compelling conflict. Usually used in reference to a character-driven drama. Similar in this context to *small.* **5.** Sound absorbing, such as the soft surface of a cloth-covered flat. ➢ *n.* **6.** Not permanently fixed or embedded, such as soft subtitles that are separate from the image and may be turned on or off.

**soft box** *n.* A light fixture consisting of an open-top box containing several lamps with the open side covered with a diffusing cloth. used to produce even, shadow-free illumination over a large area.

**soft clipping** *n.* A form of audio signal clipping where the edges of the clipped waveform are rounded rather than sharp. Soft clipping is much easier on the ears and tweeters than hard, as it contains less very high frequency energy. *Compare* **hard clipping.**

**soft-core** *mod. See* **softcore.**

**soft cut** *n.* **1.** A very short dissolve between two shots. **2.** A shadow with indistinct edges cast by a flag placed in front of a light. The less focused the light and the closer the flag is set to the light source, the softer the cut. *Compare* **hard cut.**

**soft-edge** *mod.* Having indistinct (blurred or diffuse) boundaries. *Compare* **soft focus.**

**soft-edge wipe** *n.* A wipe where the dividing line between the incoming and outgoing images is blurred or diffuse, not sharp.

**soft-edged light; soft edge light** *n.* A beam of light with a soft, indistinct border. *Compare* **hard-edged light.**

**soft-edged matte; soft edge matte** *n.* A matte with fuzzy, loosely defined borders, allowing the foreground and background elements to blend into one another along the matte line. Soft-edge mattes require extra care in their creation, but allow for a certain amount of imprecision in their alignment. *Compare* **hard-edged matte.**

**soft floor** BUSINESS *n.* A pre-defined minimum amount due, expressed as either a set amount or a percentage (such as a percentage of gross weekly box office) that is fixed in advance but may change according to certain circumstances. For example, soft floors may be incorporated into exhibition agreements (where the distributor is guaranteed a minimum percentage of the total box office receipts) but may be reduced as part of a settlement transaction if the overall performance of a work is far below expectation. *Compare* **gross floor; hard floor.**

**soft focus** *n.* Fuzzy; a shot composed so that all or part of the image is intentionally a bit out of focus, but not blurry. Soft focus can be achieved by adjusting the lens focus or by obscuring the lens with a diffusion filter. At one time, makeshift diffusion filters involved shooting through light gauze or glass filters covered with petroleum jelly (Vaseline). A slightly soft focus can reduce harsh shadows and soften lines, hiding an actor's age or creating a sentimental mood. Shifting to soft focus while the camera is running often signifies the start of a flashback or dream sequence. Occasionally, only part of a shot will be in soft focus. This serves to draw attention to that portion that remains in sharp focus. *See* **soft.** *Compare* **sharp focus.**

**soft light; softlight; softlite** *n.* **1.** An open-faced light that provides soft, indirect, almost shadowless lighting, typically ranging from 650 to 4,000 watts. Soft light fixtures are constructed so that the light from the lamp is bounced off of a white reflector, providing diffused light over a large area. Many fixtures contain multiple lamps that can be turned on or off individually to control the amount of light output. **2.** Diffused light that creates soft or no shadows, often used for fill. *Also* **zip light.** *Compare* **area light; Chinese lantern; hard light.**

**A 4,000-watt Molequartz Super-Softlite (courtesy Mole-Richardson Co., www.mole.com).**

**soft matte** *n.* A film image cropped during projection to a different aspect ratio, for example cropping a full frame film (3:4) image to a 1.66:1 or 1.85:1 screen image. This is normally performed using a projector aperture masks, but may also involve a screen mask. *Compare* **hard matte.**

**soft news** *n.* News coverage that focuses on fashion, the arts, human interest, weather, sports, etc., as opposed to hard news, which covers current events in a factual manner. *Compare* **happy talk news.**

**soft porn** *n. See* **softcore pornography.**

**soft subtitle** *n.* A subtitle that may be turned on or off and is not a permanent part of an image. Soft subtitles may be integrated into a program (as with closed captions or the alternate language subtitles available on a DVD) or provided through a separate program that overlays the subtitles dynamically as the visual work plays (a common practice with video pirates who add their own subtitles to works not officially released in a particular language). *Compare* **hard subtitle.**

**softcore; soft-core** *mod.* Beyond normal, but not as extreme as it might be. Usually used in reference to genre or exploitation works that focus on violence or sex. *Compare* **hardcore.**

**softcore pornography** LEGAL *n.* A sexually exploitive work that is not graphic enough to qualify as patently adult in nature. There is no exact

dividing line between softcore and hardcore pornography. It remains largely a matter of opinion and community standards.

Early development of the softcore genre is often associated with Russ Meyer. Over the years he directed at least 23 movies, including *Faster Pussycat, Kill! Kill!* (1966) that chronicles the murderous rampage of three go-go dancers. His movies tended to focus on violent action and large-breasted women, but with little graphic sex. Considered pornographic in their time, they are now rather tame by contemporary standards.

*Also* **soft porn.** *See* **hard R; nudie.**

**soften** *v.* To un-focus a light so that it produces less clearly defined shadows. *Compare* **harden.**

**Softimage×XSI, a 3D modeling, animating, and rendering system (© 2000–2008 Avid Technology, All Rights Reserved).**

**Softimage×XSI** *n.* The trade name for a 3D modeling, animating, and rendering system used for film, games, and television. Developed by Softimage Co., a division of Autodesk Inc. The Softimage Web site is www.softimage.com.

**software; SW; S/W** *n.* A recorded media message intended for use with a hardware playback system. Software includes the filmed programs run through a projector, the video programs played on a VCR or DVD player, audio programs played on a CD player, computer programs played on a computer, etc. Software is typically recorded on physical media for storage, duplication, and distribution, including computer diskettes, videocassettes, film, audiocassettes, etc. *Compare* **hardware.**

**solar spot** *n.* A light with a Fresnel lens at the front, a parabolic reflecting mirror at the back, and the lamp in between. It is a combination of the best features of a lens-spot and a reflecting spot, producing a smoother and more accurately controlled beam of light than either of its predecessors.

The solar spot was developed by the Mole-Richardson Company and was the first spotlight to incorporate a Fresnel lens and the first type of light to be nicknamed *junior* or *senior* depending on the lamp wattage (2,000 or 5,000 watts, respectively). Traditionally, solar spots have tungsten filaments. Their carbon arc, daylight equivalents are called Hi-arcs, due to their high intensity daylight-balanced beams.

**A 200-watt Midget Solarspot (courtesy Mole-Richardson Co., www.mole.com).**

**solarization** *n.* **1.** A partial reversal of image tones that occurs when film is extremely overexposed. **2.** An image artifact caused when film is exposed to light during processing. *See* **Sabattier effect.**

**sold-out** *mod.* Having no more seats available for a particular showing: *We can't let you in; the show is sold-out. Compare* **sell-out.**

**soldier-up** *v.* To set up spare light or equipment stands and place them in a row, ready for use. *Compare* **lace-out.**

**sole-credit bonus** *n.* Additional money paid to a writer who is the only credited screenwriter on a produced work. Sole-credit bonuses are optionally negotiated between writer and producer and are in addition to what the screenwriter may have been paid by the producer when the screenplay was acquired. *Compare* **credit bonus.**

**sole screen credit** *n.* An on-screen acknowledgement (credit) identifying a single person as having performed a certain function. For example, most directors receive sole screen credit. Sole screen credit does not guarantee that other credits will not appear on the screen at the same time. *Compare* **single card.**

**solenoid** *n.* An electromagnetic switch that can exert a linear force over a short distance, sufficient to open or close a valve, move a component on a scale model, etc. Solenoids are either on or off and do not have an in-between state.

A solenoid consists of a coil of insulated wire in the shape of a tube. When electricity runs through the wire, it creates a magnetic field. This field moves a metal piston that runs through the center of the coil. The linear motion of this piston performs the solenoid's desired mechanical function.

*Compare* **servo.**

**solid** *n.* A dark piece of cloth that blocks all light, usually attached to a frame. *See* **flag.** *Compare* **blacks; bobbinet; Duvetyne; Griffolyn; scrim; silk.**

**solid state** *n.* Relating to an electronic component that uses semiconductors in place of tubes or valves, including transistors, diodes, etc.

**solid-state television** *n.* A television receiver that uses crystals or silicon chips for its transistors in place of tubes. (The cathode ray tube is not considered when determining if a television is solid-state.) *Compare* **electronic television; mechanical television.**

**solid word-of-mouth** *n.* Very positive word-of-mouth. *Compare* **[1]buzz; heat.**

**soliloquy** *n.* A dramatic speech where the character talks to himself, such as the "to be, or not to be" speech from Shakespeare's *Hamlet* (1600). Often delivered while looking into the camera (or out at the audience in a live production). *Compare* **aside; monologue.**

**solo** *n.* A section of music that gives particular prominence to a single voice or instrument. *Compare* **monologue.**

**solon** *n.* An authority on some topic; one who should know the truth of a matter: *According to the solons, the strike will continue at least another week.* [Industry trade paper jargon. An eponym, after *Solon*, the ancient Greek poet and lawgiver who ended the practice of privilege by birth.]

**something meets something else** *phr.* The shorthand used in project pitches and critiques to compare a potential project or premiering work with past works. In his autobiography *Maybe You Never Cry Again* (2003), comedian Bernie Mac shared the following anecdote, "[Screenwriter Takashi Buford] had a movie at Fox called *Seven Spells*. It was a casino heist, with an all-black cast. It was supposed to be *Ocean's Eleven* meets *Superfly*. Everything in Hollywood is Something Meets Something Else." *Compare* **high concept; premise.**

**sone; N** *n.* A standardized unit of perceived loudness equal to a 1 kHz tone at 40 dB SPL. A doubling of a sound's sone level results in a doubling of the sound's perceived loudness. A graph of sones vs. sound pressure level (SPL) shows, for any constant SPL, the relative loudness the ear perceives at each frequency. In other words, the inverse of the equal loudness curves.

Zero sones is defined to at the auditory threshold. One sone is then equal to 40 phons. As the sone level is doubled, the equivalent phon increases by 10.

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| **sone** | 1 | 2 | 4 | 8 | 17 | 32 | 64 |
| **phon** | 40 | 50 | 60 | 70 | 80 | 90 | 100 |

[Developed by American psychophysicist Stanley Smith Stevens.]

**SONET** ABBR. *n.* An optical digital network interface standard that allows the interconnection of transmission products from multiple vendors. SONET throughput is measured in multiples of the bandwidth of a single optical line, or optical carrier (OC), with OC-1 equal to 51.84 Mbps; OC-2 equal to twice that, or 103.68 Mbps; and so on. [An acronym of *Synchronous Optical NETwork*.] *Also* **synchronous optical network.**

**song** *n.* A relatively short musical composition intended to be sung, originally by a solo vocalist, now by any number of singers. *Compare* **jingle; theme song.**

**song-driven score** *n.* A musical score dominated by previously recorded pop songs. Films such as *American Graffiti* (1973), *The Big Chill* (1983), and *Grosse Pointe Blank* (1997) used song-driven scores.

**song pimp** SLANG *n.* One who sells a musical artist's back catalog (previously recorded songs not presently enjoying large sales) to motion picture and television productions for use on their soundtracks.

**USAGE:** Potentially offensive.

**sonic branding** *n.* Associating a sound or piece of music with a product. *Compare* **jingle; singing commercial; theme song.**

***Sony Case*; *Sony Betamax Case*** LEGAL *n. See* ***Betamax Case.***

**Sony CineAlta** *n.* The trade name for Sony's professional HDCAM digital video product line, including the F23 CineAlta camera supporting 4:4:4 sampling with 1920 × 1080 image resolution at a variety of interlaced and progressive frame rates. The Sony CineAlta Web site is www.cinealta.com. *Also* **CineAlta.** *Compare* **Dalsa Origin; Grass Valley Viper FilmStream; Panasonic VariCam; Panavision Genesis.**

**Sony Corp.** *n.* A Japanese electronics manufacturer and parent company of Sony Pictures Entertainment. Sony's entertainment division was formed in 1989 with the purchase of Columbia TriStar from Coca-Cola. The Sony Web site is www.sony.com.

**Sony Dynamic Digital Sound** *n. See* **SDDS.**

**Sony/Philips digital interface** *n. See* **S/PDIF.**

**Sony Pictures Entertainment** *n.* The U.S.–based motion picture studio formed by Sony Corp. of Japan's 1989 purchase of Columbia TriStar from the Coca-Cola Company for $3.4 billion. Sony merged Columbia TriStar with Guber-Peters Entertainment Company to form Sony Pictures Entertainment, now the parent company of Columbia Pictures, TriStar Pictures, and Sony Classics. Sony's acquisition of Columbia TriStar included the Loew's Theaters chain. In 1997, Sony merged Loew's with the Cineplex Odeon theater circuit. The Sony Web site is www.sonypictures.com.

**Sony Trinitron** *n. See* **Trinitron.**

***SOP 00-2*** ABBR. *n.* The informal name for the AICPA's (American Institute of Certified Public Accountants) *Accounting by Producers or Distributors of Films SOP 00-2*, which provides guidance on generally accepted accounting principles for U.S.–based motion picture and television producers and distributors. The AICPA Web site is www.aicpa.org. [An initialism of *Statement of Position*.] *Compare* **creative accounting.**

**sophomore; soph** *n.* **1.** A second-time director: *The sophomore had a sure hand with his actors.* ➢ *mod.* **2.** Relating to the second occurrence of an action, event, accomplishment, etc.: *Alan's sophomore production came in on time and under budget.* [Industry trade paper jargon.] *Compare* **freshman.**

**sophomore slump** *n.* The failure of the second season of a television program to live up to the promise of its first season.

**Sorenson video codec** *n.* The high quality, low-bandwidth video compression/decompression algorithm used in Apple's QuickTime.

**SOT** ABBR. *n.* The audio content that is present on a pre-recorded video program, such as a voice-over, dialogue from an interview, background sounds, etc. [An initialism of *Sound On Tape*.]

**sotto voice; sotto** *mod.* A line that is delivered in a soft voice or under one's breath. A common parenthetical character direction in screenplays. [A partial translation of the Italian *sotto voce*, meaning soft voice.]

**soul of the cinema** *phr.* Music. *Compare* **scoring.**

**sound; SD** *n.* **1.** The vibration of some physical object, resulting in a pressure front of a zone of high pressure followed by a zone of low pressure moving through air molecules and traveling at 1130 feet per second at sea level. All sounds can be analyzed as having a number of specific characteristics: pitch (frequency), timbre (tone), amplitude (volume), and envelope (the shape of the sound as it changes over time.) One sound is distinguished from another mostly by the combination of harmonics and other partials that are present in the sound and how the amplitudes of the various partials change over time. **2.** The audio program that accompanies an audiovisual work, including dialogue, music, and effects.

Sound has accompanied film from its earliest days. In vaudeville houses and later in the silent movie palaces, a live house orchestra would accompany each film — major silent feature films often had their own custom-written musical scores. In smaller venues, the musical accompaniment could have been a simple piano player. Italian filmmaker Leopold Fregoli performed live dialogue and sound effects from behind the movie screen. A similar technique was used in the U.S. for the original releases of *Uncle Tom's Cabin* (1910) and *The Birth of a Nation* (1915). In Japan, theaters employed professional silent film narrators called *benshi*.

Edison's 1895 Kinetophone, a derivative of the unsuccessful 1889 Edison Kinetophonograph developed by W.K.L. Dickson, played recorded music through earphones to accompany Kinetoscope peep show short films. The first synchronous sound presentation to a paying theatrical audience took place in Berlin in September 1896 when Oskar Messter presented a program of motion picture shorts using a sound-on-disc system. Technical advancements continued and several experimental sound and color film systems were presented at the June 8, 1900 Paris Exposition, including a demonstration of synchronous dialogue featuring Sarah Bernhardt playing Hamlet, though it was the development of practical sound amplification by Lee DeForest c. 1907 that made commercially viable theatrical sound systems possible.

Warner Bros. *The Jazz Singer* (1927) was the first theatrical feature with synchronous dialogue (354 spoken words delivered by three actors, including Al Jolson, in two separate scenes), but the first feature film produced with a full synchronized sound track (but no recorded dialog) was the earlier Warner Bros. release *Don Juan* (1926), staring John Barrymore and Mary Astor. Both used the Vitaphone sound-on-disc process that originated in AT&T's Bell Labs and was developed jointly by Warner Bros. and AT&T subsidiary Western Electric. Earlier feature films with synchronous sound included D. W. Griffith's *Dream Street* (1921), which was originally released in April as a silent film, then re-released on May 1st with an added sound sequence (a song sung by Ralph Graves). A second sound scene (consisting of non-dialog bits and background noises) was added on May 29. In 1925 Hugo Riesenfeld's score for Fritz Lang's *Siegfried* (1922) was recorded using the Phonofilm sound-on-film process and presented at the Century Theater in New York. Since both *Dream Street* and *Siegfried* were originally released as silent films, *Don Juan* stands as the first feature film produced with synchronous sound.

The vertically-integrated studios of the time resisted the move to sound due to the high cost of upgrading all of their corporate-owned theaters. Warner Bros. only owned one theater at the time, so their direct cost for the introduction of sound was limited to production and distribution —

**A program from Warner Bros.'s *Don Juan* (1926), the first feature film produced with a full synchronous soundtrack (sound, definition 2) but no spoken dialogue, a year before the more famous *The Jazz Singer* was released (courtesy Heritage Auctions, www.ha.com).**

someone else had to worry about the costs of exhibition. Phonokinema, the sound-on-disc system used for *Dream Street*, was briefly successful but, like other sound systems of the day, it failed to catch on due to a lack of financial support. The similar Vitaphone system, which had been in use since 1926, had more substantial financial backing. Its use on *The Jazz Singer*, released on October 6, 1927, signaled the start of the Sound Era.

Early sound-on-disc systems were flawed. Among other things, if the film broke and had to be spliced, it would be permanently out of sync from that point onward unless playback was manually adjusted during each showing. While sound-on-disc technology was eventually abandoned for analog theatrical sound, sound-on-disc technology was revived for the first presentation of a feature film with digital sound — the February 1985 re-release of *Fantasia* (1940) presented at the Plitt Century Plaza in Century City, California. Similar technology was also used for the DTS Digital Sound system introduced in 1993 for *Jurassic Park*. The synchronization problem that plagued Vitaphone is addressed in the DTS system by using optical timing marks on the film to keep the sound from the accompanying CD in sync.

Phonofilm was a sound-on-film system developed in 1924. Fox purchased the process and marketed it as Movietone. Fox used the process to provide synchronous sound for portions of the feature *Retribution* (1926) and for Movietone Newsreels in beginning in April of 1927. The first Movietone feature with synchronized dialogue was *Air Circus* (1928), which premiered at the Gaiety theater in New York City on September 1st and featured 15 minutes of spoken dialog. By the end of the 1920s, Fox's Movietone was the dominant sound system on the market. The analog sound-on-film process has remained largely unchanged since then. Digital sound-on-film technology was used for the first feature film produced with digital sound, *Dick Tracy* (1990). On June 15, 1990 *Dick Tracy* opened in five Los Angeles–area theaters and two New York theaters with Optical Radiation's Cinema Digital Sound. The release prints carried a six-track optical stereo digital sound track on specially produced Kodak 70mm film.

**3.** The Academy Award category for accomplishments in motion picture sound mixing from 1958–2002. In 2003 (the 76th Academy Awards), the category changed to *Sound Mixing* to better distinguish it from the award for *Sound Editing*. *Compare* **sound-on-disc; sound-on-film; synchronous sound.**

**sound advance** *n.* **1.** The distance between an image and its associated sound on a composite film print with the sound appearing ahead of the picture. This physical separation of sound and image allows the intermittent film movement to hold the picture steady during projection while the corresponding sound moves smoothly over the sound head. For 35mm film, sound is 21 frames in advance of the picture, while in 16mm film sound is 26 frames in advance of the picture. **2.** A type of asynchronous sound editing where the sound from the next shot or scene plays over the current shot or scene, often as part of an audio cross-fade. For example, if a character screams, but one hears a train whistle instead and then the scene cuts to the train that was the source of the sound. *Also* **sound bridge.** *See* **[1]advance.** *Compare* **sound displacement.**

**sound balance** *n.* The relative volume of each of the sound elements in a sound mix.

**sound band** *n. See* **sound track.**

**sound bite** *n.* A very short, often pithy, audio excerpt taken from an interview, speech, or other live source. *Compare* **frankenbite.**

**sound blanket** *n.* A heavy-duty quilted mover's blanket used to damp unwanted reflections, echoes, or reverberation that could affect recorded sound or to keep unwanted outside sounds from reaching the microphone during recording. It can be placed over a camera (and the operator) as an improvised barney, on floors to muffle footfalls, on hard walls to eliminate echoes or muffle sounds coming from another room, etc. Also used as a furniture pad.

**A sound blanket (courtesy Matthews Studio Equipment, www.msegrip.com).**

**sound boom** *n. See* **[1]boom; microphone boom.**

**sound breakdown** *n.* A log of each spoken significant sound in an animated work and the image frames with which they coincide. Used by animators to match the images in the animated work to the pre-recorded soundtrack. *See* **breakdown.** *Compare* **bar sheet.**

**sound bridge** *n. See* **sound advance.**

**sound camera** *n.* A camera that runs quietly enough to use with synchronous sound recording. *Compare* **self-blimped camera.**

**sound check** *n.* A diagnostic procedure carried out before a performance or recording to ensure that all of the equipment is in working order and that sound levels are set correctly. *Also* **level check.**

**sound console** *n. See* **mixing board.**

**sound crew** *n.* Those people directly involved with sound recording during a production, working under the direction of the sound mixer. In addition to the sound mixer, the sound crew typically includes the boom operator and may also include cable pullers, playback operators, etc.

**sound cue** *n.* The written screenplay description of distinctive sounds that are not part of the dialogue (bells, crashes, sirens, etc.). Sound cues are capitalized when they appear in scene descriptions to alert the sound crew that a sound effect will be needed for that scene.

**sound cutter** *n.* One who synchronizes various sound tracks or sound elements to the appropriate visuals during editing. *Also* **track layer.**

**sound cutting** *n. See* **sound editing.**

**sound department** *n.* **1.** The sound crew and its associated equipment. **2.** The people responsible for sound equipment acquisition, repairs, and maintenance at a studio.

**sound designer** *n.* One responsible for the conceptual development of a work's soundtrack and the creation of special sound effects; the audio equivalent of the production designer. At one time, the sound designer also supervised sound editing and re-recording.

**sound displacement** *n.* The distance between an image and its associated sound on a composite film print with optical sound appearing ahead of the picture and magnetic sound appearing behind the picture. This physical separation of sound and image allows the intermittent film movement to hold the picture steady during projection while the corresponding sound moves smoothly over the sound head. For 35mm film, optical sound is 21 frames in advance of the picture, while in 16mm film optical sound is 26 frames in advance of the picture. For 70mm with a magnetic soundtrack, the sound is 24 frames behind the picture.

**sound dissolve** *n. See* **cross-fade.**

**sound editing** *n.* **1.** The selection and placement (editing) of the sounds that comprise a work's soundtrack. Sound editing generally encompasses all things related to the implementation the director's vision for the audio portion of a work, including planning, creating, and directing the execution of the sound design; selecting and placing the sound effects (including coordinating the creation of new sound and Foley effects); editing the dialogue (including ADR); and supervising the recording of pre-dubs and the final sound mix. **2.** The Academy Award category for accomplishments in motion picture sound editing since 2000. Prior to that, the category was known as *Sound Effects Editing* (from 1977–1999) and *Sound Effects* (from 1963–1975). (No award was given in 1976.) Prior to 1963, sound editing was honored along with visual effects in the *Special Effects* category. *Also* **audio editing; sound cutting; track laying.** *Compare* **sound mixing.**

**sound editor** *n.* One who is responsible for editing and assembling the soundtrack elements (dialogue and sound effects) other than music (which is the purview of the music editor).

In post-production, the sound editor will arrange for any additional sound elements that may be required, such as Foley or dialogue looping. On larger productions, several sound editors may report to a supervising sound editor. The Academy Award for Best Sound Effects is awarded to the supervising sound editor or to the sound or sound effects editor, depending on the composition of the post-production sound team. The Emmy for sound editing is awarded to the entire sound crew.

*Also* **dubbing mixer; sound re-recording mixer.** *See* **re-recording mixer; sound-effects editor.** *Compare* **dialogue editor; music editor; sound-effects editor.**

**sound effects; sound-effects** *n.* **1.** Sounds created or added to the soundtrack during post-production excluding dialogue and music. Generally added to a work to suggest a story element such as background, time, place, character, etc. Also used to heighten and intensify action or evoke an emotional response. **2.** The portion of a work's soundtrack excluding dialogue and music. **3. SE; SFX; SD EFX; EFX:** A script notation indicating a sound effect. *Compare* **PFX.**

**sound-effects editor; effects editor** *n.* One who creates or records the sound effects not recorded with the production sound, selects the individual sound effects that will be included with the work in consultation with the director and editor, and then synchronizes all of the sound effects to the locked picture. *Compare* **dialogue editor; music editor; sound editor.**

**sound-effects library** *n.* **1.** A collection of pre-recorded sounds available for use in an audiovisual work. **2.** A company that maintains a collection of sound effects that may be licensed for a fee, much like a stock house.

**sound effects specialist** *n. See* **Foley artist.**

**sound-effects track** *n. See* **effects track.**

**sound element** *n.* Black and white film with analog and/or digital optical sound images, but no picture components. Produced by a sound facility and used to manufacture composite release prints.

**sound envelope** *n. See* **envelope.**

**Sound Era** *n.* The period of time from the introduction of commercially-viable synchronous sound in 1927 to the present. The end of the Silent Era (through 1930) overlapped the beginning of the Sound Era by approximately three years.

**sound fill; sound filler; fill** *n.* **1.** The sound between spoken words in a production track that is used both to replace undesirable noise or silence on the track and to create handles for use in extending the track at the beginning and the end. **2.** Scrap film spliced into the soundtrack during a period of silence to keep it running the same length as the picture in double-system editing. *Also* **sound slug.** *Compare* **fill leader; fill light.**

**sound film** *n.* **1.** A motion picture presented with a synchronized soundtrack. **2.** The collective works produced during the Sound Era (1927–). *Compare* **silent film.**

**sound head** *n.* **1.** An optical or magnetic sound reader in a projector. **2.** A magnetic read, write, or erase device in a magnetic audiotape player/recorder.

**sound house** *n.* A company that specializes in the creation or manipulation of audio materials, including ADR; Foley; sound effects creation; transferring, recording, re-recording, synchronizing, or mixing sound; etc. *Also* **sound laboratory.** *See* **mixing house.**

**sound intensity** *n.* A measure of the net flow of acoustic energy in a sound field. Since acoustic energy moves in a particular direction, sound intensity is a vector quantity and has magnitude (measured in watts per square meter) and direction.

**USAGE:** Sound intensity cannot be measured directly, and it should not be confused with the sound pressure level measured by a sound level meter.

**sound laboratory** *n. See* **sound house.**

**sound level** *n.* A relative measure of sound volume. *See* **level.** *Compare* **VU.**

**sound log** *n. See* **sound report.**

**sound loop** *n.* **1.** The segment of film within a projector between the gate and the sound drive wheels that dampens the intermittent jerks as the sprockets first advance and then hold the film still in the projector gate. The sound drive wheels then move the film smoothly over the sound reader for distortion-free sound reproduction. **2.** A sound sequence that is repeated continuously or at set intervals. Traditionally, recordings of such sound would be spliced into a physical loop and re-recorded in the sound mix as they repeated. Now produced digitally. *Compare* **Latham loop; picture loop.**

**sound mix** *n.* **1.** The process of re-recording various sound elements to produce a composite and balanced soundtrack for an entire work. The individual elements incorporated into the soundtrack during the sound mix include production dialogue and sound effects, ADR, music, sound effects, Foley, etc. **2.** The synchronized and balanced soundtrack produced as part of the sound mixing process.

**Production sound mixer Stephen Nelson on the set of *Yesterday Was a Lie* (2008) (photograph Geno Nicholas, © Helicon Arts Cooperative).**

**sound mixer** *n.* **1. production ~ :** One who is in charge of on-set sound recording, including the selection and placement of microphones. The sound crew reports to the sound mixer. The sound mixer operates the sound mixing board or console that controls the recording volume of all of the microphones used and the sound recorder. The sound mixer is also responsible for on-set audio playback for scenes with music, singing, or dancing. **2.** The sound editor. **3.** The music mixer. **4.** The equipment used when one mixes sound; a sound mixing board or console. *Also* **floor mixer; recording supervisor; sound recordist.** *See* **production mixer.** *Compare* **mixer.**

**sound mixing** *n.* **1.** The operation of the sound mixing board when recording original sound during principal photography or when re-recording (and adjusting) individual sound elements to create a complete soundtrack. **2.** The Academy Award category for accomplishments in motion picture sound mixing since 2003. Prior to that, the category was known as *Sound* (from 1958–2002) and *Sound Recording* (from 1929–1957). 1929 (the 3rd Academy Awards) was the first year in which an achievements in sound were honored in a competitive category. *Also* **audio mixing.** *Compare* **sound editing.**

**sound mixing board** *n. See* **mixing board.**

**sound monitor; monitor** *n.* A high quality speaker used to monitor sound during recording, mixing, or other sound processing. *Also* **monitor speaker.**

**sound negative** *n.* A negative image of a sound track.

For an optical sound track, the sound negative is a strip of film with a negative optical sound track from which interpositives or positive composite prints can be made. For a sound-on-disc system, the sound negative is the master mold or stamper from which positive, ready-to-play discs are produced. Digital sound-on-disc systems, such as DTS, require both an optical negative (with digital sound sync marks and a full optical analog sound track) and a disc negative.

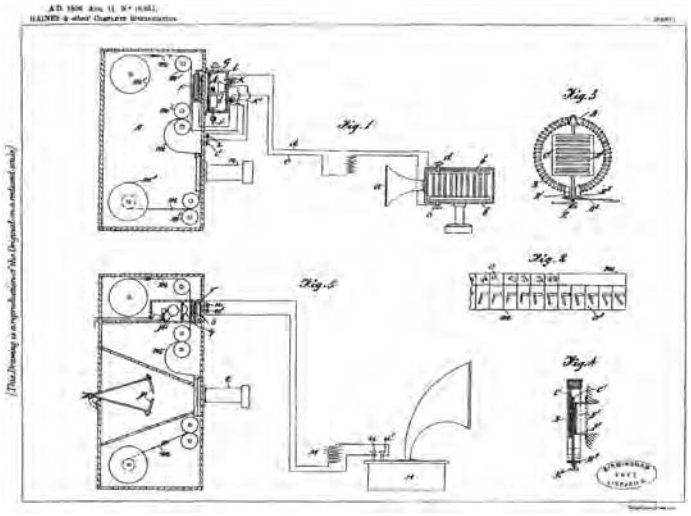
*Also* **negative sound track; sound release negative; track negative.** *See* **original sound negative.**

**sound-on-disc** *n.* A sound reproduction system whose synchronous sound program accompanies a motion picture from a separate disc — originally, a phonograph disc — that is played back in sync with the picture. The first presentation of synchronous sound to a paying theatrical audience (presented by Oskar Messter in Berlin in September 1896) and the sound system that ushered in the Sound Era (the Vitaphone system used for *The Jazz Singer*, which premiered on October 6, 1927), were both sound-on-disc systems. Some digital sound systems, such as DTS, also employ a sound-on-disc technique. *Compare* **Chronophonograph; Vitaphone.**

**sound-on-film; SOF** *n.* **1.** A sound reproduction system whose synchronous sound program accompanies a motion picture directly from the same piece of film, including analog optical, digital optical, magnetic, and mag-optical sound tracks.

The first experiments with sound-on-film are attributed to Prof. Alexander Blake of Brown University at Providence, Rhode Island. In 1878, he photographed microphone vibrations by attaching a mirror to the diaphragm that reflected light onto a rotating photosensitive disk. A similar experiment was conducted by Prof. Hermann at the International Congress of Physiology at Liege, Belgium in which the sound vibrations of a phonograph record were recorded onto photographic paper tape using light reflected off of a microphone diaphragm-mounted mirror. Other experiments continued, refining the process of recording sound photographically, but suitable sound reproduction from the photographic recordings had yet to be achieved.

In 1900, Ernst Ruhmer reproduced photographically recorded sound using his Photographophone, which was described in detail in the July 29, 1901 issue of *Scientific American*. This process was never used for a synchronous sound and image system, and was limited to sound-only experiments. The first to synchronize sound and image on the same film was Eugène Lauste. He began working on the idea in 1888, inspired by a May 21, 1881 *Scientific American Supplement* article describing the Alexander Graham Bell/Sumner Tainter Photophone. Lauste's experiments began in earnest in the U.S. in 1900. In 1904, he demonstrated a sound recording system much like Blake's original experimental apparatus but using celluloid strip film instead of a rotating disk. Lauste moved from the U.S. to England and in 1906, he was issued his first patent for a sound-on-film process. By 1910, he succeeded in reproducing intelligible speech. By coincidence, the sound sample he used was from a French gramophone record, thus the first words successfully reproduced from film were "J'entends très bien maintenant" (I hear very well now). His experiments came to an end in 1913 with England's entrance into World War I, but by then he had produced a practical sync sound projection system using a standard Pathé projector mounted above Lauste's own specialized sound projector.



**From British Patent No. 18,057, issued August 11, 1906, to Eugène Lauste for his sound-on-film system. Figure 1 shows the camera/microphone system, and 5 shows the projector/speaker system (courtesy U.K. Intellectual Property Office).**

The first commercially successful sound-on-film system was developed by Theodore Case and Earl I. Sponable of Case Laboratories and acquired by Fox Film Corporation in 1926. Fox first regularly used the process for Fox Movietone News newsreels starting in 1927. By 1930, Movietone had won the sound war against Vitaphone and sound-on-film has dominated the industry since.

**2.** The process used by a single-system sound camera that records image and synchronous sound to the same media, such as film with magnetic sound.

**sound on tape** *n. See* **SOT.**

**sound overlap** *n. See* **overlapping sound.**

**sound perspective** *n.* **1.** The apparent distance between the listener and the origin of a sound.

One usually tries to match the audio and visual perspectives in a work. However, if a sound source is moving, one may select a constant sound perspective to go along with the changing visual perspective. For example, a constant close-sound perspective is often selected for scenes involving dialogue, especially if the actors are moving towards the camera.

Audio clues to the distance between listener and sound include sound volume, the audio balance with respect to other sounds (louder is generally presumed to mean closer), the range of audible frequencies within the sound (higher frequencies tend to drop out as distance increases), and the amount reverberation or echo. Directional microphones tend to isolate a particular sound, making it seem closer than the same sound recorded with an omni-directional mic. Post-production sound processing can add perspective to sound by changing its volume, fidelity, and frequency balance and by mixing it with other sounds appropriate to the environment.

**2.** The effect of front-to-back depth in an audio signal. This may be inherent in a stereo sound image or may be artificially achieved by varying the amount of direct sound and reflected sound. *Also* **audio perspective; aural perspective; microphone presence.** *Compare* **close-sound perspective; distant-sound perspective.**

**sound presence; presence** *n. See* **room tone.**

**sound pressure level; SPL** *n.* A measure of true acoustic wave force (the energy in a sound wave allowing it to exert force against an object, such as the transducer in a microphone or an ear drum) as opposed to apparent sound volume, which is dependent on the relative sensitivity of the ear to sounds at different frequencies. Measured as the amplitude of an acoustic wave stated in decibels (dB) and proportional to the logarithm of its acoustic intensity.

A sound wave progressing through the air causes the instantaneous air pressure at any given point to vary above and below the ambient barometric pressure of the air in accordance with the waveform of the sound. This variation in pressure is used as a quantitative measure of the strength of the sound, and is called *sound pressure*. This is the quantity that a pressure microphone measures, and if it is expressed on a dB scale where 0 dB is set at a pressure of 20 micropascals, it is called the *sound pressure level*. The dynamic range of the sound amplitude detectible by human hearing extends from 0 dB ($10^{-16}$ watt/$_{cm^2}$), the threshold of human hearing, to 130 dB ($10^{-4}$ watt/$_{cm^2}$), the threshold of pain.

*Also* **acoustic intensity.** *Compare* **equal-loudness contour.**

**sound pull up** *n. See* **pull up.**

**sound quality** *n.* The timbre of a sound.

Sound quality is often described by the following subjective terms:

| *Sound Quality* | *Technical Term* |
|---|---|
| Brightness | Amplitude of High-Frequency Harmonics |
| Overall Timbre | Harmonic Content |
| Percussiveness | Attack Treatments |
| Pitch | Frequency |
| Sound Start Speed | Attack Time |
| Sound Stop Speed | Release Time |
| Tone Changes | Dynamic Filtering |
| Tremolo | Amplitude Modulation |
| Vibrato | Pitch Modulation |
| Volume Changes | Dynamic Amplitude |

**sound re-recording mixer** *n. See* **sound editor.**

**sound reader; reader** *n.* **1.** The sound head (optical or magnetic) inside a projector that reads the sound recorded on the film and converts it to an electric signal that can be amplified and played back through the auditorium's speakers. **2.** A mag stock playback device used during editing to play back double-system sound recorded to film. It connects to a synchronizer that keeps sound and picture aligned and is plugged into the squawk box (speaker).

**sound recorder; recorder** *n.* **1.** One who assists the sound mixer during production by operating the sound recording equipment. **2.** An electronic device that sets down sound in a durable form from which the original sound can be reproduced at a later time.

**sound recording** *n.* **1.** Setting down sound in a durable form that can be stored and later played back, including analog and digital; optical, magnetic, and engraved (traditional vinyl records); film, tape, paper, or disk; etc. **2.** The audio material so recorded. **3.** The Academy Award category for accomplishments in motion picture sound mixing from 1929 (the first year a sound award was given) through 1957. In 1958 (the 31st Academy Awards), the category changed to simply *Sound*.

**sound recording film** *n. Also* **mag stock.** *See* **magnetic stock.** *Compare* **full coat; stripe.**

**sound recording studio** *n. Also* **recording stage.** *See* **ADR studio; Foley stage.**

**sound recordist** *n. See* **sound mixer.**

**sound reinforcement; SR** *n.* The end product of a sound system designed to amplify the human voice or a musical performance and improve its intelligibility to an audience. A sound reinforcement system always consists of at least one microphone and associated preamps, control console, amplifiers, and loudspeakers.

**sound release negative** *n. See* **sound negative.**

**sound report** *n.* **1. daily ~ :** The records kept by the on-set sound mixer regarding the sound recorded with each take or recorded wild. Used by the lab or editor when synchronizing the dailies. **2.** The sound-related notes provided by the picture editor to the post-production sound mixer or editor. *Also* **daily sound report; sound log.**

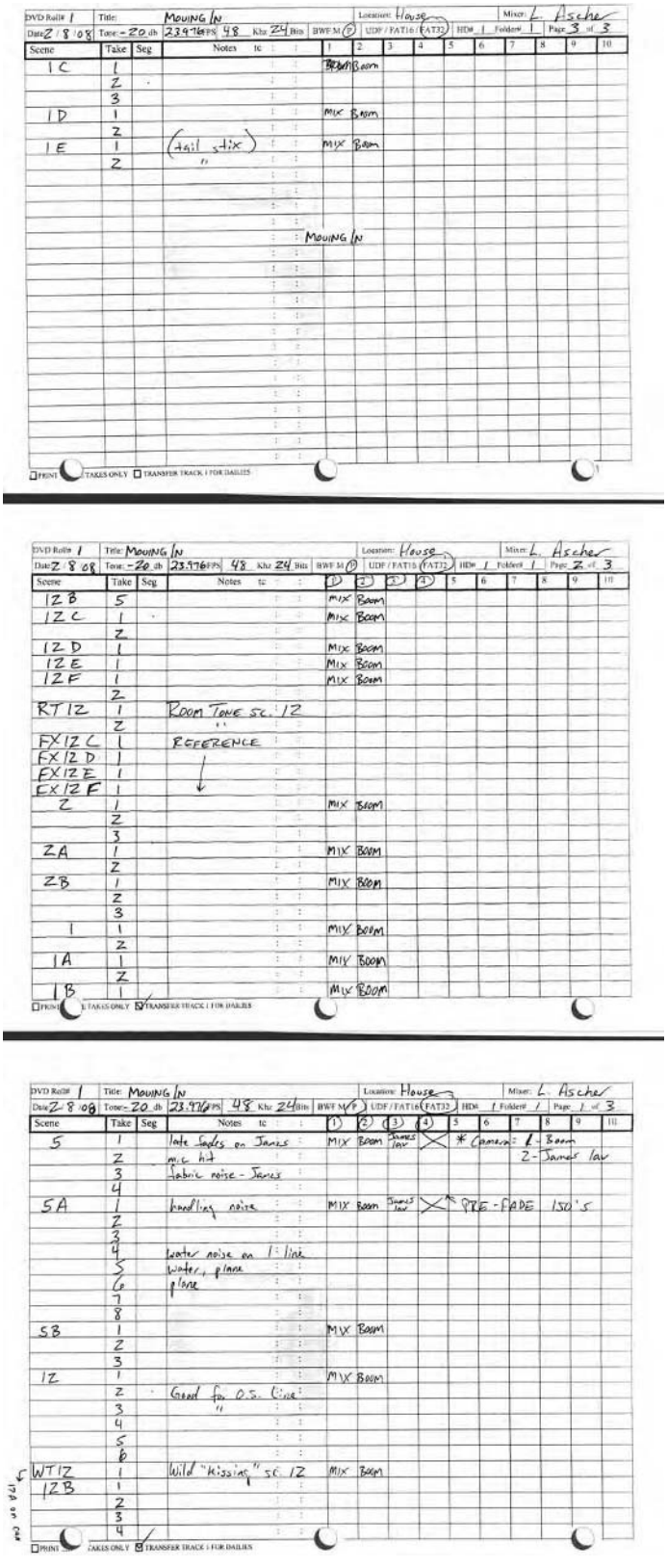
**sound restoration** *n.* Restoration and preservation activities performed on the audio components of an audiovisual work.

**sound roll** *n.* **1.** A roll of reel-to-reel tape upon which sound has, or can be, recorded; the digital equivalent in an electronic editing system. ➢ *phr.* **2.** Called out by the AD as a variant on roll "roll sound."

**sound roll number** *n.* The unique number assigned to each roll of audiotape used during double-system sound recording. Recorded on the roll itself and referenced in the sound mixer's notes in the sound report.

**sound separation** *n.* The audible difference between sounds that allows the listener to distinguish one from another. For example, if there is insufficient sound separation between dialogue and the background music and effects, then the audience may not be able to understand what is being said by the performers. Similarly, with overlapping dialogue there may be insufficient sound separation between the individual performers to distinguish what they are saying.

**sound slug** *n. See* **sound fill.**



**One day's sound reports (definition 1) from the production of the short film *Moving In* (2008) (courtesy Chase Gordon).**

**sound speed** *n.* **1.** Film running at 24 fames per second (25 frames per second for European made-for-TV productions shot on film).

At the beginning of the Sound Era (1927), 24 fames per second was selected as a compromise between accurate sound reproduction and film cost — higher speeds gave sound-on-film better sound reproduction but used up more film. (The film speed has no impact on the quality of sound-on-disc systems such as Vitaphone and DTS.) In silent films, film speed standards were less well defined, though 18 frames per second is now considered standard silent speed. With synchronous sound systems, both recording and playback must run at exactly the same speed. If not, the sound will either be distorted or out of sync with the picture. This was not a concern for silent films, but it is an absolute requirement for sound-on-film systems such as Movietone.

➢ *phr.* **2.** Called out by the sound mixer or recordist (if the mixer is not also operating the recording equipment) when the sound equipment has come up to operating speed following the AD's direction to "roll 'em" or "roll sound."

Calling out "sound speed" helps distinguish it from camera speed, when both sound and camera start their roll at the same time. When recording time code along with the audio, an extended sound preroll may be necessary to ensure that the embedded time code can be read accurately during post-production sound synchronization, so it will take longer to achieve sound speed than camera speed.

*Compare* **soundstage.**

**sound stage** *n. See* **soundstage.**

**sound stock** *n.* Blank magnetic tape or film stock used to record sound. *Also* **mag stock.** *See* **full coat; magnetic stock; stripe.**

**sound stripe** *n. See* **stripe.**

**sound sync; sound synchronization** *n.* Sound running in perfect time with the picture.

Most people cannot detect slight variations in sound and picture timing, so sound may by out of sync with the picture but by a small enough amount that it is not noticeable — or if noticeable, not objectionable — to the viewer. In general, viewers can perceive sound that is off by more than +45 ms to -125 ms, that is, sound that is at least 45 ms in advance of the picture or at least 125 ms behind the picture — less than that, and sound is perceived as in sync with picture. Studies have also shown that viewers will accept sound that is as much as +90 ms to -185 ms out of sync, but any father out of sync than that is generally unacceptable.

*Compare* **synchronous sound.**

**sound take** *n.* A sequence of recorded sound; a shot filmed with synchronous sound.

**sound tape** *n. See* **audiotape.**

**sound track; ST** *n.* **1.** An individual audio track; one element of the composite soundtrack. **2.** The optically or magnetically encoded material along the edge of a sound-on-film print, either analog or digital. The most common type of sound track for theatrical projection is an optical analog track, still very similar to the original Movietone sound-on-film process developed c. 1924.

Sound is recorded on a 35mm film print 21 frames in advance of its corresponding picture (26 frames in advance for 16mm). While the image is held steady in the gate and projected onto the screen, the matching sound moves smoothly over the sound head. The sound loop gives the projector time to convert the jerky motion at the gate to smooth motion at the sound head. The exciter lamp shines through the optical sound track onto the sound head. The image printed on the sound track interrupts the even flow of light to the sound head. These variations in illumination are converted into variations in electrical flow by the sound head's photocell. (Digital sound systems then convert these data into analog modulations for playback. Analog sound systems produce the modulations directly.) These electrical modulations are amplified and delivered to the speakers as audible sound.

Contemporary 25mm analog optical sound is generally recorded in two bands each with two sound tracks (four tracks in total), delivering quadraphonic multichannel stereo sound. These tracks run between the image

and the sprocket holes (perforations) on the left side of the image (when viewed from the emulsion side or as projected on screen). SDDS (Sony Dynamic Digital Sound) data are recorded along the same side of the film between the perforations and the edge of the film (with a backup copy of the data along the opposite edge), while Dolby SR-D is recorded in the space between the perforations.

**3.** Film that contains only recorded sound, magnetic or optical. *See* **track.** *Compare* **action track; soundtrack.**

**sound transfer** *n.* Re-recording sound from one medium to another — from magnetic tape to magnetic film, from magnetic film to optical film, from tape to disk, etc. *See* **transfer.**

**sound workprint** *n.* Film with recorded sound, used when editing double-system sound on film.

**SoundField microphone** *n.* The trade name for a range of microphone systems manufactured by SoundField Ltd in Britain for stereo, surround sound, and ambisonic recording. Each microphone incorporates a proprietary four-capsule array, which, in conjunction with SoundField's signal processing, will accurately reproduce true three-dimensional surround sound containing width (left/right), height (up/down), and depth (front/rear) information. The SoundField microphone system is also capable of rotating its pick-up horizontally through a full 360°, up or down by ± 45°, and to "zoom" in giving the effect that the microphone has been moved nearer the sound source. The SoundField Web site is www.soundfield.com.

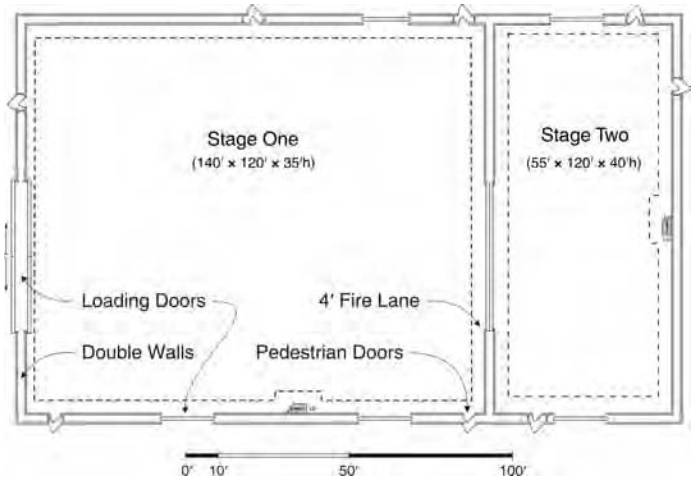
**A SoundField microphone, left, and the proprietary capsule array inside the microphone (enlarged) (courtesy SoundField Ltd., www.soundfield.com).**

**soundies** *n. obs.* Short musical films that play on a device similar to a jukebox. Produced from 1940 through 1946. *See* **music video.** *Compare* **peep show.**

**sounding** *n. obs.* The process of recording magnetic sound on a release print

**soundstage; sound stage** *n.* **1.** A large, fully enclosed space (a stage) specifically designed with the proper sound insulation and acoustics for synchronous sound filming.

Sets are constructed inside the stage area, which may include a hard cyc.




**A typical arrangement for two adjacent sound stages.**

Working indoors, the filmmaker can control lighting. weather, and most extraneous sounds.

Most film stages are now referred to as soundstages, but properly a soundstage must be constructed with careful attention paid to acoustical design and sound insulation, particularly in the ventilation system. The first purpose-built soundstage, "Stage Three," was constructed in April 1927 at the Warner Bros. Studios on Sunset Boulevard in Los Angeles for the production of *The Jazz Singer* (1927). Principal photography began on the stage the following month. During the early Sound Era (c. 1930), soundstages featured fixed installations of sound mixing and recording equipment. Today such fixed installations are generally limited to scoring stages and Foley stages (two types of special purpose soundstages).

**2.** The listener's impression of the size of the space in which a sound was recorded. For example, music recorded in a concert hall should give the impression of a large soundstage, while sounds recorded in a closet should give the impression of a small soundstage. *Compare* **shooting stage.**

**soundtrack** *n.* **1.** A musical score, particularly background music. **2.** The complete audio program that accompanies an audiovisual work. Without it, the work would be visual, but not audiovisual. The term applies equally to analog or digital recordings, sound-on-film or sound-on-disc systems, etc. **3.** The physical instance of the recorded sound, either the optical/magnetic portion of a sound-on-film composite print or the disc that accompanies a sound-on-disc motion picture. Electronic video formats tend to intermix sound and picture so they are not thought of as having a physically separate soundtrack element. *Compare* **original soundtrack album; sound track.**

**soundtrack album** *n.* A selection of the music — and occasionally dialogue or sound effects — from an audiovisual work packaged as an audio program for sale to consumers, originally released as vinyl record albums, then cassette tapes, and now CDs and MP3s. Some soundtrack albums also contain music commissioned for a work, but not actually used in the released version. *Compare* **original soundtrack album; score album.**

**soup** *n.* The various chemical bathes used in film processing, but especially the developer solution. [First appeared in print in 1929.]

**source** *n.* The component from which a signal originates, such as a source VCR or audio tape deck (playing a previously recorded tape) or a video camera (feeding its signal to other equipment).

**source deck** *n.* The videotape machine that feeds the original footage to the editing controller. *Compare* **master deck.**

**source identification code** *n. See* **SID.**

**source lighting** *n.* Light originating (or that appears to originate) from an identifiable source in the scene — a candle, a table lamp, the sun, etc. — even if the bulk of the actual illumination is provided by an off-camera source. *See* **practical lighting.**

**source music** *n.* Music originating (or that appears to originate) from an on-screen activity, such as a DJ in a club scene or a big band orchestra at a dancehall. *Also* **direct music; foreground music; local music.** *See* **featured music.** *Compare* **background music; diegetic; visual vocals.**

**source track** *n.* **1.** An audio input in the mixdown process, including dialogue, music, and effects. **2.** The music contained in an audiovisual work. **3.** The physical space on a strip of film that contains the audio information.

**south** *n.* The bottom of an animation drawing, stand, or setup, while north, east, and west are the top, right, and left, respectively.

**SP** *n. See* **Superior Performance.**

**SP-EFX** ABBR. *n. See* **special effects.**

**space** *n.* Advertising media.

**space blanket** *n.* A thin plastic sheet with a highly reflective silver coating on one side and another color on the other (gold is the most common), originally developed in 1964 for the U.S. space program (hence, the name). Space blankets can fold up into a very small package and are used as impromptu light reflectors or heat shields. When draped over the camera with the silver side out, they will reflect a good portion of the sun's heat, keeping the camera cool when not in use.

**2,000-, 6,000-, and 1,000-watt Molequartz Spacelights, from left. Each light fixture is equipped with two, six, or one 1,000-watt lamps (courtesy Mole-Richardson Co., www.mole.com).**

**space light** *n.* An area light that consists of one to six lights mounted to a round frame and suspended above the action on a chain. The lights point down and are generally surrounded by a silk cylinder attached to the same frame. At the open end of the cylinder is a mounting ring where one can attach diffusion or gels to prevent harsh light from shining downward onto the subject. *Compare* **overhead cluster.**

**space opera** *n.* A type of melodramatic science fiction that focuses more on action, adventure, and epic scale than on character development, whether or not the major action actually takes place in space. Space operas often feature a strong hero out to save the world and get the girl. Most closely associated with pulp fiction of the 1930s and 1940s and the science fiction films of the 1950s. Typified by the *Buck Rogers* serial (1939) and television series (1979–1981), *Star Trek* (1966–1969) and *Star Wars* (1977), and *Titan A.E.* (2000). The characters Captain Zapp Brannigan, from *Futurama* (1999–), and Tek Jansen, from *The Colbert Report* (2005–) parody the typical space opera hero. [Coined in 1941 by science fiction author and fan, Bob Tucker, after the pattern of *horse opera* and *soap opera*.]

**SpaceCam** *n. See* **gyro-stabilized camera system.**

**spaced microphone recording** *n.* A stereo recording technique, including Decca trees, binaural, binaural synthesis, spaced pair, etc., that produces a large difference between the left and right channels. Spaced pairs should be placed directly in front of the sound source with a spacing of between one-half and one-third the width of the actual sound stage. *Compare* **coincident pair.**

**spaced pair** *n.* A stereo microphone placement technique where two or more microphones are pointed directly at the source, separated by at least two feet, depending on the width of the sound stage.

Depending on the mike-to-source distance, this method can provide an extremely wide (occasionally exaggerated) stereo perspective. (It is possible to move one mike forward a small amount to equalize the balance without sacrificing phase or stereo image.) While spaced mikes produce the widest stereo image, they can suffer poor mono compatibility. The use of more than two microphones is called a *spaced array*. Spaced microphone techniques can use either omni-directional microphones or directional microphones.

*Compare* **coincident pair; Faulkner array; near-coincident pair.**

**spacer** *n.* **1.** An object placed between reels on a rewind spindle so that they are the same distance apart as are the gangs on a synchronizer; a metal cylinder with a flat plate on one end and a hole through the center so that it can be slipped on to the shaft of a rewind in-between the reels. It is possible to substitute empty 16mm film cores for spacers, but they are not quite the right size. **2.** Sound fill material (leader or scrap film with no recorded sound or the equivalent in a digital editing system) used to fill in any gaps and keep the sound synchronized with the picture during editing.

**spacing** *n.* **1.** Fill leader. **2.** The length of the cable between amplifiers in a signal distribution system expressed as the number of decibels of signal loss at the frequency level of the highest channel supported by the system, equal to the amplifier gain in the main trunk lines of the system. *Compare* **span.**

**spaghetti western** *n.* A type of western produced in Italy, Spain, or Yugoslavia during the 1960s, such as the Sergio Leone films starring Clint Eastwood including *A Fistful of Dollars* (1964), *For a Few Dollars More* (1965), and *The Good, the Bad, and the Ugly* (1966). Spaghetti westerns featured American stars with local actors in the lesser roles. The works were mostly produced in English, but the non-native English speakers were often dubbed to correct their accents.

**A classic spaghetti western, Arturo González's production of Sergio Leone's *The Good, the Bad, and the Ugly* (1966) starring Clint Eastwood as the man with no name (courtesy Heritage Auctions, www.ha.com).**

**span** *n.* **1.** The physical distance between line extenders or distribution amplifiers in a cable television system. **2.** The physical distance between taps in a cable television system. *Compare* **spacing.**

**spark** *n. See* **electrician.**

**sparkle** *n.* A random pattern of white specks on a film image caused by dust on the negative. Dust on a positive would appear as black specks.

While film remains the most certain long-term archival medium for audiovisual works, it is susceptible to various forms of physical defect or damage. The most common include:

- Abrasions
- Buckling (Cockling)
- Channeling
- Cinch Marks (Rain)
- Curling
- Embossing
- Fluting (Edgewaving)
- Frilling
- Microspots (Redox Blemishes)
- Reticulation
- Roping (Run-Off)
- Scratches
- Shrinkage
- Sparkle
- Spoking
- Spotting
- Twisting
- Water Spots

**spatial compression** *n.* Compression of an image based only on information available in the image itself. For example, a field of blue in a picture could be stored as one large blue area rather than many individual blue pixels. Still image compression algorithms, such as JPEG, use spatial compression. *Compare* **temporal compression.**

**spatial diversity** *n.* A measure of the physical spacing between elements in a multi-element antenna configuration. Used to combat signal fading and improve signal quality.

**spatial resolution** *n.* The fidelity with which an audiovisual system represents image detail. This is primarily a function of the number of pixels per unit of area or lines of picture information in a video image (the more pixels or lines, the greater the spatial resolution), but analog generational loss or digital compression artifacts, bits-per-pixel, camera lens optics, and display or projection system fidelity all play a part in spatial resolution. *Compare* **resolution; temporal resolution.**

**speaker; loud ~** *n.* The part of a sound system that produces the actual sounds heard by the audience. The sounds are produced by vibrating a cone connected to a magnet using an electromagnet controlled by a varying electrical current that corresponds to the sound being reproduced.

**speaking bit** *n.* A role with one or very few spoken lines.

**speaking part; speaking role** *n.* A role with scripted dialogue, regardless of the number of actual lines. Actors are generally paid more if they have lines to deliver, even if all of the actors' lines are edited from the final work. *Compare* **non-speaking part.**

**spear-carrier** *n.* An actor with a walk-on part. [First appeared in print in 1960 after the background performers in a Wagnerian opera who do little more than walk on stage while carrying a spear.]

**[1]spec; speculative** *mod.* A work produced with the hopes of future compensation. A spec script is one written before it is sold. A spec film production is one made before distribution has been arranged. A spec television pilot is one that is produced and then presented to potential buyers. And so on. [Clipped from *speculation*.] *Compare* **spec film; spec pilot; spec script.**

**[2]spec** *n.* A television special: *The holiday spec featured singing, dancing, and sketch comedy.*

**USAGE:** The plural form may be *specs* or *spex*.

[Industry trade paper jargon. Clipped from *special*.]

**spec film** *n.* A motion picture produced without a distribution deal in place in the hopes of finding theatrical, home entertainment, or television distribution after it has been produced. *Compare* **on spec; [1]spec.**

**spec pilot** *n.* A television series pilot produced without a distribution contract with the expectation of eventually selling the series to a network or into syndication. *Compare* **on spec; [1]spec.**

**spec script** *n.* A script written in the hopes that it can then be sold (written in speculation of a sale), rather than one that has been pre-sold or commissioned before it is written. *Compare* **on spec; sample script; selling script; [1]spec.**

**special; television ~** *n.* **1.** A television program that is not part of the regularly scheduled lineup — it preempts a regularly scheduled program. Specials may be single programs not part of a regular series (such as children's holiday specials or a political debate), miniseries, or events (such as concerts, state funerals, and the Olympics). **2.** A stand-alone work produced for the television market. Excludes pilots, TV series episodes, and made for TV movies. ➢ *phr.* **3. a very special:** A marketing tag line often used when promoting an episode of a television program that deals with a sensitive topic or in which a character goes through a particular crisis: *This week, on a very special* Funny Bonze*, Alan deals with an issue that has recently been in the news. Compare* **one-up; spectacular; work type.**

**special-ability extra** *n.* A non-speaking background actor who performs a function requiring particular skill or training, such as skiing, riding a horse, or operating a specialized piece of equipment. For example, James Michael Tyler, who played Gunther on *Friends* (1994–2004) was originally hired to appear in the background of scenes set in the Central Perk coffee shop because he knew how to operate an espresso machine. (He was later given a speaking part and became a recurring cast member.)

**special effects; SFX; SP-EFX; EFX; ~ photography** *n.* Any unusual or artificial techniques or processes used to create the visual illusion of an altered reality (one not photographed by natural means). This includes both on-set practical or mechanical effects (miniatures, animatronics, prosthetics, atmospherics, pyrotechnics, flying effects, animation and puppets, special costumes, action props, etc.) and in-camera photographic effects (split screens, process shots (rear- or front-screen projection), glass shots (using painted glass plates), slow or fast motion, etc.). Special (and visual) effects are generally used when the desired result cannot be achieved safely, conveniently, or economically by other means.

While he did not invent special effects, George Méliès is credited with perfecting the craft and popularizing their use during the early Silent Era (c. 1896–1912) with films such as *A Trip to the Moon* (1902). The first Academy Award for special effects was presented to Fred Sersen and E.H. Hansen for their work on *The Rains Came* (1939) — most of the visual effects were mechanical storm effects, though Sersen is officially credited for photographic effects while Hansen is credited for sound effects. The Academy Award for Special Effects phased out in 1963. In 1964, the category was replaced with Special Visual Effects. In 1972, the category became Visual Effects.

Other milestone special effects films include *Metropolis* (1927), *King Kong* (1933), *Things to Come* (1936), *The Ten Commandments* (1956), *Mary Poppins* (1964), *2001: A Space Odyssey* (1968), and *Star Wars* (1977). The blue screen (chromakey) traveling matte process revolutionized special effects photography when it came into use in the 1950s. Computer-generated special effects began taking over from special mechanical, photographic, and optical effects in the 1980s. Films that represent milestones in computer-generated effects include: *Tron* (1982), *The Last Starfighter* (1984), *Young Sherlock Holmes* (1985), *Jurassic Park* (1993), *Terminator 2: Judgment Day* (1991), *Toy Story* (1995), *The Matrix* (1999), and *The Lord of the Rings* trilogy (2001, 2002, 2003).

**USAGE:** Computer-generated digital effects and other post-production image manipulations may be called *special effects*, but are more accurately *visual effects*. That being said, the two terms are often used interchangeably.

[Coined c. 1926.] *Also* **special photographic effects; special visual effects; trick photography.** *Compare* **effects; mechanical effects; physical effects; practical effects; visual effects.**

**special-effects coordinator** *n. See* **special-effects supervisor.**

**special-effects department** *n.* The people responsible for the creation of special, practical, or mechanical effects, generally excluding visual effects.

**special-effects generator; SEG** *n.* An analog video device that can alter a video image (change its color composition, invert the picture to a negative image, etc.), add titles or graphics, and introduce transition effects (wipe, dissolve, etc.) when switching between two video sources. *Compare* **digital video effects.**

**special-effects makeup artist** *n.* A makeup artist who designs and applies special effects makeup, creating the appearance of extreme age, gory wounds, monsters, aliens, etc. Special effects makeup may include mechanical effects such as spurting blood, functioning limb extensions, or tentacles.

**special-effects producer** *n. See* **special-effects supervisor.**

**special-effects supervisor** *n.* One who is in charge of the special effects department, especially the mechanical and photographic effects. *Also* **special-effects producer.** *Compare* **digital-effects supervisor; visual-effects supervisor.**

**special-effects technician** *n.* One who plans and produces special effects.

**special photographic effects** *n. See* **special effects.**

**special venue** *n.* A theatrical exhibition facility that goes well beyond the norm by offering an extra-large screen and enhanced sound system (such as IMAX), 3-D or 4-D presentations, motion simulation, etc.

**special visual effects** *n. See* **special effects; visual effects.**

**specialized distribution** *n.* **1.** A catch-all for distribution plans that do not fit an established pattern, typically reserved for works targeted at a limited audience. **2.** A very limited release pattern where a work is shown only in select venues (which may not be established movie theaters) for a brief period. Applied to works with very limited or highly selective audience appeal.

**specialized lights** *n.* A light with a specific function other than general illumination.

**specifics** *n.* Sound effects used in sound editing that correspond to something seen on screen: the screeching tire of a speeding car, a boot crunching gravel as the hero walks down a path, a shot from the gun in the villain's hand. Background noises, room tone, and dialogue are not specifics. *Compare* **diegetic; spot effects.**

**spectacular; spectacle** *n.* **1.** The prototypical TV special, introduced by NBC in 1954. ➢ *mod.* **2.** A particularly lavish or complex outdoor advertisement, often including special lights, animated displays, smoke effects, etc. **3.** Epic. *Also* **spex.**

**spectral recording; SR** *n. See* **Dolby SR; Dolby SRD.**

**spectral response** *n.* The reaction of photographic film or a video imaging device to the different colors of light, including infrared, ultraviolet, and the visible spectrum.

**spectrum** *n.* **1.** A range of related values, often presented in a defined order: the range of electromagnetic radio frequencies used in the transmission of sound, data, and television in order of wavelength; the range of radiant energy that is interpreted by the human eye as visible light; the collective works of a particular genre representing the range of interpretations and expressions of that genre's common themes and traits; etc. **2.** The range of frequencies present in a waveform, such as an audio signal. When a time-varying signal is subjected to frequency analysis, it is transformed from the time domain to the frequency domain. The frequency-domain representation of the signal is called the spectrum, and the time domain representation is called the waveform. The two quantities contain the same information, and one can be converted into the other by a mathematical Fourier transform. *Compare* **audible spectrum; electromagnetic spectrum; visible spectrum.**

**spectrum management system; SMS** *n.* A process for coordinating and controlling the use of the radio frequency spectrum in a cable television system.

**spectrum shift** *n. See* **frequency shift.**

**specular density** *n.* A measure of the relative light-scattering effect of the metallic silver or colored dyes in processed photographic film. Equal to the ratio of normal incident light striking the surface of the film (light that is perpendicular to the film plane) to the normal light that passes through the film (transmitted light that is also perpendicular to the film plane). For example, the specular density of a piece of film indicates how much focused light will pass through the film and expose a duplicate image when using a optical printer or will be projected onto the screen when using a projector.

For color film, diffuse density and specular density are nearly the same because the colored dyes to not scatter light to a great degree. (As a result, diffuse density measures are often used in place of specular density.) For black-and-white film, however, the metallic silver grains scatter a great deal of light so diffuse and specular density measures are generally quite different.

*Compare* **diffuse density; transmission density.**

**specular reflection** *n.* The light that bounces off a smooth or mirrored surface creating a shiny hot spot. Common to metal, plastic, glass, polished wood, teeth, eyes, hair, etc. *Compare* **diffuse reflection.**

**specularity map** *n.* A two-dimensional black-and-white image where the shades of gray are interpreted as varying levels of specular reflection. The specularity map can be wrapped around or projected onto the surface of a three-dimensional computer model to indicate how shiny the model should appear under the given lighting conditions. This creates a more realistic image without the computational complexity and human effort required to develop a computer simulation of the physical interaction of light with the material from which the three-dimensional model is supposed to be constructed. *Compare* **mapping.**

**speculative fiction** *n.* The branch of literature that includes both science fiction and fantasy genres.

**speech breakdown; speech chart** *n.* A log of each spoken syllable of dialogue in an animated work and the image frames with which they coincide. Used by animators to match the mouth movements of animated characters to the pre-recorded dialogue. *See* **breakdown.** *Compare* **bar sheet.**

**speech track** *n.* [A regionalism of the U.K.] *See* **dialogue track.**

**SpeechVue** *n.* The trade name for the type of Teleprompter used mainly during live speeches. The SpeechVue system consists of a pair of two-way mirrors mounted as outriggers on either side of the podium. From the audience's perspective, the panels appear to be clear glass. From the speaker's perspective, the panels present the scrolling text of a prepared speech. *Compare* **Lens Line Prompting System.**

**speed** *n.* **1.** Film's relative sensitivity to light (film speed). Typically measured according to ISO/ASA or DIN scales. **2.** The relative ability of a lens to admit more light by opening to a wider aperture. Measured as the lowest *f*-stop supported by the lens. **3.** The rate at which film moves through a camera, projector, etc., generally measured in frames per second or feet per minute. Standard four-perf 35mm film normally runs at 24 frames per second or 90 feet per minute. ➢ *phr.* **4.** Called out by the sound mixer or recordist (if the mixer is not also operating the recording equipment) when the sound equipment has reached its operating speed following the director's or AD's call to "roll sound."

Newer sound equipment that uses embedded time code must allow a certain preroll to ensure that post-production equipment will have sufficient time to lock on to the embedded time code. Since sound media is significantly less expensive than film, budget-minded productions wait until everything is ready before starting the camera. If one is recording single-system sound or MOS, the AD need not delay the camera roll while the sound equipment starts its roll. If both sound and camera are started at the same time by the general command to "roll 'em," the sound mixer may call out "sound speed" to distinguish from camera speed.

**5.** Called out by the camera operator in response to the director's or AD's call to "roll camera" when the camera has come up to operating speed.

Older cameras took some time to come up to their proper operating speeds. Newer cameras are almost instantly at full speed so this is less of a concern, but this remains a common way for the camera operator to indicate that the camera has been started and is running properly. When multiple cameras are shooting the same action, such as a one-time-only stunt, it is particularly important to verify that they have all started before the call for "action" is given. If both sound and camera are started at the same time by the general command to "roll 'em," the camera operator may call out "camera speed" to distinguish from sound speed.

*Compare* **footage.**

**speed C** *n.* A C clamp with the main body replaced by a length of pipe, allowing the same clamp to fit objects of almost any size. *Compare* **C clamp.**

**A speed C clamp (courtesy Matthews Studio Equipment, www.msegrip.com).**

**speed crank** *n.* An L-shaped handle that attaches to the follow-focus control on a camera lens, providing greater control over the focus settings. Generally operated by the 1st AC (assistant camera operator). *Also* **L-handle.** *Compare* **follow focus.**

**speed rating** *n.* The expression of film's sensitivity to light as judged by the manufacturer or as interpreted by the cinematographer. (A cinematographer may choose to rate film differently than the manufacturer to achieve a desired visual effect.) *See* **exposure index.**

**speed wrench** *n.* A wrench with a square ratcheted head, often used to add or remove lugs on a bus bar.

Bus bars (open copper bars ¼" wide) are often used in electric distribution panels. Lugs are attached to the bus bars with ⅜" square-headed set screws, and wires are attached to the lugs. A ⅜" speed wrench makes it quick and easy to adjust a lug's set screw.

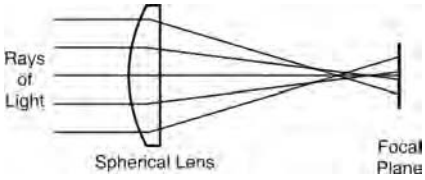
**speeded-up motion** *n. See* **fast motion.**

**spesh** *n.* A television special: *The global warming spesh won its time slot.* [Industry trade paper jargon.]

**spex** *n. See* **epic; spectacular.**

**SPFRE** BUSINESS *n. See* **same percentage as film rental earned.**

**spherical** *mod.* **1.** Relating to the shape of a sphere. ➢ *n.* **2.** A type of lens whose surface is a section of a sphere — either concave (thinner in the middle and thicker around the edge) or convex (thicker in the middle and thinner around the edge). Unintended distortions aside, a spherical lens magnifies or reduces images in the same proportion in all directions — horizontally and vertically. *Compare* **anamorphic.**




**Spherical aberration can be corrected by using a lens with an aspheric surface.**

**spherical aberration; spherical distortion** *n.* A lens defect where light rays that strike the edges of the lens are bent more than light rays that strike the center. This causes the outer edges of the lens to focus closer to the center, resulting in an image that is only focused at the center or at the edges, but not both. This may be accompanied by a slight barrel distortion where straight lines bow outward. Most multi-element lenses contain off-setting lens elements that reduce or eliminate spherical aberration. *Compare* **aberration; aspherical lens; comatic aberration.**

**spherical lens** *n.* A lens that does not intentionally compress or expand an image by different amounts in different directions, as does an anamorphic lens; magnification or reduction is the same in all directions. The surface of such lenses is shaped like a section of a sphere, as opposed to anamorphic lenses which are shaped more like a cylinder. *Also* **non-anamorphic lens.** *Compare* **anamorphic lens.**

**spherical reflector** *n.* A reflective surface in the shape of a partial sphere that is placed behind the light source in a lamp housing. The light source sits at the optical center of the sphere, so all light rays coming from the lamp are reflected directly back at the lamp. As a result, the light leaving the lamp all seems to have originated from the same point inside the housing. This allows the lens to more effectively focus the light.

Spherical reflectors are often used in conjunction with Fresnel or plano-convex lenses to create highly efficient, adjustable lights. The reflector and light source are locked together, but can be moved in unison forwards (towards the lens to flood the light) or backwards (away from the lens to spot the light) to achieve the desired field size and light concentration.

A counter-intuitive side effect of using a spherical reflector with a focusing lens is that the sharpness of the shadow cast by the light increases with the amount of flood. One might normally expect the more harsh and intense spot setting to give the sharpest shadow. However, at full spot a certain amount of light is over-focused and crosses through the beam instead of running parallel down the beam. This causes slightly feathered or blurred shadows. On the other hand, in the widest flood setting, the light rays are allowed to travel along diverging paths that do not cross over each other. This leads to a sharp, well defined shadow even though the intensity of the illumination is less.

*Compare* **parabolic reflector.**

**spider** *n.* **1.** A camera tripod spreader — a rolling spider when equipped with wheels. **2.** A spider dolly.

**spider box** *n. See* **distribution box.**

**spider dolly** *n.* A pedestal dolly with a telescoping central shaft and adjustable legs, allowing it to be used in close quarters such as narrow hallways or doorways. Spreading the legs wider gives greater stability. *See* **Octopus; Spyder.** *Compare* **crab dolly; Cricket.**

**An Elemack Spyder dolly (courtesy Elemack System S.R.L., www.elemack.com).**

**spiel** *n.* A sales pitch or a long persuasive speech. [Yiddish. From *shpil*; from the German *spielen*, meaning to play.]

**spikes** *n.* **1.** Small pieces of tape placed on the floor to mark the position of furniture legs, tripods, or equipment stands so that these items can be returned to the same place after having been moved for some reason. Essentially, they are marks for inanimate objects instead of actors. **2.** Short for data rate spikes.

**spill** *n.* **1.** The flow of patrons leaving a theater while others are waiting to enter. **2.** An unwanted excess that extends beyond the prescribed area, such as light spill, color spill, or sound spill. **3.** Unwanted, off-axis sounds recorded by a microphone; leakage. **4.** Light that has been configured so that part of it strikes one subject while the rest extends beyond and falls (or spills) onto another subject. **5.** The excess colored light from a chromakey background that falls onto the foreground subject. Also caused when the foreground subject contains enough of the chromakey color that it registers as part of the background. The color of the spill depends on the chromakey color in use — blue spill for a blue key, green spill for a green key, etc. *Compare* **slow it down; waste.**

**spill light** *n.* Excess light; light in areas beyond what is needed or desired.

**spill matte** *n.* A rotoscoped matte added to the one produced automatically as part of a chromakey process. The spill matte blocks out the areas of color spill that overlap the subject so the background will not show through when the composite image is produced. The color of the spill matte depends on the chromakey color — a blue-spill matte for a blue key, a green-spill matte for a green key, etc. *Compare* **garbage matte.**

**spin** *n.* **1.** A strong partisan interpretation of some fact, story, statement, etc., especially common to political press secretaries and publicists. **2.** An optical effect where the image rotates about a central axis (spins in a circle). Stereotypically used when presenting a newspaper headline. Originally achieved using a spinning lens on an optical printer. Now produced digitally.

**spin control** *n.* The effort to frame how a story is perceived by the public, particularly when the story on its face is detrimental to one's position.

**spin-off; spinoff** *n.* A new work inspired by and based upon characters or situations originally introduced in an earlier work, most often applied to television series. Spin-offs rarely match the financial or critical success of their predecessors, but since they have an existing audience (the fans of the original program), they are considered a relatively low-risk venture.

- *The Andy Griffith Show* (1960–1968) was based on characters introduced in an episode of *Make Room for Daddy* (1953–1965) starring Danny Thomas. *The Andy Griffith Show* later spun off *Gomer Pyle, U.S.M.C.* (1964–1970) and *Mayberry R.F.D.* (1968–1971).
- *Happy Days* (1974–1984) was actually a spin-off of the *Love, American Style* (1969–1974) episode "Love and the Happy Days," not George Lucas' motion picture *American Graffiti* (1973), even though they were set in similar eras and both starred Ron Howard. (The television pilot for *Happy Days* was actually shot before *American Graffiti* began production, but was not broadcast until after the success of the film demonstrated the demand for 1950's nostalgia-based programming.) *Happy Days*, in turn, spun off *Laverne & Shirley* (1976–1983), *Mork & Mindy* (1978–1982), and *Joanie Loves Chachi* (1982–1983).
- *Three's Company* (1977–1984) was not so much a spin-off as a remake of the British sitcom, *Man About the House* (1973–1976). In the U.K., *Man About the House* spun off *Robin's Nest* (1977–1981) while in the U.S. *Three's Company* spun off *Three's a Crowd* (1984–1985). As with *Three's Company*, *Three's a Crowd* was more a remake of the earlier *Robin's Nest* than a true spin-off in its own right. The only true *Three's Company* spin-off was *The Ropers* (1979–1980).
- Sitcoms are not the only programs with spin-offs. The talk show *The Oprah Winfrey Show* (1986–) spun off *Dr. Phil* (2002–). The drama *Beverly Hills, 90210* (1990–2000) spun off *Melrose Place* (1992–1999) while *Buffy the Vampire Slayer* (1997–2003) spun off *Angel* (1999–2004).
- Most spin-offs follow the same form as the program from which they are derived: comedies beget comedies, talk shows beget talk shows, and so on. *Lou Grant* (1977–1982) is a rare example of an hour-long drama spun off from a half-hour sitcom (*Mary Tyler Moore*, 1970–1977).

The most spin-offs originating from a single source came from the Japanese series *Ultraman* (1966–1967), which led to 14 spin-off television series and a number of motion pictures. The most enduring spin-off franchise originated with *Star Trek* (1966–1969), which has accounted for over 700 hours of prime-time television programming between the five different series in addition to more than ten feature films and numerous video games. *Compare* **sequel.**

**spin out** *v.* To air a commercial that was originally scheduled to appear within a preempted or cancelled program within some other program rather than refund the fees paid by the advertiser.

**spin transition** *n.* A shot transition that mixes a blur pan with a spin so that the outgoing shot spins until it is a blur and the incoming shot starts as a spinning blur then slows down to a stable image. A variation of the spin transition was used extensively in the television series *Batman* (1966–1968).

**spindle** *n.* **1.** The central rotating shaft onto which a film reel is attached on an editing bench, rewind, etc. **2.** A type of packaging support used for bulk optical discs consisting of a cylindrical rod attached to the center of a round base. The discs are stacked on the base with the rod holding them in place.

**spine; ~ of the story** *n.* The central narrative core that holds a story together; the dominant desire or motive of a character. *See* **main plot; outside story.** *Compare* **heart.**

**spinning-disc rain deflector; spinning-disc water deflector** *n. See* **rain deflector.**

**The many incarnations of Degrassi, clockwise from top, *Kids of Degrassi Street* (1982–1986), *Degrassi Junior High* (1987–1989), *Degrassi High* (1989–1991), *School's Out* (1992), and *Degrassi: The Next Generation* (2001–) (courtesy Epitome Pictures, www.epitomepictures.com).**

**spinning spots** *n.* The broadcast of a commercial separate from the barter syndication program where it originated.

If circumstances prevent a local broadcaster from airing a particular barter program, the contract with the barter syndicator may still require that the broadcaster air the commercials that were provided along with the program. Depending on the circumstances, the commercials may be aired during the same time slot as originally scheduled (with the original barter program preempted to a different time slot), during a different episode of the same barter series, or in an entirely different time slot during an unrelated program.

**spirit gum** *n.* A liquid adhesive commonly used to attach makeup appliances, false hair, etc. directly to the skin.

**spit take** *n.* A slapstick comedy bit where an actor is so surprised by an unexpected event that he spits out the beverage he was drinking or food he was eating.

**spitballing** *n.* Brainstorming; proposing and considering new ideas. Typically a script brainstorming session common to television comedy programs. The name probably derives from the fact that in a spitballing session "you throw things against the wall and see what sticks"—namely, one sees what ideas receive a favorable reception from the other writers.

**SPL** ABBR. *n. See* **sound pressure level.**

**splatstick** *n.* A work that presents graphic violence in such an exaggerated way that it becomes a comedic device intentionally played for laughs. Such works range from the prototypical *Dawn of the Dead* (1978) to *Shaun of the Dead* (2004). [A blend of *splatter film* and *slapstick*.] *Compare* **gorn.**

**splatter film** *n.* A work that features a great deal of blood and gore presented in a gratuitous fashion—often, but not necessarily, a horror film. The violence, and particularly the blood, in splatter films is more graphic and pervasive than in slasher films. [Coined by American filmmaker George Romero in reference to his *Dawn of the Dead* (1978).]

**splice** *v.* **1.** To join two separate pieces of film or tape together head to tail to form a single strip of material. ➢ *n.* **2.** The point at which two pieces of film or tape have been joined together.

There are two main types of splices: cement or hot splices and tape splices. Less common are the heat weld ultrasonic splices, with the later limited to polyester based film. All are butt splices (where the two cut ends meet but do not overlap) except for the cement splice where a portion of the emulsion is scraped off and the pieces to be joined overlap slightly. The hot splice is a cement splice where the cement is heated to speed drying time.

**splicer; film ~** *n.* The device used to make a film splice.

There are three main types of film splicers:

- **Cement splicer** (if the cement is heated, it is called a hot splicer);
- **Tape splicer** (operated by hand and often called a hand splicer); and
- **Machine splicer** (operated using both the hands and feet—also called a Griswold after a common manufacturer of such devices).

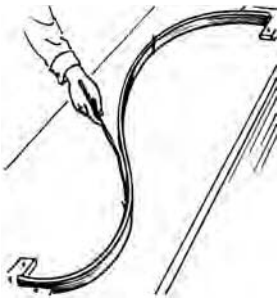
**splicing block** *n.* A simple tape splicer that provides guides for the film and the cutting razor blade. The tape is applied separately.

**splicing machine** *n. See* **splicer.**

**splicing tape** *n.* Adhesive tape specifically designed to join spliced film: clear for splicing picture and white for splicing sound. Other types of tape—particularly cellophane "Scotch" tape—cannot be used in place of proper splicing tape.

Splicing tape comes in perforated or un-perforated forms depending on whether one is using a Rivas-type or guillotine tape splicer, respectively. Tape splices are generally limited to editorial work since they are not particularly durable and cannot stand up to repeated playing or long-term storage. Their principal advantages are that they are fast to perform, use inexpensive equipment and consumables, do not consume film during the splicing process (a cement splice eats up a frame of film), and can be removed if the material needs to be re-edited.

**spline modeling** *n.* The process of constructing two- or three-dimensional computer-generated objects using a series of short, connected line segments that describe the shape of the object. Each spline has two or more control points. Each control point has a set of numeric values that define the spline's shape (position in space and amount and direction of curvature) via a mathematical formula. By linking spines together, very complex objects can be described. Such objects can be modified by changing the values associated with the control points—when this is done, the shape of the spline's curve changes and the shape of the described object along with it. The most common types of splines are Bezier curves, b-splines, and NURBS. *Compare* **polygonal modeling.**



**A traditional drafting spline, showing how the control points alter the spline's shape (courtesy Pearson Scott Foresman, www.pearsonschool.com).**

**split** *n.* An agreement among exhibitors to allocate films to avoid competitive bids and distributor price escalation; illegal in the U.S.

**split agreement** BUSINESS *n. See* **product splitting.**

**split bill** *n. See* **double feature.**

**split-channel master** *n.* An edit master with each significant audio source recorded on a different audio channel, facilitating changes to the audio mix at a later date. For example, dialogue, music, and effects are often recorded to their own channels so one can be changed without affecting the others (as when dubbing the dialogue into a different language or changing out the music when releasing the work in a different market).

**split edit** *n.* An edit with different cut points for sound and picture, allowing the sound from one shot to overlap the image from another shot. Quite often used when editing dialogue or as brief foreshadowing by introducing the sound from the next shot before cutting to the new picture.

**split feed** *n.* **1.** The process of routing the same signal to two or more separate outputs, modules, or devices. **2.** The actual device that allows the signal to be routed to more than one destination; a Y-connector.

**split-field lens; split-field diopter lens; split-diopter lens; split-focus lens** *n.* A lens or lens attachment that produces two separate focal planes, allowing one to focus on the foreground in half the frame and the background in the other half.

**split focus** *n.* Focusing on a point between two subjects rather than on just one of the subjects. The goal is to capture both subjects within the same depth of field range so that both are in acceptable focus at the same time. *Also* **differential focus.**

**split-focus rangefinder** *n. See* **rangefinder.**

**split-focus shot** *n. See* **rack focus.**

**split frame** *n. See* **split screen.**

**split-image rangefinder** *n. See* **rangefinder.**

**split reel** *n.* A reel that unscrews so the side supports may be separated and the wound film removed. At the center of a split reel is a

removable film core. Split reels are generally limited to editing and are rarely used elsewhere. *Compare* **flange.**

**split rights** LEGAL *n.* Audiovisual work distribution rights that have been sold piecemeal: theatrical distribution rights that have been sold to different distributors in different territories; theatrical and home entertainment rights that have been sold to two different companies, etc. If two entities divide rights on a percentage basis, those are *shared rights* rather than *split rights*. The two techniques can be combined in any number of ways. *Also* **fractionalized rights.** *Compare* **ancillary rights; isolated ancillary rights; pre-sale; shared rights.**

**split-rights pickup** *n.* A negative pickup where distribution rights in different markets are pre-sold to different distributors, as with the domestic and foreign pre-sales arrangement often negotiated when raising financing for independent productions. *Compare* **negative pickup.**

**split screen; split-screen effect; split-screen shot** *n.* An optical or digital effect where multiple separate images appear within the same frame at the same time.

In a traditional split-screen matte shot, one half of the image is exposed, the film is rewound, and the other half is exposed. This technique allowed Hayley Mills to play identical twins and appear on screen at the same time in *The Parent Trap* (1961). The film *Timecode* (2000) used a four-way split screen with each quadrant playing back a separate but simultaneously recorded image from one of four cameras. The series *24* (2001–) uses split screen as a storytelling device to show multiple angles of the same action or shots of different action taking place at the same time, either within the same location or in different locations (such as the two sides of a telephone conversation). *More American Graffiti* (1979) and *Hulk* (2003) offer an interesting comparison in split screen technology. *More American Graffiti* represents the state-of-the-art in optical technology with the screen divided into various rectangular grids while *Hulk* demonstrates the significant advances made possible by digital technology with split screens moving freely throughout the image.

**USAGE:** Technically, a *split screen* contains only two images. Any more, and one has a *multi-image screen*. However, most people use the term split screen and qualify it by the number of images presented if more than two — a four-way split screen, for example.

*Also* **split frame.** *Compare* **PIP.**

**split surrounds** *n.* **1.** The use of separate surround speakers with a sound format that has two or more discrete surround channels. **2.** Two surround sound channels (LR, RR) encoded on a mono-surround-compatible print. *Also* **stereo surrounds.**

**split 30** *n. obs.* A set of piggyback commercials (two 30-second spots aired with the purchase of a single 60-second commercial time slot) where the two commercials are not aired back-to-back. Instead, the broadcaster agrees to air them in separate commercial breaks or within the same commercial break but separated by other material. *Compare* **matched 30.**

**splitreel** *n. obs.* Two short subjects (approximately 5 minutes running time) sold as a unit on a single (10 minute) reel of film. Splitreel comedies were common during the early Silent Area c. 1910.

**splitter; signal ~** *n.* A passive device that distributes a signal from a single input path along two or more output paths, making it available to multiple simultaneous receivers. *Compare* **Y-connector.**

**splitting; ~ arrangements** *n. See* **product splitting.** *Compare* **split agreement.**

**splitting the screen** *n. See* **screen splitting.**

**splitting tracks** *n.* The process of dividing the various sound elements into separate synchronized sound tracks to facilitate sound mixing.

**-sploitation; -xploitation** *aff.* A suffix used to qualify a type of work that is exploitive of its subject. Used to impart a sense of disreputability on the works so classified. [Clipped from *exploitation* (substituting *s* for the second half of the *x* sound), after the pattern of *blacksploitation*.] *Compare* **blaxploitation; hixploitation; sexploitation.**

**splurch** *n.* **1.** The effect of an unexpected custard pie to the face, combining splattered pie with a stunned expression: *His aplomb vanished in a splurch of goo that drooled and dripped down his shirt front.* ➢ *v.* **2.** To be hit in the face with a pie: *It takes a great deal of facial control to be splurched without flinching in anticipation.* [An onomatopoeia coined c. 1913 by American filmmaker Mack Sennett in imitation of the sound made when one is hit in the face with a custard pie.] *Compare* **pie fight.**

**spoiler** *n.* The revelation of a key story element of a work in a review or other commentary: *There were so many spoilers in the review that there was no point seeing the movie.*

**spoiler alert** *n.* An advance warning that a review or other material contains one or more spoilers. With such notice, those who do not want key story elements revealed before they have seen the referenced work can avoid the material that contains the spoiler.

**spokesperson** *n.* One who speaks on behalf of others, usually a paid representative. *See* **pitchman.**

**spokesweasel** SLANG *n.* A spokesperson or press agent who does not give direct answers to questions.

**USAGE:** May be offensive to press agents.

**spoking** *n.* The rippled effect along the edge of a loosely wound film reel when the film has a considerable amount of curling. Temporary spoking will disappear when the film is unwound. Permanent spoking will demonstrate visible twist when the film is unwound.

While film remains the most certain long-term archival medium for audiovisual works, it is susceptible to various forms of physical defect or damage. The most common include:

- Abrasions
- Buckling (Cockling)
- Channeling
- Cinch Marks (Rain)
- Curling
- Embossing
- Fluting (Edgewaving)
- Frilling
- Microspots (Redox Blemishes)
- Reticulation
- Roping (Run-Off)
- Scratches
- Shrinkage
- Sparkle
- Spoking
- Spotting
- Twisting
- Water Spots

**sponsor** BUSINESS *n.* **1.** An advertiser or advertising company that pays for part or all of a program's costs, such as by purchasing commercial air time during a program's broadcast.

Any company that purchases advertising time during a television program is a program sponsor. Special notice is generally given to any single advertiser who purchases more than half of the available commercial time or pays for more than half of the program's costs.

➢ *v.* **2.** To act as a program or event sponsor. *Compare* **magazine advertising; underwriter.**

**sponsor identification** *n.* The announcement made during a television program that identifies a significant commercial sponsor or the brand name of one of the sponsor's products. Usually presented at or near the beginning or end of the program.

For example, at the start of a show, an announcer may say, "This program is brought to you in part by..." During the show, the sponsors may be identified at a commercial break, followed immediately by an advertisement for that sponsor's product.

**sponsored film** *n.* An audiovisual work (usually in the form of a short film) that is commissioned by an organization to promote the organization's product, program, or cause. Industrial films produced by

commercial entities fall in this category as do works produced by advocacy groups, charitable organizations, government agencies, and trade associations. Most sponsored works have a narrow audience and a limited lifespan and, as a result, are not generally preserved for posterity. The single largest archive of sponsored works is presently held by the National Film Preservation Foundation (NFPF). The NFPF Web site is www.filmpreservation.org. *Also* **ephemeral film.** *Compare* **propaganda.**

**spoof** *n.* A work that satirizes the conventions of a genre; a parody.

**spool** *n.* **1.** A cylinder of metal or plastic upon which film is wound. If it has side supports to keep the film from accidentally unwinding it is commonly called a reel. Otherwise it is commonly called a core. ➢ *v.* **2.** To wind film onto a core, reel, or spool.

**spool down** *v.* **1.** To convert one 400' roll of film into four 100' rolls. This is generally limited to 16mm film destined for a camera that can only accommodate 100' rolls. (400' rolls are less expensive per foot than 100' rolls, so it is often more economical to split up a long roll manually than to buy short rolls to begin with.) To ensure that the edge numbers face the proper direction, one must first wind the film from its original roll onto a temporary spool and then transfer it from that spool onto the final spools that will be loaded into the camera. Otherwise the edge numbers will be on the wrong side of the exposed image. One may also use this process to roll film onto daylight spools. Since this involves raw stock, it must be done in absolute darkness lest the film be exposed to light and rendered useless. The necessary equipment is too bulky for use inside a changing bag, so this activity generally requires a darkroom. **2.** To fast forward through a reel of film.

**sports** *n.* A genre that includes a sport or athletic competition as the main setting of an audiovisual work. The most common form is the televised broadcast of a live sporting event, but the genre also includes fictional works and reality programs.

The first sporting event broadcast on television was a May 17, 1939 Columbia University versus Princeton baseball game simulcast on the NBC radio and television networks. The first regularly scheduled television sports program was *Wrestling from the Olympic*, premiering on W6XYZ (later KTLA, Los Angeles) in 1944. Sports-themed game shows include the *Gillette Home Run Derby* (1959–1961), a weekly contest pitting professional baseball sluggers of the day against each other, and *Bowling for Dollars* (1970–1980), later spoofed by *Let's Bowl* (2001–2002). Sports-based fictional programming on television has included the Emmy Award–winning made-for-TV movie *Brian's Song* (1971), the dramatic series *Playmakers* (2003), and the sitcom *Arli$$* (1996–2002).

**sports blackout** *n.* Blocking television coverage of local sports events to protect gate receipts.

**sports entertainment** *n.* A television genre that combines theatrics with athletic competition, especially professional wrestling. Notable examples include *American Gladiators* (1989–1997, 2008) and the *XFL* (2001).

In 2002, the line separating the "sports" and "entertainment" aspects of the genre became less obscure when the World Wrestling Federation (WWF) lost a copyright lawsuit to the World Wildlife Fund (also the WWF). The World Wrestling Federation dropped most pretense of being a true competitive sporting organization after changing its name to World Wrestling Entertainment (WWE).

Sports entertainment figures have often crossed over into mainstream entertainment. Notable appearances of professional wrestlers in motion pictures include the masked luchador, El Santo (played by Rudolfo Guzman Huerta), playing himself in over 50 Mexican motion pictures, and the many appearances of WWF (now WWE) wrestlers Hulk Hogan (first appearing in 1982's *Rocky III*), former Minnesota governor Jesse "The Body" Ventura (*Predator*, 1987), and Dwayne "The Rock" Johnson (*The Scorpion King*, 2002).

*Compare* **sports.**

**sports event** *n.* A television program that features a live sporting event, whether or not the program is originally broadcast live.

**sports finder; sports viewfinder** *n.* A secondary viewfinder added to a camera to aid the operator when shooting small, fast moving objects at high magnification — used for both sports and wildlife photography.

**Shooting a live sporting event with a digital studio camera (courtesy Thomson, www.thomsongrassvalley.com).**

The sports finder is attached to the left of the camera's standard viewfinder and adjusted so the operator can look through the sports finder with his left eye or through the standard viewfinder with his right eye. The typical sports finder presents an image with cross-hairs marking the center of the images recorded by the camera's lens. The camera operator aims the camera with the sports finder (using his left eye), then switches to the standard viewfinder (with his right eye) for framing and manual focus.

*Also* **monocular finder.**

**[1]spot** *n.* **1.** A spotlight. **2.** The round circle of light projected by a spotlight. **3.** The focus setting on a light that gives a beam of light its narrowest (most focused and intense) spread. ➢ *v.* **4.** To direct a light on a subject or on a specific area of a subject. [First appeared in print in 1920.] *Compare* **flood.**

**[2]spot** *n.* **1.** A television or radio advertisement. Television commercials are typically fifteen (:15), thirty (:30), or sixty (:60) seconds in duration: *The 30-second spot paid for itself in a week.* **2.** A place or time slot in a broadcast schedule: *If you want to keep your spot you're going to have to improve your ratings.* **3.** The slot allocated for an item within a television or radio program: *The cooking spot comes right after the first commercial break.* [First appeared in print in 1923.] *See* **[1]ad; commercial; time slot.**

**[3]spot** *v.* **1.** To decide where background music is needed in an audiovisual work, including the type of music, the exact start point, and the exact end point. Generally performed while viewing the final edited work. **2.** To determine the type and placement of sound effects. *Compare* **spotting notes; spotting session.**

**spot advertising** *n.* **1.** Advertising placed on more than one individually selected broadcast station, rather than paying for time on every station in a broadcast network. A mid point between local and national advertising. **2.** Advertising placed on a local station by a non-local advertiser. *Compare* **local advertising; national advertising.**

**spot announcement** *n. See* **commercial; [2]spot.**

**spot brightness meter** *n. See* **spot meter.**

**spot buy** *n.* The purchase of available broadcast advertising space.

**spot campaign** *n.* A regional or national ad campaign that uses spot advertising to target select broadcast stations.

**spot effects** *n.* Sound effects that accompany a specific visual cue (such as an on-screen gun being fired) and therefore must be synchronized exactly. *Compare* **specifics.**

**spot exposure meter** *n. See* **spot meter.**

**spot market** *n.* The buying and selling of spot advertising time on radio and television stations.

**spot meter** *n.* A reflected-light exposure meter with a very small angle of view, used to measure the brightness of a small subject, a small portion of a larger subject, or a subject that is far away. Spot meters are generally operated from the camera's position and aimed at the target area by means of an integrated eyepiece. *Also* **spot brightness meter; spot exposure meter.**

**spot revenue** *n.* The income received by a local broadcaster or cable television system operator from spot advertising.

**spot TV** *n.* Local television commercial time purchased from the station or its sales representative rather than from a television network.

**spotlamp; spot** *n.* **1.** The lamp (bulb) within a spotlight. **2.** The entire spotlight fixture.

**spotlight; spot** *n.* An electric light designed to produce a narrow beam of bright, focused light with a typical spread of between 8 and 45 degrees.

Spotlights tend to range from 100 watts to 10,000 watts and come in three general forms:

- **Lens-spots:** Spotlights that focus their light using a lens;
- **Reflecting spots:** Spotlights that focus their lights using a parabolic or ellipsoidal mirror; and
- **Solar spots:** Spotlights that combine both lens and reflector in one housing.

*Compare* **floodlight.**

**spotting** *n.* **1.** Determining the type and placement of music in an audiovisual work. **2.** Determining the type and placement of dialogue and sound effects in an audiovisual work. **3.** Determining the type and placement of foreign language subtitles in an audiovisual work. **4.** Chemical stains on a film image caused by improper processing.

While film remains the most certain long-term archival medium for audiovisual works, it is susceptible to various forms of physical defect or damage. The most common include:

- Abrasions
- Buckling (Cockling)
- Channeling
- Cinch Marks (Rain)
- Curling
- Embossing
- Fluting (Edgewaving)
- Frilling
- Microspots (Redox Blemishes)
- Reticulation
- Roping (Run-Off)
- Scratches
- Shrinkage
- Sparkle
- Spoking
- Spotting
- Twisting
- Water Spots

*Compare* **water spot.**

**spotting notes** *n.* The music editor's detailed spotting session notes. *Compare* **timing notes.**

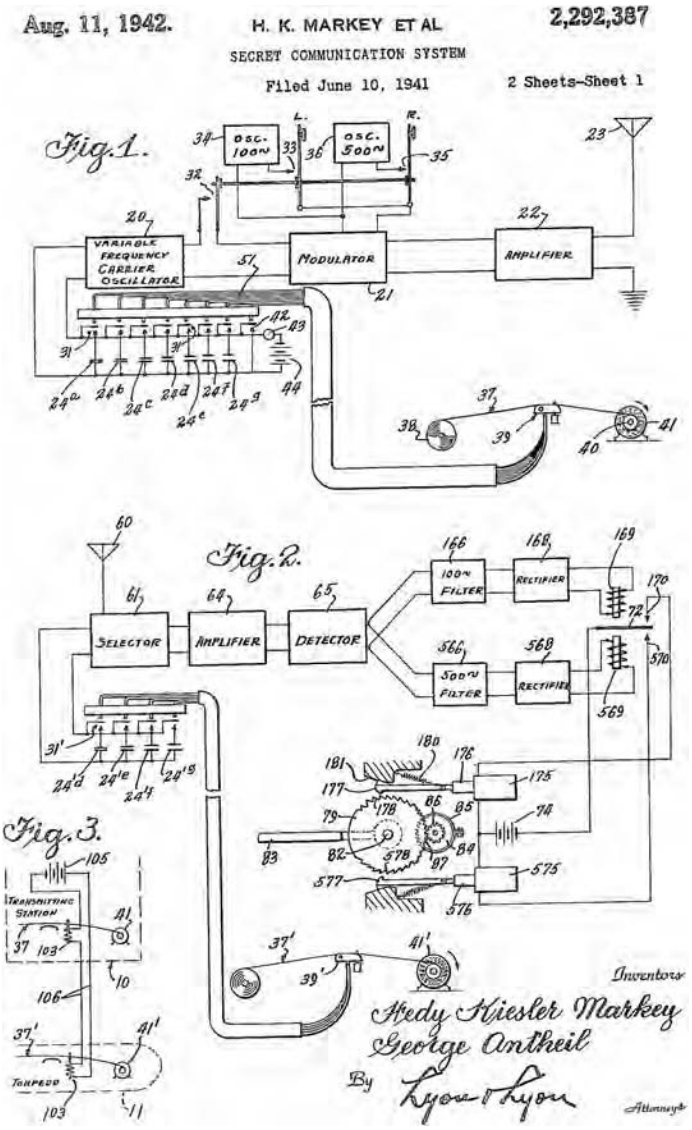
**spotting session** *n.* A meeting during which a work is spotted. Most spotting sessions work from a locked cut. Music spotting generally involves the director, composer, music editor, and perhaps the film editor or producer. They meet to review an edited work and decide what type of music is required and where each musical cue will begin and end. Other kinds of spotting sessions, such as sound effects spotting and foreign language subtitle spotting, require a different mix of personnel.

**spray deflector** *n. See* **rain deflector.**

**spray processing** *n.* Film processing using chemicals sprayed onto the surface of the film rather than submerging the film in a chemical bath. May be used to process only a portion of a film strip (such as the optical soundtrack area) without affecting the entire piece of film.

**spread** *v.* To stretch the running time of a television program to fill the allocated time slot.

**spread spectrum radio** *n.* A method of dividing a single transmission over a number of different frequencies within an identified band




**The original patent filed by Hedy Lamarr (under her married name, Hedy Kiesler Markey) and George Antheil on June 10, 1941, that eventually became the basis for spread spectrum radio. U.S. Patent No. 2,292,387, issued August 11, 1942 (courtesy U.S. Patent and Trademark Office).**

to increase reliability in a high-noise environment and decrease the likelihood of unauthorized reception; the technology that makes cellular phones and secure radio communications possible. Originally developed in 1941 by actress Hedy Lamarr and composer George Antheil as an untraceable and unjammable means of directing remote control torpedoes.

Antheil, the "Bad Boy of Music" was born in Trenton, New Jersey. His body of work included six symphonies and music used in over 80 motion pictures and television programs. Lamarr, once named "the most beautiful woman in films," was born Hedwig Eva Maria Kiesler in Vienna, Austria. She began her film career in Germany and Czechoslovakia, eventually appearing in some 30 films, most while under contract to MGM. In spite of this all, their single greatest contribution to the world was the technology behind spread spectrum radio, for which they never earned any royalties.

**spreader** *n.* A device that keeps the legs of a tripod from collapsing outward.

The name is a bit of a misnomer since it actually keeps the tripod legs from

spreading too far, rather than actually spreading them. The typical spreader consists of three flat pieces of wood hinged together so that they spread out into a star pattern when in use and fold up on top of one another for storage. Alternatively, the three pieces could be arranged in a T configuration. Regardless of the shape, holes are drilled in the wood at regular intervals. The bottom of the tripod legs fit into these holes, holding the tripod in place while also protecting the surface upon which the tripod stands from damage.
*Also* **triangle.** *See* **spider; tee.** *Compare* **wall spreader.**

**spring clamp** *n. See* **grip clip; spring lock.**

**spring drive** *n.* A motor that gets its power from a hand-wound spring. The motor's speed is controlled by a governor so it can run at a steady speed until it winds down. *Also* **spring motor; spring-driven motor; spring-wound motor.**

**A Ciné-Kodak Eight-25 spring-driven, double-8 camera c. 1946. The handle has rear and front lenses integrated in the vertical supports, allowing it to double as a viewfinder.**

**spring-driven camera** *n.* A camera powered by a spring drive, often associated with Bolex 16mm cameras. *Also* **spring-wound camera.**

**spring-driven motor** *n. See* **spring drive.**

**spring lock** *n.* A round, spring-loaded clamp added to the end of a rewind spindle so that the mounted reels will turn together. *Also* **spring clamp.**

**spring motor** *n. See* **spring drive.**

**spring-wound camera** *n. See* **spring-driven camera.**

**spring-wound motor** *n. See* **spring drive.**

**sprite** *n.* A two-dimensional composite element, or overlay, that one can manipulate as a single unit in a computer animation.

**sprocket** *n.* **1.** One of the evenly spaced teeth that stick out from a cylindrical roller to create a toothed wheel that engages the perforations (sprocket holes) in a strip of film. **2.** The toothed drive wheel that moves the film in a camera, printer, or projector; a sprocket wheel or roller. **3.** A perforation in a strip of film; a sprocket hole. *Compare* **cam; capstan.**

**sprocket hole** *n.* A perforation (regularly shaped and spaced hole) along one or both edges of a strip of film designed to engage with the sprocket teeth or registration pins as the film moves through the camera, printer, or projector.
The size and spacing of the sprocket holes depends on the film gauge. Super-8 and Super-16 only have sprocket holes along one edge of the film. Standard 8mm and 16mm and all film gauges 35mm and larger have sprocket holes along both edges.
*Compare* **pitch.**

**sprocket opera** *n.* A film festival: *The film is sure to appeal to sprocket opera audiences.* [Industry trade paper jargon.]

**sprocket roller; sprocket wheel; sprocket** *n.* A round disk with evenly spaced teeth along the outer edge, positioned and sized to engage the matching perforations (sprocket holes) on photographic film to drive it through a camera, printer, or projector.

**spud** *n. See* **stand adapter.**

**spun** *n.* Diffusion material made from spun glass fibers.

**spurious emission** *n.* Any radio wave emission that appears outside of the authorized bandwidth. Such emissions generally interfere with other broadcast channels.

**spy** *n. See* **espionage.**

**Spyder; ~ dolly** *n.* The trade name for an Elemack or J.L. Fisher spider dolly. The adjustable legs allow the dolly to be used in a variety of circumstances. The dolly supports standard two-wheel steering or four-wheel crab steering and may be used with or without dolly track. Elemack no longer makes Spyder dollies, having replaced them with the Cricket dolly. *See* **Octopus; spider dolly.** *Compare* **crab dolly; Cricket.**

**A J.L Fisher Spyder dolly (courtesy J.L. Fisher, www.jlfisher.com).**

**SQCIF** ABBR. *n.* [An initialism of *Sub Quarter CIF.*] *See* **CIF.**

**square pixel** *n.* An image element that is as wide as it is tall. Common to computer systems where the pixels have an aspect ratio of 1:1. *Compare* **rectangular pixel.**

**squash and stretch; stretch and squash** *n.* An animation technique, particularly found in cartoons, where the physical laws of inertia and momentum translate into the stretching (elongating) and squashing (flattening) of an object in motion.
When a traditional hand-drawn animated character moves, it tends to stretch in the direction of travel. For example, if a character steps off of a tall building, the character may stretch impossibly long before actually beginning to fall. When it comes to a stop, it tends to compress briefly before returning to its original shape. When the falling character impacts with the ground, the character may squash flat then rebound into an elongated form before finally resuming its normal shape. This behavior tends to emphasize the character's movement and give them a greater sense of natural fluidity than static drawings would otherwise have. Audiences are trained to expect this behavior in animation, so it does not seem unusual in a cartoon setting. While there are no fixed rules, the two dimensional area of the character as seen on screen tends to stay nearly constant throughout the stretch and squash process, implying that the volume of the character has not changed, only its shape (much as a water balloon behaves when tossed about). This maintains a certain visual consistency and conforms to the unique laws of physics that apply only to cartoons.
*Also* **stretch and squash.** *Compare* **anticipation; cartoon violence; roadrunner physics.**

**squawk box** *n.* A small table-top amplifier and speaker used for audio playback during film editing, such as those used on an editing bench. [Coined through rhyming reduplication.]

**squeegee** *n.* **1.** A device with a rubber or plastic blade or roller used to remove water from a surface. **2. crossover ~ :** Any of several processes (with and without physical squeegees) used to remove excess liquid from film as it passes from tank to tank during processing. This serves three purposes: it reduces waste since it keeps more of the solution in the solution tank (excess solution does not leave the tank attached to the surface of the film), it reduces cross-tank contamination since the film carries less solution from one tank to the next, and it speeds drying after the final wash since there is less liquid left on the film's surface. *Compare* **air squeegee; rotary buffer squeegee; vacuum squeegee; venturi air squeegee; wiper blade squeegee; wringer-sling squeegee.**

**squeeze** *n.* The anamorphic photographic process that compresses an image horizontally during filming, thus maximizing the negative image area used by a widescreen aspect ratio frame. *Compare* **un-squeeze.**

**squeeze lens** *n.* [After the horizontally squeezed appearance of images on anamorphic film.] *See* **anamorphic lens.**

**squeeze ratio** *n.* The amount of horizontal compression in an anamorphic image, expressed as a ratio of the width of the un-compressed image to the width of the compressed image. For example, with a squeeze ratio of 2:1 (a two-times horizontal squeeze), objects are recorded in ½ their normal width, allowing twice the horizontal information to be recorded in the same space as compared to an unsqueezed, or flat, image.

**squeezer** *n.* A light dimmer. *See* **variac.**

**squelch** *n.* **1.** An adjustable electronic circuit that cuts the speaker on a radio receiver (such as a walkie-talkie) when the radio is not receiving an acceptably clear signal. **2.** The noise beyond simple static that is produced by a radio that is not tuned in to an acceptably clear signal.

**[1]squib** *n.* A small, smokeless explosive device; a kind of slow match or safety fuse.

Most squibs are detonated by electric remote control to simulate the effect of a bullet hit. (Squibs are wired directly to the control switch when possible. Radio controlled squibs are used when wired squibs are impractical, but have the limitation that a walkie-talkie may set them off by accident.) Squibs can be placed along the ground and covered over with dirt. Holes can be gouged in the side of a building, filled with a squib, and then covered over to hide them from view. When the squib is detonated, it will look like a bullet has hit the ground, building, etc. Actors may wear a squib under their clothing (with a thin protective metal plate placed between the actor's skin and the bullet squib). If the squib is combined with a blood pack, the exploding squib will make it seem as if the actor has been shot.

*See* **bullet squib; [1]flat pack.** *Compare* **air mortar.**

**[2]squib** *n.* A small advertisement or public notice.

**Squiggle-vision** *n.* The trade name for a patented process developed for TV's *Dr. Katz* (Comedy Central, 1995–2000) that intentionally varied the outlines of the animated characters so they "wiggled" in seemingly random patterns. *Compare* **jitter.**

**SR** ABBR. *n.* **1.** Stage Right. **2.** Dolby Spectral Recording. **3.** Sound Reinforcement. **4.** A class of U.S. copyrights issued to sound recordings, commonly extended to records, tapes, and CDs, including motion picture soundtracks. Copyright certificate numbers for works of this type all begin with the letters "SR." *Compare* **PA; [2]TX; VA.**

**SR noise** *n. See* **biased noise.**

**SRD** ABBR. *n. See* **Dolby SRD.**

**SRO** ABBR. *n. See* **standing-room-only.**

**SRS Circle Surround** *n. See* **Circle Surround.**

**SS** ABBR. *n. See* **stock shot.**

**SSIM** ABBR. *n.* A measure of digital video signal fidelity calculated by comparing a reference input image to a processed output image, presented on a scale of 0–1 where 0 indicates no similarity between the images and 1 indicates an exact match. The process can be applied to an entire image, but is usually limited to the luminance values of a representative set of pixel grids within an image due to computational complexity. Used to judge image processing equipment output quality and to evaluate lossy compression techniques. [An initialism of *Structural SIMilarity* index.] *Compare* **PSNR.**

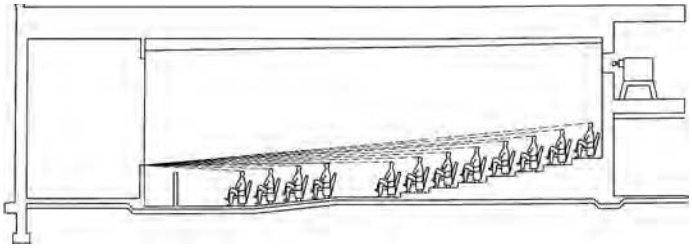
**ST** ABBR. *n. See* **sound track.**

**stabilized camera mount** *n.* A camera fitting commonly used for aerial photography that keeps the camera steady even though platform (helicopter or airplane) is unsteady. The most common stabilized camera is the Wescam Mount. Others include the Continental Mount, Gyrosphere Mount, and Tyler Mount.

**stack ad** *n.* A shared advertisement for a motion picture that includes a list of all the theaters in the local area where the film is playing. To save space, the theater signatures (generally cinema name, location, and phone number) are stacked one atop the other down the side of the ad or next to each other across the bottom. *Compare* **theater signature.**

**stadium seating** *n.* A movie theater design where the floor is steeply sloped to give each patron an unobstructed view of the screen. In a stadium-style theater, each row is approximately 18" higher than the one in front of it. This also allows for much higher backed chairs, giving a more luxurious feel to the auditorium.

In 1995, American Multi-Cinema, Inc. (AMC) opened the first theater with stadium-style seating and adjustable arm rests, The Grand 24, a 24-screen theater complex in Dallas, Texas. In 1999, both AMC and Cinemark were taken to U.S. federal court over their stadium seating designs with the claim that the auditoriums violated the Americans with Disabilities Act (ADA). In traditional theaters, most patrons enter from the rear, at the highest point in the auditorium and descend a ramp to the front. The original stadium design required patrons to enter at the bottom of the auditorium and climb up stairs to the higher seats. The steep slope limited patrons who could not climb stairs to the first few rows directly in front of the screen, thus depriving them of the benefits of the stadium design. Alternate layouts, where patrons do not enter at the theater's lowest point, avoid this access limitation.



**A theater cross-section showing a traditional seating area with a sloped floor, at left, and a stadium seating arrangement, right, with a stepped floor. From U.S. Patent No. 6,164,018, issued December 26, 2000 (courtesy U.S. Patent and Trademark Office).**

**staff** *n.* Employees excluding actors. *Compare* **cast; crew; production staff.**

**staff writer** *n.* One who is employed as part of a writing team assigned to an episodic television work; a writer with a long-term contract, as opposed to a freelance writer. The staff writer obtains writing assignments from, and works under the direction of, the head writer(s). The typical working arrangement on a soap opera is for a breakdown writer to prepare a story outline for an episode and the staff writer to add dialogue and turn the outline into a script. *Compare* **head writer.**

**stag film** *n.* A pornographic work, ranging from soft- to hardcore. A common fixture at bachelor parties. *Also* **porno film.** *See* **adult film; skin flick.**

**stage** *n.* **1.** An interior space where sets can be built and filming takes place. A stage need not be soundproof. **2.** An interior space where sound is recorded or re-recorded. *Compare* **looping stage; mixing stage; soundstage.**

**stage blood** *n.* A non-toxic liquid that has the color and viscosity of blood. Stage blood may be made from a variety of components. Some mixtures are not for use in the mouth (they have a very bad taste); most are washable, but some may stain certain fabrics or surfaces. Stage blood is also available in powder form.

Capsules filled with powdered stage blood can be stored indefinitely until needed. When placed in an actor's mouth, the actor can bite down on the capsule, releasing the powder that mixes with saliva to create a realistic blood effect. Capsules filled with liquid blood have a limited shelf life because the liquid tends to dissolve the gelatin capsule over time.
*Also* **stunt blood.** *Compare* **A+B blood.**

**stage box** *n.* An electric distribution box with six outlets.

**stage brace; brace** *n.* A wood or metal support pole, generally 6–8' long, attached at an angle behind a set piece, flat, etc. One end is nailed to the set piece while the other end is nailed to the floor. *Also* **strut.** *Compare* **French brace.**

**stage business** *n. See* **business.**

**stage direction** *n. See* **character direction; direction.**

**stage hand; stagehand** *n. See* **grip.**

**stage helper** *n. obs.* The sound mixer's on-set assistant.
During the early Sound Era (c. 1930), sound recording was exceedingly complex and involved a great deal of equipment and interconnecting cables. The sound mixer had an entire on-set crew to assist him — as well as a separate off-set crew operating the sound recording equipment. The stage helper is now more commonly known as the sound boom operator. With the advent of production-quality magnetic tape recorders, the typical sound crew has been reduced to two: the sound mixer and a boom operator.
**USAGE:** The stage helper was called "stage" helper even when working on location.
*Compare* **channel; fixed channel; mobile channel; recorder.**

**stage left; SL** *n.* **1.** The area to the left of center stage when facing the camera or audience. **2.** Anything in the leftward direction, as viewed from the actor's perspective when looking towards the camera or audience. **3.** The opposite of camera left and the same as camera right. *Compare* **center stage; stage right.**

**stage line** *n. See* **180° rule; axis of action.**

**Theodosia Burr Goodman a.k.a. Theda Bara in Fox Film Corporation's *The Eternal Sappho* (1916) (courtesy Heritage Auctions, www.ha.com).**

**stage name** *n.* A pseudonym or nickname adopted by a performer. For example, Edda Kathleen van Heemstra Hepburn-Ruston became Audrey Hepburn while Arnold Dorsey became Engelbert Humperdinck. The original vamp, Theda Bara (born Theodosia Goodman), is believed to be the first film actress to change her name to enhance her "aura" (as "sex appeal" was known at the time). *Also* **acting name; screen name.** *Compare* **pen name.**

**stage right; SR** *n.* **1.** The area to the right of center stage when facing the camera or audience. **2.** Anything in the rightward direction, as viewed from the actor's perspective when looking towards the camera or audience. **3.** The opposite of camera right and the same as camera left. *Also* **bastard side.** *Compare* **center stage; stage left.**

**stage semiotization** ACADEMIC *n. See* **theatrical semiosis.**

**stage sync** *n.* The accuracy with which Foley or ADR sound is synchronized with the picture at the time it is recorded.

**stage, the** *n. See* **legitimate theater.**

**stage version** *n.* An adaptation where a prior work (motion picture, television program, book, etc.) is converted into a live theatrical production. *See* **adaptation.**

**stagecraft** *n.* The effective management of, or skills in, theatrical techniques and devices. Generally associated with legitimate theater but also applicable to the physical production of audiovisual works.

**staged reading** *n.* The presentation of a script where all the parts are read aloud by actors (including the stage directions) before a live audience. Generally conducted to assist the writer in the further development of the script based on feedback from the audience and actors. *Compare* **table read.**

**stagehand; stage hand** *n. See* **grip.**

**stagger; stagger-through** *n.* A preliminary rehearsal. [First appeared in print in 1964.]

**staggercast** *n.* [Clipped from *staggered broadcast*, after the staggered start times in an NVOD broadcast schedule.] *See* **near-video-on-demand.**

**staggered calls** *n.* Call times that differ by individual or department, rather than a single call time for the full cast and crew.

**staging** *n.* **1.** The arrangement and combination of action, scenery, lighting, and camera in a shot, scene, sequence, or entire work. **2.** Rehearsing actors to establish their positions and movements within a scene; blocking. **3.** The process of deciding the exact position and motion of animated characters in a scene, similar in many respects to blocking a live action scene. *Compare* **mise-en-scène.**

**staging area** *n.* An area near the set, but not within the space that will be filmed, where equipment can be assembled in preparation for its use. *Also* **bull-pen.**

**stair blocks** *n.* **1.** A set of three cup blocks arraigned in a stair-step configuration, providing a choice of three different elevations. **2.** 2"–4" or 2"–6" lumber stacked like stairs and used to raise furniture on a set. *Also* **step blocks.** *Compare* **cup block.**

**stair step effect** *n. See* **aliasing; outline aliasing.** *Compare* **anti-aliasing.**

**A pair of stair blocks (courtesy Matthews Studio Equipment, www.msegrip.com).**

**stalkerazzi** *n.* Particularly aggressive paparazzi who lie in wait for their subjects, hoping to catch them in an embarrassing moment. [A blend of *stalker* and *paparazzi*.]

**stamina** *n.* The power of endurance: *Despite a huge advertising budget, the film did not have the stamina to last two weeks at the top of the box office charts. Also* **staying power.** *Compare* **legs.**

**stamper** *n.* A 6" nickel die used to mass produce CDs and DVDs. The stampers contain a negative image of the final disc (where the pits are replaced with spikes) produced from the glass master. The stampers do not literally stamp out optical discs. Instead, they are used as negative forms in an injection molding process to create positive copies that can be assembled into a playable disc. [After the comparable item used in the manufacture of traditional vinyl records, where the stamper is used with a hydraulic press to stamp out copies of the record.] *Compare* **mother.**

**stand** *n.* **1.** A free standing support for a light or other piece of equipment, generally with three spread legs to provide a stable base.

Common types of stands include:

- 750
- Baby
- Blade
- C/Century
- C+
- Combo
- Crank-Up
- Equipment
- Gobo
- Goon
- Grip
- Junior
- Light
- Overhead
- Roller
- Runway
- Senior

**2.** An animation stand.

**A stand adapter (definition 1) pin (courtesy Matthews Studio Equipment, www.msegrip.com).**

**stand adapter; ~ pin** *n.* **1.** A metal rod that consists of a standard 1⅛" (junior) male mounting pin on the bottom and a ⅝" (baby) male mounting pin on the top, for use when one needs to attach a piece of baby equipment to a junior stand that is not already equipped with a baby mounting pin. **2.** Any equipment stand adapter that includes a ⅝" (baby) male mounting pin. *Also* **spud.** *Compare* **cheater adapter; right angle adapter.**

**stand-by** *phr.* Called out to alert the cast and crew to prepare for a take.

**Stand extensions for 1⅛-inch (junior, top) and ⅝-inch (baby) equipment (courtesy Matthews Studio Equipment, www.msegrip.com).**

**stand extension** *n.* A metal tube with a male pin on one end and a female receiver on the other so that it can be placed on top of an equipment stand to increase the working height of the stand; a bazooka.

**stand-in** *n.* One substituted for a principal actor while a shot is lit, the camera is positioned, or other set-up work is performed, but who does not appear on camera. The stand-in should approximate the principal actor in height, build, and coloring. Some star actors use the same stand-ins on all of their films.

On the day of shooting, the principal actors and director will block out a scene, then the actors will retire from the set. The stand-ins will take their place until the shot is ready. Stand-ins will often wear similar makeup and clothing and may be called upon to repeat the actor's movements through the scene, but will not appear on camera in the principal's place (that would make the stand-in a double). Both camera and boom operators will often practice their movements with the stand-ins. Once the shot is lit and focus measurements have been made, the principal actors will return for a final run through before the shot is filmed.

*Also* **B-team.** *See* **second team.** *Compare* **double.**

**stand-up; stand-upper** *n. See* **standup.**

**standard aspect ratio** *n.* The most common image aspect ratio of the day.

The definition of "standard" has evolved over the years. During the Silent Era (c. 1886–1930), 1.33 (1.33 times as wide as tall) was the standard. Following the introduction of Movietone sound-on-film, the Academy proposed a new standard of 1.37:1 (the Academy aperture standard). With the introduction of Cinerama and CinemaScope, the standard aspect ratio was changed again to better compete against "widescreen" aspect ratio films. In 1953 Paramount released *Shane* in 1.66:1 simply by cropping the top and bottom off of a traditional Movietone aspect ratio image. Special projector aperture plates ensured that the projected image retained its intended 1.66:1 aspect ratio. Simultaneously, MGM and Disney adopted a new standard of 1.75:1. Initially, older films were simply cropped to fit the new aspect ratio while new ones were shot in the new standard formats. Eventually the U.S. industry settled on 1.85:1 while Europe adopted 1.66:1— mainly for economic, rather than artistic reasons. Television eventually settled on a standard aspect ratio of 4 × 3 — the original silent film aspect ratio of 1.33:1. (The widening of the theatrical aspect ratio, as well as the adoption of color and the 3-D boom of the 1950s, was in response to the growing competition from television with its 4 × 3 image aspect ratio.) Widescreen television is now becoming more popular, and eventually 16 × 9 (1.78:1) will become the standard television aspect ratio.

*See* **standard format.** *Compare* **European widescreen.**

**standard candle; international ~** *n. See* **candela.**

**standard definition; standard def; SD** *n.* Audiovisual resolution or fidelity that is the contemporary norm, such as an NTSC or PAL television broadcast or a DVD. Generally taken to mean a video image with no more than the 480 or 576 lines of active picture resolution found in the NTSC and PAL standards, respectively. Today's high definition is tomorrow's standard definition.

**USAGE:** Written with a hyphen *(standard-definition* or *standard def)* when used as a modifier: *In the U.S., standard-definition NTSC has given way to high-definition ATSC, which will soon be standard definition.*

[A retronym coined following the first major improvement in television image resolution.] *Also* **standard resolution.** *Compare* **high definition; low definition.**

**standard definition television** *n. See* **SDTV.**

**standard-8** *n. obs.* Film that measures 8mm from edge to edge with sprocket-hole perforations on both sides of the film strip and 80 frames per foot. *Also* **regular-8.** *See* **8mm.** *Compare* **double-8; single-8; Super-8.**

**standard format** *n.* A film image with an aspect ratio of approximately 1.85:1, indicating that it is 1.85 times as wide as it is tall. This is roughly the same aspect ratio as normal human vision. *See* **standard aspect ratio.** *Compare* **widescreen.**

**standard gauge** *n.* Any film that is 35mm wide (including Super-35). *Compare* **narrow gauge; wide gauge.**

**standard gray card** *n. See* **gray card.**

**Standard Media Exchange Framework** *n. See* **SMEF.**

**standard metropolitan statistical area; SMSA** *n. See* **MSA.**

**standard pitch** *n. See* **long pitch.**

**standard recording** *n. See* **set recording.**

**standard resolution; standard-resolution** *n. See* **standard definition.**

**standard script format** *n. See* **screenplay format.**

**standard terms and conditions** LEGAL *n.* Contractual shorthand for the terms and conditions that are customarily included in agreements of a particular type, such as a literary property option agreement, an actor employment agreement, an equipment rental agreement, etc., beyond the specifically negotiated material deal points.

In reality, there is no such thing as standard terms or standard conditions. Every contract is unique and the party drafting the agreement invariably presents these terms in the form most favorable to their interests. Since they can run to some 20 pages of dense legal jargon, there may be a temptation not to pay much attention to them, but they can completely alter the expected nature of an agreement, and even weaken or contradict the material deal points that were specifically negotiated.

*See* **boilerplate.**

**standard tripod** *n.* A tripod designed for use with a 35mm film camera that adjusts from 4–7 feet high. *Compare* **baby tripod; sawed-off.**

**standards** *n.* A widely recognized or employed practice, process, or product. Following established standards allows interoperability between similar products produced by different vendors, such as the ability to play any commercial audio CD in any audio CD player. *Compare*

**American Standards Association; ANSI; DIN; International Organisation for Standardisation; ISAN; Moving Picture Experts Group.**

**standards and practices; network ~** *n.* The network television department responsible for self-censorship of the network's programming. *Compare* **continuity acceptance.**

**standards conversion** *n. See* **format conversion.**

**standards converter** *n. See* **format converter.**

**standards development organization; SDO** *n.* An entity that develops and publishes formal standards, such as ANSI, EBU, ISO, and ITU.

**standby painter** *n.* A member of the art department who is available as needed during principal photography to touch up painted sets.

**standee** *n.* **1.** A free-standing advertising display, such as a cardboard cut-out of a film star. **2.** *obs.* One who has purchased admission to showing, but is not given a seat. Instead, the standee stands in the back of the auditorium behind the last row of seats. At one time, standee tickets were the least expensive type available, but modern fire and safety codes now generally prohibit their sale. *See* **display advertisement; standup.** *Compare* **standing-room-only.**

**standee wall** *n.* A short, fixed wall that does not reach the ceiling, such as the wall separating the orchestra pit from the audience in traditional theater designs.

**standing set** *n.* A pre-built set that can be used again, often re-dressed to suit the present need. Serial television programs do the majority of their shooting on standing sets built on soundstages. Studio back lots consist mainly of outdoor standing sets such as a western street, a New York street, a Roman square, etc. *Also* **permanent set.**

**standing wave** *n.* An acoustical resonance in a room caused by parallel wall surfaces. Any set of parallel walls will establish a series of standing waves, the lowest one of which has the wall spacing as a half-wavelength. The sound waves interfere with one another to produce a series of fixed places where the sound pressure level (SPL) is high and another series of places between them where the SPL is very low, as if the sound wave were stationary between the two surfaces. *Also* **eigentone.** *See* **room mode.**

**standup; stand-up; stand-upper** *n.* **1.** A television news field report with the reporter standing in front of the camera (generally with the scene of the news report in the background). **2.** A type of comedic presentation where the performer addresses the audience directly, typically performed live. **3.** A free-standing advertising display; a standee.

**Stanislavski method** *n.* [An eponym, after its developer, Russian acting teacher Konstantin Stanislavski. Stanislavski rejected the idea of a formal *method* of acting, so many call this the *Stanislavski system* instead.] *See* **Method.**

**stanza** *n.* An individual episode of a television series. [Industry trade paper jargon.]

**[1]star** *n.* **1.** In a particular production: the leading actor or actors; the actors with the largest parts or the best known actors, regardless of the size of their parts. **2.** In general: a person with brilliant and attractive qualities; a well-known actor, who is regularly cast in leading roles, delivers memorable performances, attracts a following, and acts as a box office or audience draw. **3.** *obs.* During the Studio Era (1927–1954): an actor under exclusive contract to a studio with a six-month minimum term.

In a standard studio contract, the studio held the option to extend the contract in six-month increments up to a total period of seven years. In any six month contract period, the actor was guaranteed at least 20 of 26 weeks paid, work or not, excluding any time the actor spent on suspension for refusal to follow the studio's directions (usually refusal to appear in a film that the actor felt was not right for his career). In the general hierarchy of actors, stars were at the top followed by feature players, the studio's stock company, bit players, and extras.

➢ *v.* **4.** To appear as a lead actor in a production: *Alan stars in* My Life as a Meatloaf: The Final Chapter. *Compare* **picture people.**

**[2]star** *n.* **1.** A communications network topology where each device has a dedicated connection back to a central junction point such as a hub, switch, or router. For example, the unshielded twisted pair Ethernet standards (10BaseT, 100BaseT, etc.) are all based on a star topology. **2.** A cable television distribution wiring plan where the wires servicing several homes originate from a single distribution box. *Also* **hub and spoke.** *See* **tree and bush.** *Compare* **bus; ring; tree.**

**star and cam** *n. See* **Geneva cross; Maltese cross.**

**star filter** *n.* A camera lens filter with a grid of fine lines that causes bright lights and reflections to emit streaks of light, creating a star-like pattern. The number of points depends on the number of different directions the lines run. If the star filter is rotated during the shot, the points of the star will rotate as well. *Also* **star screen.**

**star power** *n.* **1.** The ability of a star to draw an audience to their work. Generally reserved for actors, but applied to select directors, writers, and occasionally producers. **2.** The ability of a star to get their demands met on and off the set, regardless of how ridiculous they may be, because of their perceived position in the entertainment industry. *Compare* **star quality; star system.**

**star property** *n. See* **star vehicle.**

**star quality** *n.* The ability to draw an audience, based on an ephemeral combination of attributes including acting ability, public persona, and being photogenic. *Also* **screen presence.** *Compare* **star power.**

**star screen** *n. See* **star filter.**

**star-struck; starstruck** *mod.* Fascinated by fame or the famous: *One must be completely starstruck to appreciate Alan's collection of valet parking tickets.* At the extreme, being star-struck can result in a near-paralysis: *He was so star-struck, he could hardly breathe or speak when he finally met Alan in person.*

**star system** *n.* The self-perpetuating process by which stars are cast in the best roles in the best pictures based on their past box office drawing power, which is presumed to carry forward into the future. Their presence at the forefront of A-pictures reinforces their star position and the association between the star and financial or critical success. The star system tends to exclude new actors until they break out in a supporting role or a lesser film. When stars appear in several failures in a row, they are seen as box office poison and are relegated to lesser roles and smaller pictures until they are dropped entirely. All of this is regardless of the true quality of their work. *Compare* **star power.**

**star vehicle** *n.* A work that is believed to show off a star actor to good advantage. *Also* **star property.** *Compare* **vehicle.**

**star-wheel** *n. See* **Geneva cross; Maltese cross.**

**starlet** *n.* An attractive young actress on the verge of success, not quite a star but neither an unknown. During the Studio Era (1927–1954), the publicity machines would regularly promote starlets as the next big star sure to capture the public's interest, but when the hype settled down few starlets enjoyed long careers.

**starrer** *n.* A film with a major star in the leading role: *The Alan J. Smithee starrer* Pundits on Parade *did not make a single top ten list.* [First appeared in print in 1951.]

**start again from the top** *phr. See* **from the top.**

**start bits** *n.* A sequence of one or more bits signaling the beginning of a transmitted data word or character that allows the receiving device to re-synchronize its clock with that of the transmitting device. *Compare* **stop bits.**

**start date** *n.* The scheduled date for the start of production, generally the pre-production phase that builds up to physical production.

**start mark** *n.* A visual and audio cue that helps the projectionist synchronize the beginning of one reel with the end of another during a changeover. *See* **sync mark.**

**state supported funding** BUSINESS *n. See* **government subsidies.**

**states' rights** LEGAL *n.* The exclusive rights to a film rented or sold for a flat fee by a producer to a distributor in a specific territory (originally a single U.S. state, hence the name). Under this system the distributor bears all of the financial risk — the producer receives his money regardless of how well the film does in the theaters. However, the distribution exchange also keeps all the profits from popular films.

The switch from shorts to features also signaled a shift in the financial balance between producer and distributor. Originally, production enjoyed the larger profit margin. With the rapid rise in the popularity of the feature film in the early part of the 20th century, distributors became more profitable than producers. Soon, distributors were financing production and taking on the role of the commodity trading middle man: contracting with the exhibitor to deliver an as yet un-produced film while also contracting with the producer to actually make the movie.

*Compare* **rental exchange.**

**static** *n.* **1.** Dynamic, high-frequency, intermittent noise in an electronic signal, such as the audible crackling sound in an AM radio station or the small specks of white on an analog television screen. Generally caused by atmospheric disturbance of the transmitted electromagnetic (radio wave) signal. Static is distinct from continuous noises, such as hum or buzz. ➢ *mod.* **2.** Lacking motion, such as a static (or still) image.

**static background** *n. See* **still background.**

**static camera** *n.* A shot where the camera does not move. *Also* **stationary camera shot.**

**static electricity marks; static marks** *n.* Physical defects in a film image caused by exposure to the light from the discharge of static electricity before raw film is processed. More common in cold, dry weather (when static electricity is more common). *Also* **static trees.**

**static matte** *n.* A matte that does not change shape from one frame to the next. Static mattes can be used in-camera (such as split screen effects) or introduced in post-production as an optical effect. Static mattes are much easier to produce, and therefore less expensive, than traveling mattes.

**static shot** *n.* A shot executed while the camera remains motionless and the lens focal length is not changed. This does not impact the amount of action on screen — only the camera is static. Such shots are easier to set up and faster to shoot than using a moving camera shot to film the same action.

**static signal processing** *n.* Signal processing where the nature of the input signal has no effect on the type or amount of processing applied to it. *Compare* **dynamic signal processing.**

**static trees** *n. See* **static electricity marks.**

**station; TV ~** *n.* **1.** The entity that arranges for and broadcasts television programming on a particular channel serving a particular market. **2.** A television channel broadcast over-the-air (from a terrestrial transmitter), as opposed to one only available via cable television or direct satellite broadcast. *Compare* **local station; satellite station; superstation.**

**station break** *n.* An interruption in a television program during which commercials, public service announcements (PSA), and station identifications are presented. *Also* **act break.**

**station compensation; ~ fee** *n. Also* **compensation fee.** *See* **network compensation.**

**station identification; station ID; ID** *n.* **1.** An announcement on radio or television that identifies the station channel or frequency and call sign. Analogous to a company logo or a newspaper masthead. For example, in the U.S., the FCC requires at least one station identification each hour as close to the hour as possible. The FCC also requires a more detailed station identification each time a broadcaster signs on and off, but since most broadcasters now operate 24 hours a day, this rarely applies. **2.** A broadcast station's call sign and location.

**station log** *n.* A record that the FCC requires all U.S. broadcast television stations to maintain, detailing everything broadcast by that station from commercials to complete programs. *Compare* **broadcast log.**

**stationary camera shot** *n. See* **static camera.**

**stay with the money** *phr.* To compose a shot or scene so that the camera focuses on the presumed primary audience draw (a star actor, an action sequence, etc.).

**staying power** *n. See* **legs; stamina.**

**STB** ABBR. *n. See* **set-top box.** *Compare* **STU.**

**STCPDS** ABBR. *phr.* The elements commonly found on a Web site promoting an audiovisual work: *The Web site had all the usual STCPDS.* [An initialism of *Story, Trailer, Cast, Production notes, Downloads, and Stills*.]

**steadi; steady** *mod.* Relating to a Steadicam camera system: *We'll film this next scene as a single steadi shot.*

**Steadicam** *n.* **1.** The trade name for a camera stabilizer developed by cameraman Garrett Brown and originally produced by the Cinema Products Corporation that allows handheld camera work without significant image instability. The Steadicam-35 was announced in October 1976. While the first significant Steadicam shot appears in *Bound for Glory* (1976), the camera stabilization system came to prominence following it use in *Rocky* (1976). The longest, uninterrupted Steadicam shot was produced for *Russian Ark* (2002), where the entire 96 minute film is a single Steadicam shot. In 2000, Cinema Products Corporation

**On location with the production of *Son of the Dragon* (2006) shooting a Steadicam (definition 3) shot with a Viper FilmStream digital video camera. Also shown is a diagram of the Steadicam system from U.S. Patent No. 4,017,168, issued April 12, 1977 (courtesy Thomson, www.thomsongrassvalley.com, and U.S. Patent and Trademark Office).**

sold the Steadicam product line to the Tiffen Company. The Steadicam Web site is www.steadicam.com. **2. steadicam; steady-cam; steady-cam:** The generic name for a handheld camera stabilization system (much the same as using Hoover for vacuum cleaner, Kleenex for facial tissue, or Xerox for photocopier). **3. ~ shot:** A type of hand-held moving shot where the camera motion smoothed out by a steadicam system.

**steal a location** *v.* To shoot at a location without the proper permits or permissions. *See* **stolen location.** *Compare* **guerrilla filmmaking; steal a shot.**

**steal a shot** *v.* To film a shot of a subject or at a location without permission.

Many of the shots of Japan in *Lost in Translation* (2003) were stolen, such as shots on busy city streets taken without permits, extras, or crowd control. According to writer-director Sofia Coppola, "It was important for me to be able to just go into locations — be stealthy if you will — and not interrupt, to get the real feeling of what's going on there... We just relied on the fact that in Japan it's impolite to stare. So all the people that were on the street were walking by and not looking at the film crew, luckily. There's no way [on a tight budget and 27-day shooting schedule] to get all those extras and close off the street."

*See* **stolen shot.** *Compare* **steal a location.**

**steal the show; steal the scene** *phr.* When someone other than the lead actor is the focus of the audience's attention: *He only had a small part, but he stole the show.*

**stealth advertising** *n. See* **product integration; product placement.**

**A Steenbeck ST 1401 35mm flatbed editing bench (courtesy Steenbeck B.V., www.steenbeck.com).**

**Steenbeck** *n.* **1.** The trade name for a brand of flatbed editing benches manufactured by Steenbeck B.V. of Holland. Steenbeck has been manufacturing equipment for the motion picture industry since 1953, specializing in editing, controlling, and viewing machines for 16mm and 35mm film. In 2003, Steenbeck moved its headquarters from Germany to its present location in Holland. The Steenbeck Web site is www.steenbeck.com. **2. steenbeck:** The generic name for any flatbed editing bench, even those not manufactured by Steenbeck (much the same as using Hoover for vacuum cleaner, Kleenex for facial tissue, or Xerox for photocopier). In general, flatbed film editing benches have been replaced by digital video editing systems. *Compare* **KEM; Moviola.**

**stem** *n.* The individual sound tracks combined in an audio mix.

**stenotype** *n.* A specialized data entry device used by court reporters and live captioning operators to record speech in real time. The operator can press one or more keys simultaneously to enter text phonetically. In the case of live captioning, the keystrokes are matched with a specialized dictionary to produce natural text and punctuation on screen. No two operators use exactly the same code to represent speech, so each must have an individualized real-time translation dictionary. *Compare* **live captioning.**

**step and repeat** *n.* **1.** A photo opportunity where celebrities stand in front of a banner with a repeating pattern of logos promoting the event they are attending. **2.** A backdrop with a repeating pattern of event and sponsor logos placed so that celebrities attending an event will have the logos in the background when their photographs are taken.

**step blocks** *n. See* **stair blocks.**

**step contact printer** *n. See* **intermittent contact printer; step printer.**

**step deal** BUSINESS *n.* **1.** A contract where a production participant (producer, screenwriter, director, actor, etc.) gets paid in installments by the contracting party (a studio, production company, producer, etc.) as a project progresses through a series of pre-defined project development stages. Under this agreement, the contracting party owns the rights to the project and can terminate the contract at anytime during the process without being obligated for any future payments so long as the participants are paid for any work already performed.

Step deals can be to both party's advantage. The participants may be paid a fraction of what they might earn from a successful spec project, but the step deal money is more certain and does not require the participants to invest their own time up front without compensation. For example, the likelihood of writing a screenplay under a development deal may be ten times higher than selling one on spec, so the step deal is safer money for a screenwriter. Even so, step deals are generally resisted by writers and their agents, who would rather that producers commit to the entire development process up front. As a result, the Writers Guild of America contract requires higher minimum payments for each stage of a step deal than would have been paid under a package deal. Even with the higher minimums, step deals protect producers from committing their funds to a project that does not live up to its earlier promise.

**2.** A production development deal for a theatrical feature or television series where the producer gets paid in installments by the distributor or network at various pre-set milestones. This allows the financier to abandon projects that do not work out as first hoped without committing fully to their production. *Compare* **development deal; pay and postpone.**

**step into it** *phr.* An instruction to an actor to step just out of the camera's frame, then step into frame on his cue.

**step lens** *n. See* **Fresnel.**

**step optical printer** *n. See* **intermittent optical printer; step printer.**

**step out of character** *phr. See* **break character.**

**step printer** *n.* A film printer that uses an intermittent film movement so that both strips of film (the original material and the raw stock being exposed) are stationary when each image is exposed. *Also* **step contact printer; step optical printer.** *See* **intermittent printing.**

**step prism** *n. See* **Fresnel.**

**step wedge; wedge** *n. See* **sensitometric strip.**

**stepped prism** *n. See* **Fresnel.**

**stepping on lines** *phr.* When an actor begins speaking before another actor has finished speaking, making it difficult for one to hear the first actor's lines. *Compare* **overlapping dialogue; watch the overlap.**

**stereo** *n. Also* **binaural sound.** *See* **3-D; stereophonic.** *Compare* **mono.**

**stereo bar** *n.* A mounting bracket for a pair of microphones on a single microphone stand.

**stereo optical print** *n.* A 35mm film print with two audio tracks recorded in the optical soundtrack area. The two tracks are referred to as LT (Left Total) and RT (Right Total) and generally contain four channels of matrixed sound information encoded using Dolby Stereo (A-Type), Dolby-SR, DTS Stereo, or Ultra-Stereo. The 4:2 encoding is done during the print mastering, with the 2:4 decoding occurring during playback at the theater. Stereo optical prints occupy the same area as standard mono optical prints, but the degree of mono compatibility is mix-dependent. *Also* **Ultra-Stereo.**

**stereo spread** *n.* The impression of diffusion and distance between the sounds coming from different loudspeakers introduced to give a mono recording the effect of a true multichannel recording. Digital techniques can produce very sophisticated stereo spread, but it is still not the same as a sound recording with accurate, multichannel imaging.

**stereo surrounds** *n. See* **split surrounds.**

**stereo variable area** *n. See* **SVA.**

**stereo vision; stereovision** *n. See* **3-D.**

**stereo window** *n. See* **plane of convergence.**

**stereo X-Y pair; X-Y pair** *n. See* **coincident pair.**

**stereograph** *n.* A pair of two-dimensional images prepared in such a way that when properly viewed, they appear to display three-dimensional objects. Originally produced by hand, and later by photography, for use in a stereoscope.

**stereographic photography** *n. See* **3-D.**

**stereoizing** *n.* The process of converting a mono sound track into a realistic stereo field.

In an analog world, stereoizing is accomplished by remixing the mono track with a copy of itself, and panning the output channels hard left and hard right, with slightly different equalization on each channel to widen the stereo image. This results in only a slight improvement in spreading the stereo image.

In the digital world, stereoizing is typically accomplished by overdubbing the mono channel with a copy of itself and running each channel through a reverb processor, each set with a slightly different delay. More complex psychoacoustic effects may be added to achieve a fairly realistic stereo image.

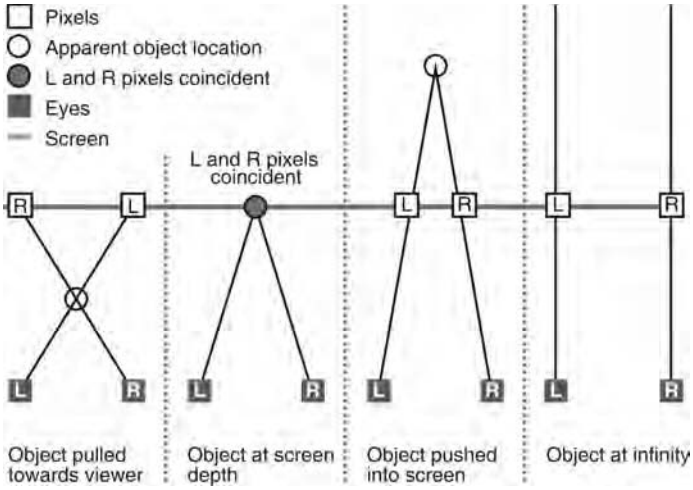
*Compare* **double-tracking.**

**stereophonic; stereo; ~ sound** *n.* An audio program with two or more separate synchronized sound tracks that are played back through separate speakers (left and right; center and surround; left, right and center; etc.) to create a more realistic experience for the audience with greater audio depth, fidelity, and range than monaural sound. [From the Greek for *solid sound*.] *Compare* **5.1; monaural.**

**A Zeiss Aerotopo portable stereoscope and a selection of View-Master slides (photographs by Joaquim Gaspar and Miguel Ugalde).**

**stereoscope** *n. obs.* A popular hand-held device of the nineteenth century that one could use to view stereographs (a specially-prepared pair of two-dimensional images) so that they appeared to present a three-dimensional image. In 1939, a stereoscope that used a disk containing a series of seven full-color stereographs was introduced under the View-Master name.

**stereoscopic** *mod.* Appearing to have three-dimensional depth. Separate images are provided for the left and right eyes. When photographed, the two images are separated by the average distance between a pair of human eyes — approximately 70mm. This simulates the separation between the two images normally recorded by the left and right eyes, leading the brain to interpret the composite image as having depth in addition to height and width. *See* **3-D.** *Compare* **autostereoscopic.**




**The relative offset between the left- and right-eye images in a stereoscopic image has a direct effect on the perceived distance between the viewer and the subject (© 2008 Quantel Ltd., All Rights Reserved, www.quantel.com).**

**stereoscopic photography; stereoscopy** *n. See* **3-D.**

**stereotype** *n.* A recognizable character type identified by certain key characteristics but generally lacking a fully fleshed out personality or back story; a one- or two-dimensional character. The comic sidekick, the tough guy with a heart of gold, and the miserly old man with a heart of stone are common fictional stereotypes. Racial, ethnic, and gender stereotypes are generally offensive to the group depicted. *Compare* **archetype; stock character; typecast.**

**stereovision; stereo vision** *n. See* **3-D.**

**steve-a-door** *n.* [From *stevedore*, meaning one who loads or unloads ships.] *See* **hand truck.**

**STG** ABBR. *n. See* **Scenic, Title and Graphic Artists.**

**stick it** *phr. See* **mark it.**

**sticks** *n.* **1.** A tripod, traditionally constructed with wooden legs. **2.** A tripod's legs, even if not constructed of wood. **3.** A Charlie bar. **4.** The clapper or clapsticks. ➢ *phr.* **5.** Mark it.

**sticks in** *phr. See* **mark it.**

**sticky shed syndrome** *n.* A deterioration of some types of magnetic tape where, after a long time in storage, the binder breaks down, causing the oxide to shed. The tape will then start to adhere to the tape heads and guides when played. The usual short-term cure for this is to bake the tape for several hours at 120°F (50°C) under carefully-controlled humidity. The long-term cure is to make a new copy as the tape is replayed. *Compare* **tape baking.**

**still; ~ image** *n.* **1.** A single or static photograph; an image that is not moving. **2.** A still photograph used for promotional purposes. [A retronym coined following the introduction of motion pictures.] *Compare* **action still; freeze frame; production still; publicity still.**

**still background** *n.* An image with no visible movement in the background. *Also* **static background.**

**still frame** *n. See* **freeze frame; still.**

**still image** *n. See* **still.**

**still photographer; still man** *n.* One who is responsible for taking production stills (photographs) used for promotional purposes. *Also* **unit photographer.**

**still rolling** *phr.* The camera (and sound) is still rolling even though something has gone wrong with the take. If the director chooses to do so, the take can begin again without having to re-slate the shot.

**still store** *n. See* **page store.**

**stimmung** ACADEMIC *n.* A focus on a work's mood or feeling that extends to giving extraordinary care to lighting and production design, typical of the Weimar Cinema movement in Germany. [German for *tendency*.] *Compare* **caligarisme; German Expressionism; Weimar Cinema.**

**sting** *n. See* **audio sting; musical sting.**

**stinger** *n.* An electrical extension cord with a standard plug (in the U.S., an Edison plug with two flat pins and one round pin as found in most households). *See* **flex.** *Compare* **audio sting; musical sting.**

**stipple** *v.* To apply a liquid (paint, makeup, latex, etc.) using small, short touches (dots or using short strokes) which together produce an even or softly graded appearance.

**A stirrup close up, left, and hanging from a pipe grid (courtesy Matthews Studio Equipment, www.msegrip.com).**

**stirrup; ~ hanger** *n.* A type of equipment adapter for use with theatrical fixtures designed to attach to a lighting grid and therefore lacking a ⅝" (baby) receiver or 1⅛" (junior) pin. Used to suspend equipment below the grid on the end of a telescoping hanger. [After the physical resemblance of the end of the device to a traditional saddle stirrup.]

**STL** ABBR. *n.* A radio frequency transmission system used by television stations to send material from the studio to the transmitter, generally located some distance away. Part of a broadcast auxiliary service system. [An initialism of *Studio-Transmitter Link*.] *Compare* **TSL.**

**stock** *n. See* **film stock; raw stock; stock footage.**

**stock arrangement** *n.* A commercially published arrangement of a song, not a custom-written piece of music or mix.

**stock character** *n.* A role that is more a type than an individual, though not necessarily a stereotype. Stock characters tend to be associated with a particular type of work or genre and either emphasize fixed personality traits or serve to advance the narrative in a certain way. These include the comic sidekick, the brilliant scientist's beautiful daughter, the action hero's romantic interest, the good-at-heart though guy, etc. *Also* **stock part.**

**stock company** *n. obs.* During the Studio Era (1927–1954), the stable of actors employed by a studio to round out its movie cast lists. They were neither stars, nor feature players (the hoped for stars of the future). The concept of the motion picture stock company was originated by the Pathé Frères film studio in France c. 1908.

**stock footage** *n.* Previously photographed material that is available for inclusion in another work. Stock footage can be used to save money, for authenticity, or for nostalgic reasons.

Stock footage was commonly used during the Silent Era (c. 1886–1930) through the early 1940s. Footage from *Wings* (1927), *The Dawn Patrol* (1930), and *Hell's Angels* (1930), was regularly reused in other movies. B-movies would often lift expensive action sequences from previous A-movies by the same studio. By the late 1940s and 1950s stock footage in theatrical features was largely confined to B-movies and low-budget independent films. Ed Wood was famous for his extensive use of stock footage in films such as *Plan 9 from Outer Space* (1959).

Stock footage is used extensively in television to establish locations or action that the production company cannot afford the time or money to shoot themselves. Film studios maintain extensive stock footage libraries amassed from feature film production outtakes. For example, the series *JAG* (1995–2005) used Paramount's library footage originally shot for the feature *Top Gun* (1986). Stock footage is also used for historical accuracy, as in the opening montage of *Casablanca* (1942), the battle sequences of *Midway* (1976), and the scenes involving historical figures in *Forest Gump* (1994).

*Also* **found footage; library shot.** *See* **stock shot.** *Compare* **archival footage.**

**stock footage library** *n.* **1.** A collection of pre-recorded images, often accompanied by synchronous sound, available for license and use in an audiovisual work. Using stock footage is generally less expensive than shooting original material. **2.** A company that maintains a stock footage library; a stock house. *Compare* **archival footage; film archive; film library.**

**stock house** *n.* A company that maintains a collection of audiovisual material that may be licensed for a fee, much like a sound effects library. Stock houses may commission their own footage or may license material originally shot for other purposes. Footage shot for nature programs, contemporary news programs, or period newsreels is a common staple of the stock house. *See* **stock footage library.** *Compare* **film archive.**

**stock music** *n. See* **stock sound.**

**stock music library** *n.* A collection of pre-recorded music available for license and use in an audiovisual work. Stock music is generally less expensive than music that is composed and recorded specifically for a particular work. *Also* **library music.**

**stock numbers** *n. See* **edge numbers; latent edge numbers.**

**stock part; stock role** *n. See* **stock character.**

**stock shot; SS** *n.* A shot in an edited work that uses stock footage; film shot for some other purpose that is re-used in a later work, generally to save time and money. Stock shots of historical footage (the crash of the Hindenburg, the Apollo 11 moon landing, etc.) could be recreated, but at significant expense and without the authentic feel of the original. *See* **stock footage.**

**stock sound** *n.* Previously recorded sound materials available for use in other works, including sound effects and music. *Also* **library sound; stock music.**

**stock sound library** *n.* A collection of pre-recorded sound effects or music available for use in an audiovisual work. Using stock sound (especially stock music) is generally less expensive than recording original material.

**stolen location** *n.* A location used in the production of an audiovisual work without the proper permits or permissions. *See* **steal a location.** *Compare* **guerrilla filmmaking; stolen shot.**

**stolen shot** *n.* A shot taken of a subject or at a location without permission. *See* **steal a shot.** *Compare* **stolen location.**

**stop** *n.* **1.** An aperture setting on a lens (*f*-stop or T-stop). **2.** A change in exposure by a factor of two. One stop more exposure doubles the light

reaching the film, one stop less cuts it in half. *Compare* **open up; stop down.**

**stop-action animation; stop-action photography** *n. See* **stop motion.**

**stop and go** *n. See* **rehearsal for marks.**

**stop-and-go production; stop-and-start production** *n.* A project that has an extended, unplanned break in its production schedule.

Usually, this happens to independent films because they start off without full financing (hoping to raise the extra money as they go) or cannot cover a budget overage. It also happens to studio productions that suffer a catastrophic setback, usually a serious injury to a lead actor. Special challenges face the production when it starts back up again, depending on how long (and how often) production was halted: the producer may have to assemble a new crew; cast members may no longer be available; cast members may have changed their physical appearance (young actors age, actors gain or lose weight, grow or cut their hair, etc.); locations may change (the flowering trees in the background during the original shoot only flower for two weeks a year, a prominent building may have been torn down or a new one constructed, etc.); special equipment may no longer be available, and so on.

**stop bath** *n.* An acid solution used between the developer and the fixer to stop the action of the developer and to preserve the effectiveness of the fixer. Usually a dilute solution of acetic acid, although plain water is sometimes used as a stop bath for film development.

**stop bits** *n.* A sequence of one or more bits signaling the end of a transmitted data word or character that allows the receiving device to re-synchronize its clock with that of the transmitting device. *Compare* **start bits.**

**stop down** *v.* To use a higher lens *f*-stop; to decrease the size of a lens aperture, allowing less light to pass through the lens. This increases the image clarity and depth of field. The opposite of *open up*. *Also* **close down.**

**stop filter** *n. See* **neutral density filter.**

**stop frame; ~ printing** *n. Also* **hold frame.** *See* **freeze frame.**

**stop-frame animation** *n.* Photographing an image with a series of single exposures rather than as part of a continuous process; an animation technique that uses posable models (puppets, clay figures, miniatures, etc.) and either stop- or go-motion photography. *See* **model animation; stop motion.**

**stop motion; stop-motion animation; stop-motion photography** *n.* An animation technique where three-dimensional objects are filmed one frame at a time, repositioned, and then photographed again. When the film is played back, it seems as if the animated objects move.

The first stop-motion animated work, Vitagraph's *The Humpty Dumpty Circus*, was produced c. 1898 by Albert E. Smith using a collection of circus toys belonging to his daughter. The best known practitioner of the art is Ray Harryhausen, famous for his stop-motion work in such films as *Jason and the Argonauts* (1963) and *Clash of the Titans* (1981). Stop-motion can sometimes lack fluidity (by its nature it lacks motion blur), and it may not composite seamlessly with live action footage. Animatronic puppets that can be filmed interacting in a live environment and computer-generated digital creatures have taken over the niche once occupied by Harryhausen's stop-motion puppets. Even so, stop-motion is still a common animation technique.

Rankin/Bass Productions used stop-motion puppets in a number of children's Christmas television specials including *Rudolph, the Red-Nosed Reindeer* (1964), *Little Drummer Boy* (1968), *Santa Claus Is Comin' to Town* (1970), and *The Year Without a Santa Clause* (1974). Stop-motion puppets were given a more adult twist by director Henry Selick in *Tim Burton's The Nightmare Before Christmas* (1993) and *James and the Giant Peach* (1996). Stop-motion photography is also used for clay animation, notably for Art Clokey's Gumby, Will Vinton's California Raisins, and Nick Park's Wallace & Gromit. When people are animated using stop-motion photography, it is called *pixilation*. Henry Selick once said that stop-motion "has a great textural quality that [computer animation] doesn't quite achieve. The wrinkles there are real and by it being handmade … it's a performance. An actual performance with incredible charm."

**Ray Harryhausen's stop motion animation brings skeletons and dinosaurs to life in *Jason and the Argonauts* (1963), left, and *The Animal World* (1956) (courtesy Heritage Auctions, www.ha.com).**

*Also* **object animation; single-frame animation; stop-action animation.** *See* **model animation; stop-frame animation.** *Compare* **3-D animation; cel animation; computer animation; cutout animation; go-motion animation; time-lapse photography.**

**stop of light** *n.* The amount of light equivalent to one stop on a camera lens, generally a change by a factor of two.

Adding one stop of light to a photographic subject will double the illumination and brighten the recorded image as much as opening up the lens by one full stop. Alternatively, one could add one stop of light and then close the lens down by one full stop and obtain an equivalent exposure but with greater depth of field. The reverse would be true if one reduced the light by one stop, effectively cutting it in half. The image will darken as much as closing the lens down by one stop but without affecting the depth of field, or one could open up the lens by a stop for an equivalent exposure with a reduced depth of field.

**stopband** *n.* The frequency band that is not passed by a filter, as opposed to the passband. A filter can have more than one stopband, as is the case for a bandpass filter.

**stopping** *n.* The stage in film processing where the film is immersed in a stop bath to halt the development process. *Compare* **developing; drying; fixing; washing.**

**stopwatch method** *n.* A method of cueing a conductor during a musical score recording session synced to a film print that consists of a series of punches (generally three or five) in every other film frame in time with the downbeat at key moments during the musical cue. The punches create a white flutter on the screen (rather than a single flash). The total number of punches used changes the duration of the flutter and reflects the speed (tempo) of the music. *Compare* **Newman System; punch and streamer method.**

**store and forward** *n.* A technique for examining incoming packets on a computer network switch or bridge whereby the whole packet is read before forwarding or filtering takes place. Store and forward is a slightly slower process than cut-through, but it does ensure that all bad or misaligned packets are eliminated from the network by the switching device. *Compare* **cut-through.**

**store show; store theater** *n. obs.* A nickelodeon; in reference to the fact that most nickelodeons were converted storefronts. *See* **nickelodeon.**

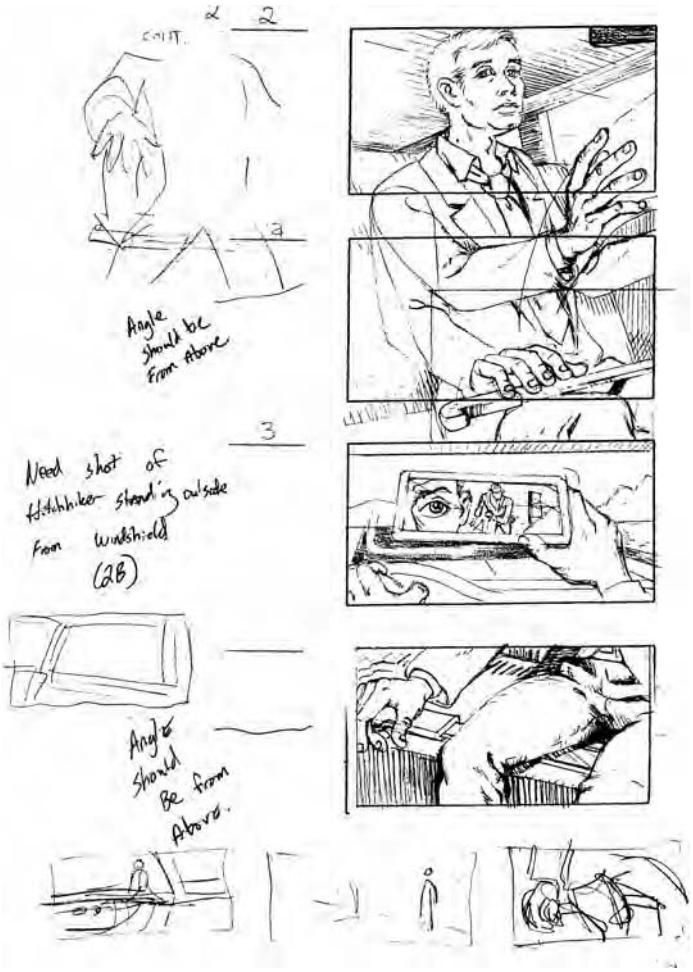
**story** *n.* The sequence of events that comprise an audiovisual work; the plot in chronological order. *Compare* **narrative.**

**story analysis** *n. See* **coverage.**

**story analyst** *n.* One who is employed by an independent producer, agency, or studio story department to read scripts, treatments, books, plays, etc. and prepare coverage notes (synopsis and analysis). *See* **reader.**

**story arc** *n.* The development of a work's plot(s) over time, taking the characters (and the viewers) from one place to another (physically, emotionally, spiritually, philosophically, etc.). In episodic television, one story arc may run its course in a single episode while another story arc extends over multiple episodes or seasons. *Also* **dramatic arc.** *Compare* **character arc.**

**story board** *n. See* **storyboard.**




**A storyboard showing the director's notes (illustration by William Mitchell, www.largedarkshape.com).**

**story by** *phr.* A motion picture or television writing credit for someone who has written an original story, but who did not write the actual screenplay. *Compare* **created by; dramatized by; screenplay by; teleplay by; written by.**

**story chronology/time breakdown** *n.* The form used by the script supervisor to track the point in time during which each scripted scene takes place within the story's chronology, generally in terms of elapsed days (D) and nights (N). For example, the first daytime scene in a script would be recorded as "1st Day" or "D-1" while any subsequent scenes with a similar time setting would be written as "Later 1st Day" or "Later D-1."

The script itself may not be written in story chronology (given flashbacks, flash-forwards, parallel action, etc.). When it is filmed, it is almost certainly not in story chronology. To maintain continuity, it is important that the characters and sets maintain a consistent appearance throughout the work, or change their appearance in an expected way. For example, if a male character is on the run from the law and does not shave during the entire story, he may be clean-shaven on D-1 but have a noticeable beard by D-15. If there is a flashback to D-1 half way through the script, the character should be clean-shaven, even though he had visible stubble in the preceding scene that was set to take place on D-8. Similar attention must be paid to the condition of costumes, sets (does this scene take place before or after the sofa was set on fire?), props (he ran out of bullets on D-2 and does not get any more until D-8, so he cannot fire the gun on D-5), etc.

**story conference** *n.* A meeting between a writer and others involved in script development (possibly including the story editor, producer, or director) where a script is reviewed and revisions are discussed. Some producers feel that the writer is superfluous to the process, leading to the saying "Writers only clutter up a story conference!"

In Christopher Guest's *The Big Picture* (1989), aspiring writer/director Nick Chapman (played by Kevin Bacon) goes directly from film school to a series of studio story conferences that remove all that was original from his character-driven drama and turn it into a teen beach movie. This film sequence is now used as a cautionary tale in motion picture screenwriting classes.

*See* **sit down.**

**story consultant** *n.* A part-time writer on a production who specializes in screenplay rewrites. Story consultants may have specialties, such as dialogue, humor, plot pacing, etc. *Compare* **executive story consultant.**

**story department** *n.* The people responsible for reviewing potential script material, including treatments, spec. scripts, books, articles, etc. for a studio or production company. Readers work under the direction of a creative executive to develop coverage for each item reviewed. *Also* **creative department.**

**story-driven** *mod. See* **plot-driven.** *Compare* **character-driven.**

**story editor** *n.* **1.** A writer employed by a television production to rewrite scripts so they are feasible to produce. If a script is purchased from a freelance writer, the story editor, often called a script consultant, may perform an extensive rewrite to ensure the script is consistent with the rest of the series' episodes. Story editors may also be expected to contribute a certain number of their own scripts to the series. **2.** *obs.* One who is in charge of a studio's story analysts and staff writers; the head of the story department. Also responsible for reviewing the scripts, books, plays, and other materials the studio may consider acquiring. *Compare* **executive story editor.**

**story heart** *n. See* **heart.**

**story line; storyline** *n.* A simple summary of the major points in a work's narrative; a plot or subplot. Longer works often have more than one story line (the main story line and one or more subplots) interwoven and interacting throughout the work.

For example, most half-hour sitcoms have two story lines. Hour-long television dramas may have one story line that is complete within a single episode, as with *Law & Order* (1990–); two or more story lines that are complete within a single episode, as with *Las Vegas* (2003–2008) or *Private Practice* (2007–); or multiple story lines that play out in a single episode and others that carry from one episode to the next, as with ensemble programs such as *Hill Street Blues* (1981–1987), *LA Law* (1986–1994), and *Heroes* (2006–). Feature films typically have two or more story lines, with one of the subplots often involving a romance. The works of Francis Veber are a noted exception. He usually focuses on a single story line, resulting in feature films that often run under 90 minutes.

**story outline** *n. See* **outline.**

**story segment** *n. See* **segment.**

**story sketch artist** *n. See* **storyboard artist.**

**story spine** *n. See* **spine.**

**storyboard; story board** *n.* A scene-by-scene or shot-by-shot visual depiction of how a sequence will appear when filmed, traditionally hand-drawn on cardstock by a storyboard artist or the production illustrator.

Most animated works are storyboarded first. (In fact, the Disney animation studio is generally credited for developing the concept of the storyboard.) Commercials are often presented to advertising agency clients in storyboard form. Storyboards are also used in live action works to plan out complex action sequences in advance of production. Some directors will storyboard the entire script, others never use storyboards.

Storyboards are only one of several script planning tools that a director might use. The simplest is the shot list, a textual description of each shot in the planned film. The next stage in sophistication may include an illustrated camera plan, drawn from an overhead view like a blueprint. A director may sketch out his own storyboards to illustrate each shot. The visual sophistication will depend on the artistic skills of the director and may simply include stick figures representing the actors. Finally comes the fully-illustrated storyboard, prepared by a professional artist. These range from simple black-and-white cartoon sketches to full color renderings of what the camera will actual see when the shot is taken.

*Also* **board.** *See* **continuity sketch.**

**storyboard artist** *n.* One who draws storyboards. *Also* **story sketch artist.** *Compare* **production illustrator.**

**storytelling device; device** *n.* A convenient setting, situation, character, etc. used to set up a story or motivate further action. For example, setting a work in a confined space (a stuck elevator, a shopping mall besieged by zombies, a snowed in cabin, etc.) to examine the characters' reactions and interactions; including a character that does not know the backstory so another character can relate it (a storytelling device that motivates exposition); requiring the characters to search for something, when it is the search itself that propels the story (a MacGuffin), etc. *Also* **plot device.**

**stove pipe wire** *n. See* **baling wire.**

**STP** ABBR. *n. See* **system test plan.**

**straight** *mod.* Seriously; without obvious comic affect (though the result, when taken in context, may be comedic): *Play this scene straight.*

**straight cut** *n.* An immediate switch from one shot to the next. The tail of the first shot is spliced directly to the head of the next one in sequence. This is the most common type of cut. *Also* **direct cut; flat cut.**

**straight cutting** *n.* Editing a work using only straight cuts. *Also* **direct cutting; flat cutting.**

**straight-line portion** *n.* That portion of a film emulsion's characteristic curve where the ratio of light exposure to image density does not change — the relationship between exposure and image density is linear. This part of the curve comes between the toe and the shoulder. Ideally, all significant image information should fall within the straight-line portion of the characteristic curve — the highlights should not be any brighter and the shadows should not be any darker. If they are, image detail may be lost. *Compare* **characteristic curve.**

**straight man** *n.* One who sets up jokes or comedy bits so someone else can give the punch line; the serious half of a comedy team, whether male or female. The straight man sets up the comic who then delivers the funny lines. The straight man's serious reactions to the comic's antics add to the humor.

Famous straight man/comic teams include Martin & Lewis, Abbott & Costello, Burns & Allen, and Hudson & Landry. Traditionally, the straight man was paid more than the comic, as that was felt to be the more difficult role to play. Comics were easy to find, but good straight men are rare. While not part of a comedy team, Cary Grant often played the straight man stuck in comic situations.

*Also* **second banana.** *See* **feed.** *Compare* **playing it straight.**

**straight part** *n.* A standard dramatic role; a realistic character, not an exaggeration or stereotype. *Also* **straight role.**

**straight pickup** *n.* A film acquired by a distributor after its completion by a producer that worked without any collaboration or coordination with the distributor. *Compare* **negative pickup.**

**straight role** *n. See* **straight part.**

**strain** *n.* A musical sentence; a sustained note, movement, or subdivision of a movement.

**streak photography** *n.* An animated visual effect where the subject or camera is moved (or lens focal length adjusted) during each single frame exposure, causing an image to streak across the screen. Used in the opening credits sequence of *Superman* (1978) and for the worm-hole effect in *Star Trek: The Motion Picture* (1979).

**streaking** *n. See* **smearing.**

**streaks and tips** *n.* Water soluble, colored hair spray. Used to quickly change the color of an actor's hair. Since it cleans up easily with water, it is also used to change the color of other objects that may fall within the camera's view, generally when they are too bright and need to be made darker. *Compare* **dulling spray.**

**streamer** *n.* An editing mark consisting of a long diagonal line traveling down the length of a strip of film through a number of frames, made either by scraping off a thin strip of the film's emulsion (generally ⅛" wide) using a sharp stylus or by drawing on the film using a grease pencil. When projected, the line seems to move from one side of the image to the other (a white line if the emulsion was scraped, a black line if a grease pencil was used).

Streamers may be used to mark optical effects on work picture while editing film. They may also help the conductor time musical cues when recording a score synced to a film print or to cue an actor when recording dialogue an ADR stage. In this case, a 3' streamer is traditionally used on 35mm film to give a 2 second countdown to a specific frame — generally the start or end of a musical cue or a dramatic beat within a cue. Video systems generally provide an electronic equivalent function.

*Compare* **punch and streamer method.**

**streaming; ~ media** *n.* A data-transfer method that allows an application to play audiovisual material in near-real time as it is being received from another computer. With streaming media, a user does not have to download an entire file to begin listening to or watching it; the equivalent of broadcasting on the Internet, except that there is only one recipient per broadcast rather than the nearly unlimited recipients of a traditional terrestrial or satellite broadcast. If permitted by the application, the file being received may be saved simultaneously for later playback. Otherwise, the user must re-stream the content for each viewing.

**USAGE:** May refer to technologies that match the bandwidth of the media signal to the viewer's connection speed so that the media is always seen in real time (true streaming). Also used to mean media that may be viewed over a network prior to being fully downloaded (HTTP streaming and progressive download).

**street** *v.* To release a home entertainment product to the public: *Alan's direct-to-video feature will street next Tuesday.* [Clipped from *street date*.]

**street-casting** *n.* Casting a production with amateurs rather than professional actors. *Compare* **people; typage.**

**street date** *n.* The retail release date for a home entertainment product.

Home entertainment goods must travel through a traditional manufacturing pipeline on their way to the consumer (physical production, distribution to wholesalers, distribution to retailers, and presentation to consumers), so they may arrive at a retail outlet well in advance of the date that they are supposed to be made available to the public. The street date, then, is the date upon which the retailer may begin selling or renting the item to the public. In the U.S., most DVD street dates are set to fall on a Tuesday, while most music CDs have their street date on a Wednesday.

*Compare* **opening day; ship date.**

**stretch** *n.* An activity that was difficult for one to perform well, especially a type of part that one does not normally associate with a particular actor: *It was quite a stretch for Alan to play an action hero. Compare* **stretch out.**

**stretch and squash** *n. See* **squash and stretch.**

**stretch and stipple** *n.* A makeup technique used to age an actor by creating wrinkles. The actor's skin is stretched, stippled with latex, powdered, and blown-dry. When the skin is released, natural looking wrinkles form.

**stretch-frame printing; stretch frame; stretch framing; stretching frames; stretch printing** *n. See* **multiple-frame printing.** *Compare* **skip frame.**

**stretch out; stretch-out; stretch** *v.* To extend; to make longer.

**strict continuity** *n.* Shooting the scenes of a work in the exact order that they appear in the script.

When not filming in front of a live audience (as for a television situation comedy), it is usually more time and cost effective to shoot a script out of order. For instance, one could shoot all scenes that take place at a particular location before moving on to the next location, even if the scenes are from different parts of the script. Relatively few films are shot in strict continuity. Exceptions include *American Graffiti* (1973), *Timecode* (2000), and *Russian Ark* (2002). *American Graffiti* was shot as a traditional studio film with multiple takes, camera set-ups, etc. The only exception was its continuity shooting schedule. *Timecode* and *Russian Ark* included the extra twist of using a true rope trick: Each film is a single long, continuous take. *Timecode* used four simultaneous takes, each shot with a separate camera and projected in a 4-way split screen. *Russian Ark* used a single camera but had the added pressure of only being able to use the Hermitage in St. Petersburg, Russia for one day while the museum was closed. Both *Timecode* and *Russian Ark* were shot on video and finished on film.

*Also* **in continuity.** *Compare* **out of continuity.**

**strike** *v.* **1.** To remove or dismantle, often when finished filming a particular set. One may strike an entire set, only a portion of a set, a particular prop, etc. **2.** To ignite (turn on) an electric light. **3.** To make: *It took six weeks to strike a deal.* OR *Strike a new print for the premiere.* ➢ *n.* **4.** A labor action where employees act as a group and refuse to work until their demands are met by their employer. Occasionally, a strike that disrupts some essential service may be called to make demands of a government. *Compare* **lockout; restrike; wildcat strike.**

**striking** *phr.* Called out by an electrician to warn those on the set that a light is about to be turned on. One does not want to be accidentally looking into a powerful light when it suddenly turns on. [Derived from *strike* to mean when a match is used to create a flame. Carried forward from the early days of live theater and the use of gas lamps.]

**stringer** *n.* A local area freelance reporter hired as an independent contractor and paid per assignment.

**strip** *n.* **1.** A narrow length of film cut from the parent roll during manufacturing in a predefined width, such as 70mm, 65mm, 35mm, 16mm, and 8mm. **2.** A short length of film produced for testing purposes, such as a Cinex strip. **3. ~ show:** A television program broadcast in the same time slot five or seven days a week; a daily strip. **4.** A strip light.

**strip board; stripboard; production ~** *n.* **1.** A tool used to develop, modify, and present the shooting schedule.

The strip board is produced as part of the breakdown process by the AD or UPM. Each scene is represented by a strip of cardboard, color-coded to indicate the general type of shot: day or night, interior or exterior, etc. Notations on the strip identify: scene number, how many script pages are represented, how long it is likely to take to shoot, the shooting location, the cast members required, special props, etc. The strips can be rearranged on the board as necessary to provide an overall plan for the physical production phase of a project. Breakdown strips are a standard size but the board itself can be anything from a small hand-held portfolio to a large wood panel five feet long or longer, depending on the length and complexity of the production.

**2.** An electronic equivalent of the traditional strip board found in a computerized scheduling system. *Also* **breakdown board; production breakdown board.** *See* **production board.**

**strip light** *n.* A light fixture with a number of individual 1K (1,000-watt) bulbs (often 5, 10, or 12) arranged in a line. *Also* **border light.** *Compare* **cyc lights.**

**strip show** *n.* A television program scheduled as a daily strip in the same time slot five days a week (possibly with additional episodes on the weekends).

**stripe; sound ~** *n.* **1. single ~ :** 35mm mag stock with a single, narrow strip of iron oxide magnetic recording material running down one side. (16mm mag stock only comes in full coat, not stripe.)

To keep the film from warping when it is wound on to a reel, stripe mag stock has an additional balance stripe opposite the sound stripe. Stripe is less expensive than full coat, but it can only record one sound track while full coat can record several.

**2.** The narrow strip of magnetic recording material itself, used either during double-system film editing or applied to a release print. (70mm and 35mm release prints with magnetic sound tracks are no longer used commercially.) **3.** The time code and video black written to otherwise blank video tape. **4.** The time code written to otherwise blank mag film. Information about the reel number, etc., may be contained in the user bits data area. ➢ *v.* **5.** To apply a magnetic sound strip to a piece of motion picture film. **6.** To record time code on a blank track of audio tape, video tape, or magnetic film. *Also* **black & coded.** *See* **single stripe; sound stock.**

**striping** *n.* Applying magnetic recording material to a length of film.

**stripping** *n.* **1.** The practice of scheduling television programs in a daily strip. The most common type of schedule used for broadcast daytime television. Less often used during prime time hours. **2.** Preparing a program for broadcast with increased commercial air time (and therefore decreased program content time). Often when syndicated reruns are presented in a daily strip, they include more commercials than where allowed for during their original run. This means that the program must be re-edited to shorten the program and allow room for more commercials. **3.** Preparing a dialogue track for sound mixing by removing all unnecessary sounds.

**strobe** *n.* **1.** A light source that provides a series of brief pulses of light in rapid succession. **2.** The effect produced on a moving object when illuminated by a strobe light; a strobe effect. **3.** A visual effect that simulates the stuttered motion seen under a strobe light by briefly freezing each frame in a series. If consecutive frames are frozen, a slow motion effect is also introduced. If one skips the number of frames consumed by the freeze frame before selecting the next frame, then

time will move forward at its normal pace. [Clipped from *stroboscope*.] *Compare* **continuous source lighting instrument.**

**strobe effect** *n.* The illusion of interrupted motion produced such as is by a strobe light operating at speeds below 60 pulses per second. (At lower than 30 pulses per second, strobe lights can trigger seizures in epileptics.) With a strobe effect, it is as if the moving object has been replaced by a series of still images taken during the time the strobe light flashes, but missing the action that happens while the strobe light is off. *See* **motion aliasing; wagon-wheel effect.**

**strobe light** *n.* A stroboscopic light; a light that operates in very brief, generally intense, pulses with a dark interval in between.

If properly synched with a camera, strobe lights can be used to produce blur-free images of fast moving objects. A camera's maximum shutter speed may still be too long to record an image without motion blur. Instead, one may photograph a fast moving object in complete darkness, illuminated only by the very brief pulse of a strobe light. This will have the effect of freezing a brief moment in time. This technique has been used to capture very high-speed images, such as a bullet in flight, but is generally limited to still image photography or motion photography using multiple single-frame cameras.

[1]**stroboscope** *n.* A device developed to study objects in motion by creating brief flashes of light. A moving object illuminated by a stroboscope appears in a series of frozen images that can be observed or photographed.

[2]**Stroboscope** *n. obs.* The trade name for a motion simulation device developed at about the same time as the Phenakistiscope (c. 1832) by Simon Ritter von Stampfer. The Stroboscope featured a hand crank and pulley arrangement to deliver high disk rotation speeds and improve the illusion of motion. Originally called the Magic Drum. *Compare* **Daedaleum; Phenakistiscope; Praxinoscope; Tachyscope; Zoetrope.**

**stroboscopic** *mod.* Relating to a stroboscope, or strobe, as in strobe light.

**stroboscopic light** *n. See* **strobe light.**

**strong** *n.* In the context of set construction: slightly long: *Cut that 63¼" strong. Compare* **proud.**

**structural film** ACADEMIC *n.* An off-shoot of the New American Cinema movement developed in the mid–1960s that rejected the narrative story line of traditional filmmaking.

Early examples include Andy Warhol's *Sleep* (1963), featuring five and a half hours of a sleeping subject, and *Empire* (1964), nearly seven hours of New York's Empire State Building (shot at 24 frames per second but projected at 16, producing a slow motion effect and extending the running time to just over eight hours). A later example is Michael Snow's *Wavelength* (1967), a 45-minute slow zoom shot taken with a fixed camera inside an empty loft.

[First appeared in print in the Summer/Winter 1969 issue of *Film Culture*. Coined by American film historian P. Adams Sitney.] *Also* **perceptual film.**

**structuralism; cine ~** ACADEMIC *n.* The theory that human perception of reality is based on the relationship between objects. Thus, by studying these relationships (similar to the relationships in the semiotic study of signs), one gains insight into the human psyche. *Compare* **semiotics.**

**structure** *n.* The manner in which the individual story elements have been organized or assembled.

Structural categories include narrative, such as character and story; thematic, such as the hero's rise and fall; and filmic, such as shot juxtapositions or other editing techniques. For example, the following adjectives might be used when discussing story structure: focused/unfocused, tight, loose, rambling, meandering, well-integrated, fragmented, erratic, and well-orchestrated.

Documentary works sometimes incorporate a narrative structure, but most follow alternate structures. *Directing the Documentary* (pub. 2004) suggests several, including event-centered, process, journey, walled-city, historical, biographical, thesis, catalogue, and absurdist The difference between a documentary's structure and a fictional narrative's structure may serve as the basis for critical comparison.

*Compare* **dramatic structure.**

**strut** *n. See* **stage brace.**

**STU** ABBR. *n.* [An initialism of *Set-Top Unit*, after its common placement atop a television set.] *See* **set-top box.**

**stud; male ~ ; mounting ~** *n.* The mounting point that extends out from an equipment stand (a ⅝", or baby pin) or a piece of equipment (a1⅛", or junior, pin).

A piece of junior equipment cannot be mounted directly to a baby stand because they both have male pins. Even if an appropriate adapter could be located, this mating would not be advised because the weight of the junior equipment would likely be too great for the baby stand.

*Also* **pin.** *Compare* **receptacle.**

**studio** *n.* **1. motion picture ~ :** A company simultaneously involved in film financing, production, distribution, and marketing. The first vertically-integrated motion picture studio was the French Pathé Frères, established by the Pathé brothers, Charles and Emile, on October 1, 1896.

Contemporary studios produce both theatrical motion pictures and television programs. Traditionally, the "major studios" or "majors" are the MPAA member companies, Disney, Paramount, Sony (Columbia/TriStar), Twentieth Century–Fox, Universal, and Warner Bros. During the Studio Era (1927–1954), the studios owned the entire process from concept through exhibition. Now they rely heavily on a series of independent producers and sub-contractors to provide material for both affiliated and independently-owned theater circuits, broadcast outlets, and other media. As a result, the specific role played by a studio will differ for each work.

**2. television ~ :** A room or stage dedicated to principal photography for television productions, either purpose-built or converted from some other use, including spaces used for televised works shot on film and works shot on video, especially when shot before a live audience (such as a sitcom or game show) or broadcast live as it is recorded (such as a morning chat show or evening news program). The first purpose-built, self-contained television production facility was CBS' Television City, opened in Los Angeles on November 15, 1952. **3.** A soundstage or similar motion picture production facility. The first purpose-built film production studio was Edison Laboratories' "Black Maria" facility in West Orange, New Jersey, completed on February 1, 1893. The first Hollywood studio lot, including both enclosed stages and exterior standing sets, was the Universal City facility established in 1914 in the San Fernando Valley north of Los Angeles. The first purpose-built soundstage, "Stage Three," was constructed in April 1927 at the Warner Bros. Studios on Sunset Boulevard in Los Angeles for the production of *The Jazz Singer* (1927).

**studio accounting** BUSINESS *n. See* **creative accounting.**

**studio audience; live ~** *n.* The audience members present when a live performance is recorded, generally limited to productions shot on a soundstage.

**studio bible** *n. See* **breakdown.**

**studio camera** *n.* A video camera that is specifically designed or equipped for use in a studio environment rather than one destined for field use. Many field (ENG/EFP) cameras can be retrofitted for studio use. By general consensus, the six features that set a studio camera apart

from any other video camera are a tally light, an intercom, AV output, an external video monitor, remote control focus and zoom, and external power.

- The tally light indicates to on-camera talent that a particular camera is live. This is particularly important in multi-camera setups where the tally light cues the talent to look into that camera.
- The intercom allows the control booth to communicate with and give direction to the camera operator.
- The AV output allows the camera to feed its signal to an external recorder, often by way of the switcher in the control booth.
- An external monitor is needed because the pedestal mount employed in most studio configurations places the operator behind the camera rather than to one side, so the operator cannot look through the camera's viewfinder conveniently.
- The remote controls for focus and zoom are also necessitated by the positioning of the operator. In a studio configuration, controls mounted on the camera lens are not convenient.
- External power means the studio camera and its accessories do not require batteries, which could die at inconvenient times. This also avoids the audible hum that can result when all of the devices are powered separately.

**A Grass Valley digital video studio camera (courtesy Thomson, www.thomsongrassvalley.com).**

**studio complex** *n. See* **studio lot.**

**Studio Era** *n. obs.* The Golden Age of the Hollywood studio system; the period from approximately 1927 through 1954 when the U.S. motion picture industry saw the dominance of vertically-integrated finance/production/distribution/exhibition companies and contract players.

The exact starting point for the Studio Era is a bit uncertain. The stock acting company, the forerunner of studio contract players, was originated c. 1908 by Pathé Frères, the world's first vertically-integrated film studio. The production techniques associated with the Studio Era were first developed by Thomas H. Ince in the period from 1911–1924. The introduction of commercially viable synchronous sound in 1927 led to a dramatic increase in the popularity of motion pictures and helped consolidate the industry in the hands of those who could afford to make the transition from silent films to sound. The studio structure was finally solidified in large part by the 1933 *U.S. Code of Fair Competition for the Motion Picture Industry*, which made such vertically-integrated monopolies legal in the U.S. and allowed the studios to maintain and expand their holdings in production, distribution, and exhibition. The exact end of the Studio Era is equally uncertain. The California court's *de Havilland Decision* in 1945 limited long-term studio contracts and gave talent greater power in Hollywood. The U.S. federal courts eventually found the *Code of Fair Competition* to be unconstitutional and the U.S. studios were finally forced to divest their exhibition interests by the *Paramount Decree* in 1948. The Studio Era did not come to an abrupt end in 1949, but instead slowly faded away throughout the 1950s and 1960s.

*Compare* **Big Five, The; Little Three, The.**

**studio exterior** *n.* A shot that appears to be a location exterior, but which is actually shot on a soundstage or studio lot.

**studio film** *n. See* **studio picture.**

**studio gate** *n.* The main entrance to a studio lot, traditionally, but not necessarily, a gated entrance.

**studio-guaranteed loan** BUSINESS *n.* A production loan from a lender that is backed by a studio distribution contract for the completed work. *Compare* **discounting.**

**studio head** *n.* The executive in charge of projects from concept through distribution. The studio head approves all projects and allocates the studio's production budget appropriately. The head of production (responsible for physical production) reports to the studio head. During the Studio Era (1927–1954), the Hollywood studio head was based in LA while the president or CEO (responsible for the company's financial operations) was based in New York.

**studio lighting** *n.* Lighting equipment that is not sufficiently portable for location use and is instead used on a soundstage or studio lot.

**studio lot** *n.* The entire studio property, including production buildings, administration buildings, back lots, front lots, screening rooms, storage facilities, parking, etc. *Also* **studio complex.** *See* **lot, the.** *Compare* **back lot; front lot.**

**studio mixing console** *n.* A large sound mixing console generally used in a fixed location such as a television broadcast studio or a post-production sound mixing stage. *See* **mixer.** *Compare* **field mixer.**

**studio mogul** *n.* The head of a major production company during the Studio Era (1927–1954) when one person exercised near complete control over studio operations. [From the Persian *mugul*; from the Mongolian *Mongul*. The Muslim dynasty that ruled India from 1526–1857.]

**studio overhead** BUSINESS *n.* The basic expenses of operating a studio that cannot be charged to a particular project. Instead, these expenses are apportioned to all projects.

**studio pedestal** *n. See* **pedestal.**

**studio picture** *n.* **1.** A film primarily shot on a studio lot or soundstage rather than on location. The film necessarily emphasizes character interaction over the reality of the environment. **2.** A work produced by or for a major studio, as opposed to an independent production. *Also* **studio film.** *Compare* **location picture.**

**studio producer** *n.* A film or television producer who is a studio employee, rather than an independent contractor. *Compare* **independent producer.**

**studio production** *n.* A work produced directly by a studio, rather than by a contracted independent producer, as a negative pickup, as an acquisition, etc. *Compare* **independent production.**

**studio ranch** *n. See* **ranch.**

**studio system** *n.* The formal business practices of division of labor and mass production all under strong central control developed by Thomas H. Ince c. 1915 and instituted at the eight major Hollywood production and distribution companies during the Studio Era (1927–1954).

In the early days of the motion picture business, there was little distinction between producer, director, writer, and editor. One person tended to oversee the entire process of creating a film from concept through completion, leading to operational inefficiencies and limiting output volumes, particularly for feature films. According to Richard Roland, then president of Metro Pictures, "Motion Pictures must cease to be a game and become a business."

The business practices at the core of the studio system, including separating project development from production, the use of a continuity script (as opposed to the contemporary practice of using a rough plot outline and on-camera improvisation), and specialization of labor (separate producer, writer, director, editor), were developed by Thomas H. Ince during the period from 1911–1924 and had been adopted throughout Hollywood by 1927. While the Studio Era came to an end as a result of the *Paramount Decree* (issued in 1948, signed by Paramount in 1951), which forced the major studios to sell off their theaters in succeeding years, and the rising popularity of television, which depressed the theatrical marketplace, many elements of the system survived into the 1970s (including the widespread use of contract talent).

The five largest Hollywood studios during the Studio Era, "The Big Five," were MGM, Paramount, RKO, Twentieth Century–Fox, and Warner Bros. Next in line were "The Little Three," Columbia, United Artists, and Universal. Ince's production techniques were combined with the practice of consolidated distribution and exhibition initiated by Adolph Zukor c. 1917 to create an oligopoly (a market controlled by several suppliers) of vertically-integrated monopolies, each controlling motion picture finance, production, distribution, and exhibition.

*Also* **Hollywood system.**

**studio tank** *n. See* **water-effects tank.**

**studio teacher** *n. See* **schoolteacher; tutor.**

**studio-transmitter link** *n. See* **STL.**

**studio zone** *n.* The area surrounding Los Angeles in which a production may be shot without providing travel expenses or per diem to union-represented cast and crew members.

Originally defined as circle with a 30 mile radius centered at 9038 Melrose Ave. in Hollywood, the location of the headquarters of the Academy of Motion Picture Arts and Sciences (AMPAS) from 1946–1975. Now often defined as being the intersection of Beverly and La Cienega Boulevards (or the Beverly Center shopping mall in West Hollywood, since it is the nearest major landmark).

*Also* **30-mile zone.** *Compare* **distant location; nearby location.**

**stunt** *n.* **1.** A feat that is hard or dangerous to perform. **2.** A publicity stunt. **3.** A ratings stunt. **4.** A show stunt. *Compare* **gag.**

**stunt blood** *n. See* **stage blood.**

**stunt casting** *n.* Casting a well known actor or famous personality to appear in a work for the publicity that this will draw. A common practice in American episodic television programs during sweeps weeks.

**stunt coordinator** *n.* One who is in charge of planning, coordinating, and supervising stunt work.

**stunt double** *n.* A stunt performer who takes the place of an actor in a sequence that the actor is unable to or cannot safely perform. Even actors who were famous for performing their own stunts, such as Harold Lloyd and Jackie Chan, made use of stunt doubles on occasion.

The Romans invented the stunt double in the 3rd century C.E. At the time, Rome had a surplus of condemned criminals. So when a play called for a character to die, the criminal would be substituted for the actor in full costume and then actually killed in the manner called for in the play.

**Stunt doubles stand in for Scarlett O'Hara and Rhett Butler in the wagon at right during the burning of the Atlanta Depot from Selznick International Pictures' *Gone with the Wind* (1939). At the time this was filmed, Vivien Leigh had not yet been cast to play Scarlett (courtesy Heritage Auctions, www.ha.com).**

*See* **stuntman.** *Compare* **body double; digital double; double.**

**stunt man; stunt performer; stunt person; stunt player** *n. See* **stuntman; stuntwoman.**

**stunt work** *n.* The dangerous or difficult action bits, whether performed by the stars, their stunt doubles, or other stunt performers.

**stunting** *n. See* **ratings stunt.**

**stuntman; stunt man** *n.* One who performs dangerous or difficult physical feats.

On a production, the stuntmen report to the stunt coordinator. In the U.S., stuntmen are represented by the Screen Actors Guild. In 1966, Yakima Canutt became the only stuntman to receive an Academy Award when he was presented an honorary Oscar "for achievements as a stunt man and for developing safety devices to protect stunt men everywhere."

**USAGE:** While *stuntman* technically implies a male stunt performer, the term is often applied equally to both male and female stunt performers.

*Also* **stunt performer.** *See* **stunt double.**

**Stuntmen's Association of Motion Pictures** *n.* A professional association of film, television, and live-action stuntmen, stunt coordinators, and second unit directors, established February 27, 1961. Membership is by invitation only. The Association Web site is www.stuntmen.com.

**stuntwoman** *n.* A female stuntperson. When using stunt doubles, a man may double for a woman if there is sufficient resemblance, but this does not make the man a stuntwoman. *Also* **stunt performer.**

**Stuntwomen's Association of Motion Pictures Inc.** *n.* A professional association of film, television, and live-action stuntwomen, stunt coordinators, and second unit directors, established in 1967 and located in Studio City, CA. Membership is by invitation only. The Association Web site is www.stuntwomen.com.

**STV** ABBR. *n. See* **subscription television.**

**style** *n.* The distinctive combination of features of an artistic work that express the imagination, taste, and individuality of its creators as distinct from the work's content (its subject matter, meaning, or cultural significance). *Compare* **content.**

**stylist** *n.* A costumer with the added responsibility of acquiring costumes and accessories. *Compare* **costume designer.**

**sub** *v.* **1.** To subtitle a work: *How long will it take to sub that episode?* ➢ *n.* **2.** A subtitled work, especially one that has not been subtitled by the work's creator. Usually of higher quality than a fansub (or digisub) thanks to better translations. **3.** Subscriber; one who pays to receive cable or satellite television; a cable customer. *Compare* **dubtitles.**

**sub band** *n.* The frequency band from 6 MHz to 54 MHz, which may be used for two-way data transmission in a cable television system.

**sub-category awards** *n. See* **award sub-categories.**

**sub coat** *n.* A thin bonding agent that coats the film base and helps keep the emulsion layer securely attached to the base. *Also* **subbing layer; substratum.**

**sub-distribution** *n.* The process of making motion pictures available to exhibitors through an intermediary that serves either a special territory (such as Francophone Africa) or distribution channel (such as a particular type of non-theatrical exhibition); when one distributor contracts with another distributor to negotiate and service the sale or rental of a work to the retail outlets that present the work to the public.

**sub-distributor** *n.* A distributor contracted by a film's original distributor to distribute the film to exhibitors in a specific market/territory or through a specific distribution channel. Sub-distributors may or may not be responsible for independent advertising campaigns. Every layer of sub-distribution makes the collection of timely, accurate, and comparable box office data more complex. *Compare* **local distributor.**

**sub-distributor fee** BUSINESS *n.* The fee paid to a sub-distributor in addition to reimbursement of actual costs, either deducted from or in addition to the primary distributor's fee. *Compare* **double distribution fee; pass-through.**

**sub-key** *n.* A relatively small distribution market within a larger territory, usually a small city. *Compare* **key; key city; major key; ordinary key.**

**sub-plot** *n. See* **subplot.**

**sub-run** *n. See* **subsequent run.**

**sub-sampling** *n.* A signal bandwidth and file size reduction technique that reduces the amount of data used to represent an image by reducing the number of samples taken.

Hardware and software that supports a particular image format may introduce sub-sampling as a storage or performance optimization technique. For example, equipment that supports 1080i video with a full raster resolution of 1920 × 1080 may actually sub-sample the data at 1280 × 1080 or 1440 × 1080.

*See* **color sub-sampling.**

**sub-woofer** *n. See* **subwoofer.**

**subbing layer** *n. See* **sub coat.**

**subcarrier** *n.* A secondary signal added to a primary signal to introduce additional information without disrupting reception of the original signal. The subcarrier is a complete modulated signal that is then modulated into a higher frequency, higher bandwidth primary signal. For example, NTSC color information is carried in a color subcarrier that is modulated into the video luminance signal. Audio subcarriers may be modulated into a television signal to add stereo audio encoding information, augmented audio for the blind, or bilingual dialogue without affecting reception of the primary audio program. *Compare* **multiplexer.**

**subcode** *n.* Additional data interleaved with the audio information in a digital audio recording, such as those on a standard audio CD. The subcodes carry synchronization and user information, such as tags and comments, that are independent from the audio data. *Compare* **PQ code.**

**subframe** *n.* A unit of time smaller than a frame, generally 1/100 of a frame in length. Time code synchronizers are designed to maintain synchronization to within a small number of subframes. *Compare* **frame lock; sync-lock.**

**subgroup** *n. See* **submix.**

**subharmonic** *n.* A harmonic lower in frequency than the fundamental. Sometimes subharmonics are produced by loudspeakers that have poorly controlled cone resonances. The audible effect is a distortion component one octave lower than the input signal frequency.

**subject** *n.* **1.** The principal theme upon which a creative work is based. **2.** The incident, scene, figure, etc, that is presented in a creative work. **3.** The focal point of interest.

- In a photograph, the subject is the most important element within the frame. It need not be centered in the frame, or even in optical focus, so long as it is the focus of the photographer's — and ideally, the viewer's — interest.
- In lighting, the subject is what the light is aimed at or what is being illuminated by the light. Within a single photographic image, there may be many lighting subjects ranging from the foreground to the deep background.

**subject/background ratio** *n.* The difference in the relative level of light between the subject (usually in the foreground) and the background (the area of the image that does not contain the subject) in a shot. *Also* **lighting ratio.**

**subject lighting ratio** *n.* The difference in the relative level of light between the key light and fill lights that illuminate the subject of a shot. *Also* **lighting ratio.**

**subject luminance range** *n.* The variation in illumination (brightness range) from the brightest to the darkest area of a single subject. *See* **brightness range.** *Compare* **overall luminance range.**

**subject plane** *n.* The image plane that contains the subject of the image along with all other objects of approximately the same distance from the camera. *See* **planes.**

**subjective camera; subjective angle** *n.* A point-of-view (POV) shot; a shot composed so that the camera sees the scene as would one of the characters rather than from the objective view of the traditional observant camera.

POV shots are common in audiovisual works, but they tend to be short — just long enough to show what a character is looking at. Longer shots are unusual. *The Nutty Professor* (1963), includes an extended POV shot showing the world's reaction to Jerry Lewis' transformation from nerdy professor to the hip swinger, Buddy Love, shot from Buddy Love's subjective point-of-view. In Delmer Daves' *Dark Passage* (1947), the majority of the film is shot through the eyeholes in the bandages that wrap the face of the protagonist. A similar technique is used in *Le scaphandre et le papillon* (*The Diving Bell and the Butterfly*, 2007) where the first 14 minutes of the film are seen through the confused eyes of a stroke victim. *Lady in the Lake* (1946), directed by and starring Robert Montgomery as Raymond Chandler's noir detective Philip Marlowe, presents the cinematic equivalent of the first person narrative and was shot entirely from Marlowe's point-of-view. The only time Marlowe (Montgomery) appears on screen is when he looks in a mirror. In promoting the film, MGM proclaimed that "YOU and ROBERT MONTGOMERY solve a murder mystery together!"

*Compare* **omniscient camera.**

**subjective point-of-view** *n.* The world as seen by a particular character; a camera angle or movement selected to represent the view of a specific character. The character does not appear on screen, except as a reflection or the occasional body part such as an arm or leg. *Also* **character point-of-view; first-person.** *Compare* **omniscient point-of-view.**

**subjective reality** *n.* The world as it is presented in a documentary.

Documentaries present objective truth to varying degrees, ranging from propaganda and activism to direct cinema and cinéma vérité. but in all cases they represent a series of choices made by the documentary filmmaker that result in a subjective version or reality — even the simple acts of deciding when to turn the camera on and what to point it at represent editorial choices that manipulate the version of reality that eventually appears on screen.

*Also* **manipulated reality.** *Compare* **Hawthorne effect; Heisenberg's uncertainty principle.**

**subjective video assessment** *n.* A means for judging the quality of a video signal and the system that produced by showing the material to a panel of trained observers and averaging their opinion. Since this method is based on subjective opinion, the different panels may deliver different results. The advantage of this method is that, since it is based on the actual perception of human vision, it returns a result that will closely match the opinions of general viewers. More objective, mathematical approaches, may not deliver consistent results over the range of possible inputs. *Compare* **objective video assessment.**

**sublatent image** *n.* The portions of the latent image that are so lightly exposed that they do not convert to grains of metallic silver during processing.

**sublim** *n. See* **subliminal cut.**

**subliminal advertising; subliminal technique** *n.* Information (pictures or words) presented in such a way that it only registers on the subconscious level.

The most common form of delivery, according to *Subliminal Seduction* (pub. 1974), is by hiding the message within a picture, for example spelling "sex" within the shadows and reflections in the ice cubes in a liquor ad to attract buyers. The most commonly known method is flashing an image so fast that it cannot be seen, but it is still registered by the brain and

influences the behavior or opinions of the viewer. Despite the public conviction that subliminal advertising exists, and the laws that have been passed to prohibit its use, there is a lack of indisputable scientific evidence that it actually works (or that the liquor advertisers intended to spell "sex" with their ice cubes).

[Coined c. 1957 by American marketing researcher James A. Vicary.] *See* **advertising genre.** *Compare* **Psychorama; Tachistoscope.**

**subliminal cut; sublim** *n.* A shot in an edited work that lasts for only a fraction of a second intended to register more in the subconscious than the conscious.

**submaster** *n.* **1.** An exact copy of a video master, produced as a backup in case the original material is lost or damaged. **2.** A second generation copy of an edit or video master produced to add a new element to the work, typically closed-captioning, foreign language dubbed dialogue, or subtitles. **3.** Any tape or audio source material used in the making of a master tape or mix, but representing an earlier generation of some or all of the material included in the final master.

**submission agreement; submission release** LEGAL *n.* A contract between a writer and a third-party company (a company that does not have the writer as an employee) wherein the writer waives any future claims he may have against the company if the material he submits (pitch, treatment, script, etc.) bears a similarity to a different work the company later produces. Many companies will not review submissions without such an agreement in place due to the potential liability if they then develop (or already have in development) an independent project with similar elements or themes.

Unscrupulous companies may co-opt a writer's ideas without compensating the writer, but more often, multiple writers develop essentially similar projects at around the same time. For example, 1974's *The Towering Inferno* came about when Twentieth Century–Fox and Warner Bros. realized they were about to produce nearly identical films (*The Tower* and *The Glass Inferno*, respectively). The studios cooperated on the production and split the distribution rights rather than compete in the marketplace. More often, one studio will scuttle a project if another studio has a similar project farther along in development or they will both release their remarkably similar films and hope for the best. In 1991, Fox sent their *Robin Hood* (starring Patrick Bergin and Uma Thurman) direct to TV rather than compete in the theatrical marketplace against Warner Bros. *Robin Hood: Prince of Thieves* (starring Kevin Costner). In 1997, U.S. studios released two volcano disaster movies (*Dante's Peak* and *Volcano*). The very next year, U.S. studios released two comets-almost-destroy-the-earth movies (*Armageddon* and *Deep Impact*.)

**submission pile** *n.* The theoretical (and often actual) pile of unread scripts awaiting treatment coverage or some other form of review by an agent, development executive, reader, etc. The author's perceived value or clout in the industry can be judged by how long it takes a submitted script to make it to the top of the submission pile.

**submix** *n.* A collection of audio material that remains constant over a period of time and it is controlled as a single unit during the sound mix. *Also* **mix group; subgroup.**

**subplot; sub-plot** *n.* A secondary story that is interwoven within the main story line. Action films will often have a romantic subplot calculated to appeal to female viewers. Hour-long television dramas are often structured with one primary story and one or two subplots. For example, a single episode may contain a primary dramatic plot and a sub plot for comic relief. *Also* **B story.** *See* **outside story.** *Compare* **inside story.**

**subscriber; sub** *n.* **1.** A registered user who pays for and receives television service delivery (broadcast, cable, or satellite). **2.** The entity that is the subject of, and has been issued, a digital certificate. The subscriber is authorized to use the private key that corresponds to the public key listed in the certificate.

**subscriber management center; SMC** *n. See* **subscriber management system.**

**subscriber management system; SMS** *n.* The place where subscriber information for a cable or satellite television service is maintained. *Also* **subscriber management center.**

**subscriber media gateway; SMG** *n.* An electronic device located at a customer's premises that connects the customer's local telephony equipment (telephones, caller ID devices, answering machines, etc.) to an IP-based communications network as part of a voice-over-IP service delivered by a broadband cable television service provider.

**subscription television; STV** *n.* A special television service where subscribers pay a monthly fee in exchange for a set-top box that allows them to view scrambled television programs. Broadcast subscription television service was first offered in the U.S. in 1951, but has not had the market success of cable television.

Major experiments with subscription television began in Los Angeles in 1962. Pay television was briefly illegal in California with the November 1964 passage of the "Save Free TV" initiative (later found unconstitutional by the state Supreme Court), sponsored by motion picture theater and broadcast station owners in opposition to a subscription television service offered via cable television in the San Francisco and Los Angeles areas. *See* **pay TV.** *Compare* **free TV.**

**subscription video-on-demand; SVOD** *n.* A service where one pays a flat fee (generally monthly) for the right to view various programs upon request from a library of available works. *Compare* **video-on-demand.**

**subsequent run** *n.* A second release of a work in the same market and through the same distribution channel that follows the initial release. Now relatively unusual given the general reliance on wide releases and the diminished distinction between first- and second-run theaters. *Also* **sub-run.**

**subsidy** *n. See* **foreign subsidy; government subsidies.**

**subsonic** *n.* Slower than sound, as may be applied to the speed of an airplane that is flying slower than the speed of sound.

**USAGE:** Often informally, but incorrectly, used as a synonym for *infrasonic*, which means below the range of human hearing.

[Literally, *under sound*.] *Compare* **infrasonic; ultrasonic.**

**subsplit** *n.* A cable television system frequency division scheme that allows bi-directional traffic on a single coaxial cable. Upstream reverse channel signals come from the customer to the headend in the 5 to 30 MHz band. Downstream signals go from the headend to the customer in the band from 50 or 54 MHz up to the upper frequency limit of the cable system. *Compare* **extended subsplit; high split; low split; mid split.**

**substandard film** *n.* Motion picture film that is narrower than the standard film gauge.

**USAGE:** Used in this context without commenting on the artistic merits of works produced or presented using narrow gauge film.

*See* **narrow gauge.**

**substantial non-infringing uses** LEGAL *n.* A characteristic of a technology that may be used to infringe copyright, but which has more non-infringing applications than infringing ones. If a technology has sufficient uses apart from its infringing uses, it may be deemed to be legal. See, for example, the discussions concerning peer-to-peer file swapping/sharing networks such as the original Napster, et al.

**substantiality** *mod. See* **market segmentation.**

**substantive film** *n.* Color film where the color-producing chemicals are present in the film emulsion rather than being introduced during

processing in the developing solution. Most contemporary color film is substantive. *Compare* **non-substantive film.**

**substitution** *n.* The acting technique of pretending to be in a different place, situation, etc. to inspire a performance. One mentally substitutes an appropriate emotionally-charged scene when the one actually taking place fails to provide the necessary stimulation. *Compare* **actor's process; emotional memory; particularization; sense memory.**

**substrate** *n. Also* **backing film.** *See* **base.**

**substratum** *n. See* **sub coat.**

**subsurface scattering** *n.* A computer graphics algorithm that creates more realistic looking images by simulating an object's natural surface transparency. For example, light does not simply reflect off of human skin like a mirror. Most light is bounced off, but some penetrates into the skin and is diffused before reflecting back out of the skin (the subsurface light scattering). According to Weta Digital's Joe Letteri, "The gap that we've bridged with subsurface scattering is that we can now push light *into* skin and get real softness and richness."

The phenomenon was first described in 1993 by Pat Hanrahan, an original member of the Pixar team and RenderMan architect. Hanrahan, along with Henrik Wann Jensen, and Stephen Marschner received a 2003 Scientific and Technical Academy Award for their research into the theory of subsurface scattering while Christophe Hery, Ken Mcgaugh, and Joe Letteri where honored for their practical implementation of the technique. Subsurface scattering can be applied to more than just realistic looking skin. According to Pixar software engineer Brad West, "There are all sorts of objects, as you stare at them, that exhibit subsurface scattering. I remember eating lunch when we first started looking at [subsurface scattering] and holding up the pickle that came with my sandwich. I thought 'This thing scatters like crazy!' Just having the knowledge that this is the way things illuminate takes the edge off of everything." Early uses of subsurface scattering appear in *Harry Potter and the Chamber of Secrets* (2002), parts two and three of *The Lord of the Rings* (2002, 2003), *Terminator 3: Rise of the Machines* (2003), *Shrek 2* (2004), and *The Incredibles* (2004).

**subtext** *n.* The meaning or theme that lies beneath the surface of an audiovisual work — not directly expressed, but implied. How one says something (the subtext) often has more impact than what one says.

Subtext is rarely explained to the audience, as it was in *The Princess Bride* (1987) when a grandfather reads his ill grandson a story:

GRANDFATHER
"As you wish," was all he ever said.
BUTTERCUP
Farm Boy, fill these with water.
(beat)
Please.
WESLEY
As you wish.
GRANDFATHER
That day she was amazed to discover that when he was saying, "As you wish," what he meant was, "I love you."

At the end of the film, when the grandfather is leaving, the grandson asks him to return the next day and tell him the story again. The grandfather replies, "As you wish."

*Compare* **text.**

**subtitle** *n.* Text, other than credits, that appears along the bottom or top third of the screen overlaid atop the main action, occasionally beneath a letterboxed image on television. Typically, subtitles are used to translate dialogue into another language or to convey information to the audience that is not readily apparent, such as a particular time or place where the action is set. They may be presented in mixed case (rather than in all capital letters) and may not be set against a black background (as are closed-captions). *Compare* **caption; dubbed.**

**subtitled version** *n.* A version of a work where the dialogue has been subtitled in a different language. Generally produced for release in a market that is not served by the original language of the work. *Compare* **dubbed version.**

**subtractive color** *n.* **1.** A means of producing colors by mixing dyes that contain varying proportions of cyan, magenta, and yellow — the three subtractive primary colors.

Each dye absorbs (subtracts) all other colors from white light, reflecting only light of its own color. Dyes that absorb all wavelengths of light produce black. An absence of all dyes will produce white. (Technically, the clear portions of a film allow the white light of the projector to reflect off of the white screen. If there is a color cast to either the projector lamp or the screen, then white will not appear white, but a different color.) Since 1926, color motion picture photography has relied on subtractive color rather than the additive color normally associated with light.

**2.** A means of representing color in a video standard as luminance and the difference between the luminance and each of the represented color values (usually red and blue with green derived mathematically from the other three values). Subtractive color models include YUV, YCbCr, and YPbPr. *Compare* **additive color.**

**subtractive color printer; subtractive printer** *n.* A film printer that produces a color image using subtractive color filters. *Compare* **additive color printer.**

**subtractive primaries** *n.* Cyan (a greenish blue), magenta (a purplish red), and yellow.

When a subtractive primary is combined with its complementary color — red, green, and blue-violet (usually just called blue), respectively — the result is black. The subtractive primaries are the same as the additive complementary colors. However, since subtractive dyes are rarely pure, the practical result of mixing a primary color with its complementary color is rarely a true black. This is one of the major reasons why color printing systems often include separate black ink along with the primary colors.

*Compare* **additive primaries.**

**subtractive printing; subtractive color printing** *n.* A film printing process based on a subtractive color printer. *Compare* **additive printing.**

**subtractive process; subtractive color process** *n.* The technique of creating a color image using a single, multi-color film image that selectively subtracts (blocks) light from a white lamp, producing a full color image on the screen.

All contemporary color film projection systems use a subtractive color process based on the cyan, magenta, and yellow dyes in the film emulsion (each in its own emulsion layer). When a color negative is exposed, it produces an image with reversed tones (light areas are dark, dark areas are light) and reversed colors (reds are represented with cyan, greens with magenta, and blues with yellow). When a positive print is produced (essentially a negative produced from the negative, creating a positive), the tones are again reversed (now light areas are light and dark areas are dark) as are the colors so now the cyan portions of the photograph relate to the cyan portions of the original image and so on.

*Compare* **additive process.**

**subwoofer; sub-woofer** *n.* A loudspeaker designed to produce lower frequency sounds than a woofer, typically in the range of 10–150 Hz. *Compare* **tweeter; woofer.**

**suction cup; suction mount; sucker** *n. See* **limpet.**

**sudser** *n.* [First appeared in print in 1968.] *See* **soap opera.**

**suicide plug; suicide** *n.* An electric plug, or short length of electric cord, with male connectors on both ends. [After the likely result if one were to plug both ends into live electric circuits.]

**suit** *n.* A dismissive term implying mild contempt for a bureaucrat; a studio business representative, such as an executive or lawyer; or anyone who is generally expected to wear a suit to work based on one's job function, whether or not one actually does so. The presumption is that the creative talent, such as a director, writer, or actor, have the opportunity to dress more casually.

**summer camper** *n.* A temporary worker, usually a high school student or college undergraduate with nepotistic connections to a talent agency, laboring in the company mailroom during the summer months. Being a summer temp does not guarantee a position in the agency's training program; everyone must go through the same application process.

**summer season** *n.* The period in the U.S. from Memorial Day (the last Monday in May) through Labor Day (the first Monday in September). Traditionally the peak time for U.S. theatrical box office and a low-ratings point for broadcast television.

The summer box office is dominated by mass-market and teen-audience appeal movies, while more intellectual or niche market fare tends to be released during the winter months. Summer prime time network television schedules are often filled with reruns of programs from the fall and mid-season schedules.

*Compare* **holiday season.**

**sun-arc** *n. obs.* The equivalent of a tungsten-filament reflecting spot, but using a carbon arc lamp to produce a narrow beam of bright, daylight-balanced light that is focused by a parabolic reflecting mirror. *Compare* **rotary.**

**sun getting yellow** *phr.* Shorthand for, "The day is nearing its end, the sun is starting to set, and the color balance of the light is shifting towards the yellow." Usually a signal that one must pick up the pace to complete the scheduled work before it gets too dark to continue shooting.

**sun gun; sungun** *n.* A small, portable, high-intensity light. Sun guns have a hand grip and a light stand adapter so they can be used handheld or attached to a light stand or camera. Generally battery-powered and fitted with an HMI lamp. *See* **HMI sun gun.**

**Sundance Institute** *n.* A not-for-profit organization established in 1981 by Robert Redford to support and develop new writers and directors and to promote the exhibition of independent film. The Sundance Institute is best known for its presentation of the Sundance Film Festival. The Sundance Institute Web site is www2.sundance.org.

**sunk up** *phr. See* **in sync.**

**sunlight** *n.* The light of the sun, as distinct from *daylight*, which includes both the light directly from the sun and the light that is reflected from the sky. *Compare* **daylight.**

**sunshade** *n. See* **lens shade.**

**super** *v.* **1. superimpose:** To combine two or more images into one, either blending them (as in a double exposure) or keeping them separate (as with most composite images). For example, in a news program, one may super the name of a reporter in the lower third of the screen on top of the other video or a still image relating to the current news story may be superimposed in the upper left corner of the frame. ➢ *n.* **2. superimposition:** An image or graphic that is placed on top of another image. *Compare* **lower third.**

**Super-** *aff.* A film gauge with a larger than normal negative image area. This larger image area can be achieved by using film with only one set of sprocket holes or by using the space reserved for the optical sound track on the release print, which is not needed in-camera during original photography. In either case, the exposed image is expanded to fill this extra space. Using a larger area on the negative results in a higher quality film image without the expense of a larger gauge film stock. Only Super-8 is both a common camera and projection stock. Super-16 and Super-35 are generally shot on Super-stock but released on standard film stock, either blown-up to a larger gauge or anamorphically squeezed on a release print of the same gauge.

**Super-8; Super 8; S8mm** *n.* Film that measures 8mm from edge to edge but with sprocket hole perforations on only one side of the film strip. This gives a larger negative image area than standard 8mm film with 72 frames per foot. Super-8 replaced standard 8mm film, which is no longer commercially available, and has since been replaced itself by the various consumer video formats.

**A Nikon Super-8 film camera c. 1960 (photography by Josep Altarriba).**

Super-8 was introduced in 1965 by the Eastman Kodak Company along with cartridge-loading (rather than roll- or magazine-loading) Kodachrome II color reversal film. In 1971, Kodak introduced existing light Super-8 systems with the slogan "movies by the light you live in" using the combination of Ektachrome 160 Movie Film (Type A) and two new Super-8 movie cameras. In 1973, Kodak released magnetic sound-on-film cameras and film cartridges for single-system Super-8 sync sound.

*Compare* **8mm; double-8; Pro-8; single-8; standard-8.**

**Super-16; Super 16; S16mm** *n.* Film that measures 16mm from edge to edge but with sprocket-hole perforations on only one side of the film strip (1R). Originally introduced in 1971. Super-16 has decreased in popularity since the widespread adoption of HD digital video for television production.

The area reserved for the sound track in a release print is used to increase the negative image area and produce a cleaner picture when the film is blown up to a 35mm release print or transferred to video for television broadcast. The standard 16mm image area measures 10.26mm × 7.49mm, while a Super-16 image is 12.52mm × 7.42mm, or 21 percent larger overall. However, when cropped for a 1.66:1 aspect ratio, its image area is 40 percent larger and when cropped for a 1.85 aspect ratio, it is 46 percent larger. Super-16's image quality compares favorably with standard 35mm, but it is less expensive to purchase and process. However, it also requires specialized equipment, so it is limited in use compared to 35mm film. There is no room for a sound track in-camera so it must be used with double-system sound.

*Compare* **1R.**

**Super-35; Super 35; S35mm** *n.* Standard 35mm film shot so that the image area takes up the entire available width of the film, including the area reserved for the optical sound track on release prints, producing an aspect ratio of 2.4:1. Super-35 is not released theatrically. Instead, it is used to produce an anamorphic internegative from which anamorphic release prints are produced.

**super-cardioid microphone** *n.* A directional microphone that emphasizes sound from the front and rejects sounds 135–225° to the rear. The super-cardioid has a unidirectional pattern narrower than a cardioid, but wider than a hyper-cardioid. Most microphones that are integrated into video cameras are super-cardioid. *Also* **cottage loaf microphone.** *See* **directional microphone.** *Compare* **cardioid microphone; hyper-cardioid microphone; shotgun microphone.**

**Super Crank** *n. See* **crank-up stand.**

**super deformed; SD** *mod.* A type of character common to anime; one who is very small but with an oversized head. SD characters are often used for comic effect.

**super distribution** *n.* The process whereby one distributes copies of previously received content to others. The super distribution can be physical (selling copies of an illegally-produced DVD) or electronic (carrying broadcast television signals on a cable television system), legal (performed with the permission of the appropriate rights holders) or illegal (most forms of commercial piracy). *Also* **re-distribution.** *See* **re-transmission.**

**Super DLT** *n. See* **DLT.**

**super-high frequency; SHF** *n.* Broadcast signals in the range of 3 to 30 GHz. *Compare* **ultra-high frequency; very-high frequency.**

**super overtime** *n. See* **premium overtime.**

**Super Panavision** *n.* The trade name for a widescreen film process that used a spherical lens, 65mm camera film, and a 70mm exhibition format to deliver a 2.2:1 aspect ratio image. Anamorphic 35mm release prints were also produced for theaters that were not equipped with 70mm projection equipment. Originally developed for Paramount and first used for *Ben-Hur* (1959). *Also* **Panavision 70.** *Compare* **CinemaScope; Cinerama; Magnascope; Panavision; Todd-AO; Ultra Panavision; VistaVision.**

**super-panchromatic** *mod.* Relating to film whose light-sensitivity approximates that of human vision. *Compare* **panchromatic.**

**super sentai** *n.* A type of Japanese live-action children's program that is a hybrid of sentai (a team of heroes) and mecha (featuring fighting robots) where the heroes wear powerful battle-suits or pilot giant robots in battle against similarly equipped villains and monsters as in *Chôjû sentai Raibuman* (*Super Beast Task Force Liveman*, 1988). Some anime also follows the super sentai model, including *Kidô senshi Gandam* (*Mobile Suit Gundam*, 1979–1980) and *Futari Wa Precure* (2004–2005). [Transliterated from the Japanese.] *Compare* **sentai.**

**super speed lens; super speed; superspeed** *n.* A fast prime lens for use in low-light situations, typically with a maximum calibrated aperture setting (T-stop) of 1.3. [Coined by Carl Zeiss International.]

**Super Technirama 70** *n. obs.* The trade name for a widescreen process that presented a 35mm Technirama camera-original negative using a 70mm release print cropped to a 2.2:1 aspect ratio and printed flat (unsqueezed) for projection with a standard spherical lens. *Compare* **Technirama.**

**super-telephoto lens** *n.* A lens with a field of view of less than 8°, in some cases less than 1°. *Compare* **long lens; telephoto lens.**

**Super-VHS** *n. See* **S-VHS.**

**superband** *n.* Cable television channels J through W, lying between 216 and 300 MHz. *Compare* **high band; low band; mid band.**

**supercoat** *n.* A thin, transparent layer of gelatin added on top of photographic film emulsion to help protect it from damage. *Also* **non-abrasion layer.**

**supered** *v.* The past tense of super, meaning to superimpose: *We supered the titles live.*

**supered titles** *n. See* **superimposed titles.**

**Superfilm** *n. See* **Fearless Superfilm.**

**superimpose; super** *v.* To place one image over another, generally without blending the two as with a double exposure.

This technique is often used in broadcast news when the name of a reporter or interview subject appears on the screen over the top of the live action image. Images other than text may be superimposed, such as picturing a recalled memory along with the character whose thoughts are being portrayed.

*Compare* **chromakey; matte.**

**superimposed titles** *n.* Titles (text) that appear over a still or moving background image. Titles that appear over a solid color background (such as black) are not considered superimposed. *Also* **burn-ins; supered titles; supers; supertitles.**

**superimposition** *n. See* **super.** *Compare* **lower third.**

**Superior Performance; SP** *n.* The trade name for one of the three primary variants of the ¾" U-matic videotape format. Developed by Sony in the late 1960s and early 1970s, but now fallen largely out of use. *Compare* **U-matic.**

**supernumerary** *n. See* **extra.**

**supers** *n. See* **superimposed titles.**

**SuperScope** *n. obs.* The trade name for a spherical/anamorphic hybrid widescreen process developed by RKO in the 1950s and first used for *Vera Cruz* (1953).

The SuperScope camera used a spherical lens to shoot a flat 35mm film image that filled the space between the sprocket holes. (Like the 65mm format, no space was set aside for the sound track.) The image was later cropped to a 2:1 aspect ratio, compressed horizontally and expanded vertically to create a standard anamorphic squeezed image for projection. Since it started off with a larger negative area, SuperScope images had greater image clarity and detail than a standard anamorphic image of the day. RKO ceased active motion picture production in 1958, and the SuperScope process faded from the marketplace, replaced by Panavision.

**superstation** *n.* An independent television broadcast station that is not part of a network but obtains national coverage by being retransmitted via satellite and delivered to consumers outside the local broadcast area, generally via local cable television systems.

The first attempt at a superstation came in 1973 when KBMA of Kansas City used microwave relays to deliver its signal to cable television systems throughout the local region. The experiment was not financially successful and lasted less than a year. The first successful superstation was Turner Broadcasting Systems' WTBS from Atlanta, Georgia, which went national in the U.S. using the RCA Satcom satellite in December 1976.

**supertitles** *n. See* **superimposed titles.**

**supervising editor** *n.* One who is in charge of the editing process and provides both creative and administrative supervision of the members of the editorial department, including other editors.

**supervising producer** *n.* A producer who supervises one or more other producers working on one or more productions in some or all of their job functions, either acting in place of, or subject to the overriding authority of, an executive producer. *Compare* **line producer; showrunner.**

**supervising sound editor** *n.* One who is in charge of the post-production sound recording (including Foley and ADR), re-recording, editing, dubbing, and mixing process and provides both creative and administrative supervision of the members of the post-production sound department, including other sound editors and the re-recording mixers (generally excluding music editors and mixers).

**supervision fee** BUSINESS *n.* The fee paid to a primary distributor for selecting and coordinating the activities of any sub-distributors. Generally, the difference between the fee paid by the distributor to the sub-distributor and the fee paid by the producer to the distributor. This is in addition to reimbursement for distribution expenses, which may contain a markup.

**supplementary market** *n. See* **ancillary market.**

**supply** *n.* **1.** The core, reel, or spool from which film is unwound as it enters a camera, printer, or projector. ➢ *v.* **2.** To unwind film from a core, reel, or spool. *Compare* **take-up.**

**supply chamber** *n. See* **feed chamber.**

**supply motor** *n.* The motor that establishes proper tape tension on the supply side of the capstan in a tape transport and drives the fast rewind mode. *Also* **rewind motor.** *Compare* **take-up motor.**

**supply plate** *n. See* **feed plate.**

**supply reel** *n.* **1. film ~ ; picture ~ :** The reel from which film is unwound before it enters a device. **2. camera ~ :** The reel (or roll) that feeds unexposed film into the camera. The supply and take-up reels are both housed inside the film magazine, which is connected to the camera with a light-tight seal. **3. projector ~ :** The reel from which film is unwound before it enters the projector. The film on the take-up reel must be rewound onto a new reel before it can be used as a supply reel and projected again. **4. tape ~ :** The input reel on a tape recorder, from which audio or video tape is fed to the head stack and onto the take-up reel. *Also* **feed reel.** *Compare* **head out; take-up reel.**

**supply roll** *n.* The camera supply reel; the roll of unexposed film stock that feeds into the camera, housed inside the film magazine. *Compare* **take-up roll.**

**supply spool** *n.* The central core of a camera supply reel around which the unexposed film stock is wound before being loaded into the film magazine. *Compare* **take-up spool.**

**[1]support** *n. See* **base.**

**[2]support** BUSINESS *n.* A distributor's commitment to a certain level of prints and advertising expense when distributing a work.

**support materials** *n.* Advertising and promotional materials, including press kits, one sheets, newspaper and magazine ads, lobby displays (theatrical), in-store displays (home entertainment), etc.

**support mount** *n. See* **cradle.**

**supporting actor** *n. See* **supporting player.**

**supporting actress** *n. See* **supporting player.**

**supporting cast** *n.* All of the actors in a work excluding the stars, or lead actors.

**supporting character** *n.* A character in a work that is featured less than the lead characters. *Compare* **bit part; cameo; minor character.**

**supporting player; supporting cast** *n.* **1.** An actor with an important but still lesser part than the leading player; an actor with lesser billing than the star. **2.** *obs.* Equivalent to a feature player during the Studio Era (1927–1954). *Also* **supporting actor; supporting actress.** *Compare* **character actor.**

**supporting role** *n.* A character in a work that is important to the plot, but is not featured as prominently as one of the leading characters.

**supra-chromat** *n.* A system of four lenses, each with different chromatic dispersion characteristics. This combination results in a lens system with less chromatic aberration than single-, double-, or triple-lens systems. *Compare* **achromatic doublet; apochromatic lens group.**

**supraaural** *mod.* Pertaining to a light-weight headset with cushions that sit on, rather than around, the ear and do not exclude external sounds very well. [Literally, *on top of the ear.*] *Compare* **circumaural; intraaural.**

**sureseaters** SLANG *n. obs.* A pejorative for U.S. art houses in the late 1940s, meaning that one was always sure to find a seat. The term developed a positive connotation when art house attendance boomed in the 1950s. Then it came to mean that the seats were sure to be filled.

**surety bond** BUSINESS *n. See* **completion bond.**

**surface-conduction electron-emitter display** *n. See* **SED.**

**surface noise** *n.* The random sounds heard on a recording when there is no recorded sound at the time, often the result of imperfections in the recoding media or the record/playback equipment chain. Such noise is also present in any subsequent recordings. *Also* **ground noise.** *Compare* **Dolby noise reduction.**

**surface-noise reduction** *n.* A technique employed to reduce the level of audible surface noise. *Also* **ground-noise reduction.** *Compare* **noise reduction.**

**surrealism** *n.* An artistic style that depicts the irrational nature of the unconscious, drawing upon fantasy and often presenting a series of seemingly unrelated images.

The style originated in the artistic and literary movement of the same name that appeared in France in the 1920s and 1930s and succeeded Dadaism. Its principal elements were summarized in two manifestos written by the "Magus of Surrealism" André Breton (pub. 1924 and 1929). Some of its best-known practitioners were Salvador Dali and Man Ray. Filmic surrealism is exemplified by Luis Buñuel's short film *Un Chien Andalou* (*An Andalusian Dog*, 1929), co-written with Salvador Dali, and

**An experiment in surrealism: *Un Chien Andalou* (1929), directed by Luis Buñuel (© Les Grands Films Classiques, Paris, France).**

Man Ray's *Emak-Bakia* (1926) and *L'Étoile de Mer* (*The Starfish*, 1928), the latter based on a poem by Robert Desnos.

*Compare* **Aestheticism; expressionism; formalism; impressionism; magical realism; modernism; naturalism; realism.**

**surrogate action** ACADEMIC *n.* When a character in an audiovisual work has an experience on behalf of the audience; the action depicted in a work takes the place of the audience needing to experience the same thing in real life.

**surround** *mod.* **1.** A sound system that creates an immersive listening experience with multichannel sound delivered through separate speakers placed around the audience beyond the two (left/right) or three (left/center/right) front speakers.

Surround sound may originate from a single sound channel that is separated into multiple channels via electronic signal processing or may originate from multiple, dedicated surround channels. The surround speakers are in addition to those placed in front of the audience. Thus, a left surround speaker is on the left side of the audience or auditorium, not in front of the audience on the left side of the screen. The same sound channel can be delivered to more than one speaker, particularly when the sound must fill a large space.

➢ *n.* **2.** The sound track, channel, or equipment that carries or reproduces the surround sound audio content.

**surround channel; surround sound channel** *n. See* **LCRS.**

**surround sound** *n.* **1.** Sound (generally music and sound effects) that comes from speakers mounted above, to the side of, and possibly behind the listener, creating a surrounding envelope of sound and helping to simulate directional audio sources. These surround sound sources are in addition to the speakers mounted in front of the audience (generally next to or behind the screen). The surround sound portion of a multichannel sound mix does not normally include dialogue — that plays back on the left/center/right speakers in front of the auditorium or the left/right speakers in a video system. ➢ *mod.* **2.** Relating to multichannel sound that is reproduced through three or more loudspeakers above or behind, as well as in front of, the listener.

**surround tracks** *n.* The sound tracks or channels dedicated to surround sound.

**survival horror** *n.* A horror sub-genre that focuses on a single individual or small group attempting to escape or survive a terrorizing force, often some form of zombie. Examples range from *Night of the Living Dead* (1968) to *Aliens* (1986).

**suspense** *n.* **1.** The sense of excitement and anticipation that results from an uncertain, undecided, or mysterious situation. **2.** A type of audiovisual work that seeks to elicit a sense of suspense in the audience. *See* **thriller.** *Compare* **thriller.**

**suspenser** *n.* A suspense film: *The suspenser had audiences on the edge of their seats.* [Industry trade paper jargon.]

**sustain** *n.* The third of the four segments in an ADSR sound synthesizer envelope. The sustain portion of the envelope begins when the attack and decay portions have run their course, and continues until the release. While the attack, decay, and release controls are rate controls, the sustain control is a level control.

**sustaining show** *n.* A television program presented on a commercial station or by a commercial network without commercial advertiser support. Generally limited to public affairs, political, and religious programming. Television ratings services do not normally include audience measurements of sustaining shows in their regular reports.

**SVA** ABBR. *n.* A 35mm motion picture optical soundtrack consisting of two closely spaced variable-area soundtracks.

Dolby improved this format with their Dolby-A compander system to improve the signal-to-noise ratio, as well as employing Scheiber matrixing to synthesize a third (center) and fourth (surround) channel for surround-sound applications. Most contemporary theatrical analog optical sound employs the Dolby SVA system.

[An initialism of *Stereo Variable Area*.] *Compare* **snake track.**

**SVCD** ABBR. *n.* A non-standard implementation of the MPEG-1 and MPEG-2 video compression and encoding standards used to record medium to low resolution variable bit-rate digital video on standard recordable CDs.

Depending on the image resolution and compression levels, a KVCD disc can hold 120 to 360 minutes of video material (the standard VCD format can store approximately 80 minutes of material). KVCD discs can be played back on many (but not all) DVD players. Similar non-standard compression techniques can be added to the SVCD standard to create KSVCD or SKVCD material or to the DVD standard to create KDVD material.

SVCD supports constant or variable bitrates and can generally hold 60 minutes of acceptable quality video on a single disc. SVCD image quality generally lies between the VCD and DVD format standards and slightly above the CVD standard (which is essentially a lower-resolution variation of SVCD). SVCD discs are not generally compatible with standard DVD players (due to differences in their respective image resolutions), though they are compatible with the HD DVD standard.

[An initialism of *Super Video Compact Disc*.] *Compare* **CVD.**

**SVD** ABBR. *n.* [An initialism of *Short Video Descriptor*.] *See* **CEA-861-D.**

**Svensk Filmindustri; SF** *n.* The leading Scandinavian motion picture company, originally established in Sweden in 1919. SF operates a fully-integrated studio encompassing production, distribution, and exhibition for theatrical motion pictures, home entertainment, and multimedia products. The SF Web site is www.sfsales.net.

**SVM** ABBR. *n. See* **scan velocity modulation.**

**SVoD** ABBR. *n. See* **subscription video-on-demand.**

**SW; S/W** ABBR. *n. See* **software.**

**swag** *n.* Loot, booty, boodle. Originally, stolen property. Now, the contents of a gift bag given to presenters, winners, or other participants at award shows, film festivals, charity fundraising events, etc. *Also* **schwag.** *Compare* **advertising specialty; chotchke.**

**swashbuckler** *n.* An adventure film genre featuring heroic swordplay and derring-do.

Douglas Fairbanks originated the swashbuckling hero in *The Mark of Zorro* (1920). He followed that up with *The Three Musketeers* (1921), *Robin Hood* (1922), *The Thief of Bagdad* (1924), *The Black Pirate* (1926) and *The Iron Mask* (1928). There was a swashbuckling lull in the late 1920s and early 1930s due to the complexity of filming action sequences given the limitations of early sound recording equipment. In the 1930s, Errol Flynn took up where Douglas Fairbanks left off with the Oscar-nominated *Captain Blood* (1935) and *The Adventures of Robin Hood* (1938). Other swashbuckling actors of the late

**Douglas Fairbanks and Billie Dove in a publicity still from Elton Corporation's *The Black Pirate* (1926) (courtesy Heritage Auctions, www.ha.com).**

1930s and 1940s included Ronald Colman, Douglas Fairbanks, Jr., Louis Hayward, and Tyrone Power. The mantle was passed to a new breed of actors in the 1950s. Some of Tony Curtis' first starring roles were in swashbucklers such as *The Prince Who Was a Thief* (1951) and *Son of Ali Baba* (1952), but the real swashbuckling star of the 1950s was Burt Lancaster with films such as *The Flame and the Arrow* (1950) and *The Crimson Pirate* (1952). The swashbuckler became a tough sell following the 1950s. *Star Wars* (1977) reframed the swashbuckler in space, but traditional ocean-bound films such as the aptly named *Swashbuckler* (1976), *The Pirate Movie* (1982), *The Adventures of Baron Munchausen* (1988), and *Cutthroat Island* (1995) did not do particularly well at the box office. The success of *Pirates of the Caribbean* trilogy (2003, 2006, 2007) has given the genre new life.

[A blend of *swash* (meaning to make fast, noisy movements) and *buckler* (a small shield worn on the left arm when fighting with a sword in the right hand).]

**sweeps; ~ weeks; ratings ~** *n.* A four week-long period when television ratings services conduct detailed measurements of audiences in all U.S. TV markets. For the smaller markets, this may be the only set of ratings available during the year (only major markets are tracked outside the sweeps period). This places great emphasis on the ratings achieved during the sweeps periods.

Sweeps are usually conducted each October/November, February/March, April/May, and July/August, with the November sweeps being the first of each television season (the season having started in September or October). These periods are important to both local stations and networks as they help them determine their advertising rates while providing an in-depth audience profile.

The summer sweeps period in July has historically been of little importance to U.S. broadcasters and advertisers since audiences are traditionally quite low during this time. As a result, those in the industry often refer to there being three sweeps periods rather than the actual four. However, the recent trend towards more original programming in the summer months is increasing the importance of the summer sweeps.

*Compare* ***ViP*; hypoing; ratings stunt.**

**sweet spot** *n.* **1.** The area within an image frame where the audience is most often looking (or can most conveniently look); the central portion of the frame. For the most part, action is concentrated within the sweet spot so audience members do not have to turn or tilt their heads to take in important details. **2.** The area(s) within the field of view of a camera lens that delivers the greatest image clarity and color fidelity. **3.** The ideal area to place a microphone to record sound or for a listener to sit to hear sound played back through loudspeakers.

**sweeten** *v.* To improve, fine tune, or adjust: *After the gaffer has set the lights, the DP will sweeten to taste.* OR *The sound will be better once we sweeten it.*

**sweetening** *n.* **1.** The post-production process where existing sound or video is processed, cleaned, and enhanced. New sound effects may be added to further enhance a sound track. **2.** Adding a laugh track to a television program. Also the laugh track itself.

**sweetening machine** *n. See* **Laff Box.**

**sweetening session** *n.* **1.** The final sound mixing session, dedicated mostly to fine-tuning the mix. **2.** A music recording session where a previously made recording is augmented by the addition of other instruments.

**sweetheart deals** LEGAL *n. See* **self-dealing.**

**swing** *n.* The dramatic peak in a television program segment just before a commercial break, designed to discourage viewer drop-off and channel surfing. Some programs emphasize their swings with phrases such as, "After these messages, we'll be right back," or "Stay tuned for more [program name] after the break. *Compare* **billboard; sponsor identification; tag; teaser.**

**swing gang** *n.* Crew members who work in parallel with the production crew constructing and dressing sets in advance of principal photography, then undressing them and tearing them down after filming has moved on. Set dressing/undressing is a major component of the swing gang's duties. If there is no actual construction involved (as might be the case in location shooting), the entire swing gang could be made up of set dressers.

**swing man** *n.* The sound mixer's on-set assistant during production sound recording.

**swing set** *n.* An additional set used on occasion during the production of a television series. The swing sets may be custom built or simply redressed to fit the temporary needs of a particular episode.

**swinger** *n.* A set flat configured so that it can be swung out of the camera's way. *Also* **flopper.**

**swish pan** *n. See* **whip pan.**

**switchback** *n.* **1.** Returning to the original shot or action after a cutaway or insert shot. **2.** Each of several cuts back and forth between two or more separate scenes presented as parallel action. *See* **cutback.** *Compare* **cutaway; flashback.**

**switched network** *n.* A communications network where switches and routers direct network traffic so that data packets only travel along the network segments between the source and destination addresses, rather than being broadcast simultaneously to all network destinations.

In a traditional Ethernet local area network, all network traffic passes to all segments of the network and is received by all nodes. Every node reads the header of every packet and ignores all packets with a different address. Only the node to which a packet is addressed reads the full packet — the other nodes ignore the packet (unless they are in promiscuous mode, in which case the read all traffic, regardless of the destination address). When switches or routers are added to a network, then only those devices connected to a segment that lies in the selected path between source and destination see a particular packet. In a star configurations, each device is attached directly to a hub, switch, or router. A hub shares all traffic with all connected devices, but a switch or a router can be configured so that the only traffic a device sees is traffic specifically addressed to that device (even if the device is in promiscuous mode).

**switcher** *n.* An electronic device with multiple inputs, one or more outputs, and the ability to route any of the inputs to any of the outputs. Used for both video and audio applications such as selecting which one image from any of several cameras will be fed into a television display or recording system. *Compare* **matrix switch; production switcher.**

**The control surface of a Grass Valley Zodiak digital switcher (courtesy Thomson, www.thomsongrassvalley.com).**

**switcher/fader** *n.* A device permitting gradual, overlapping transitions from the image of one camera to another. Sometimes incorporated as part of a special effects generator.

**sword and sandals** *n.* A nickname for a genre set in the ancient historical periods of the Mediterranean and the Middle East. Examples include the epics *Ben-Hur* (1959), *Spartacus* (1960), and *Cleopatra* (1963) as well as more contemporary releases such as *Gladiator* (2000), *The Passion of the Christ* (2004), and *300* (2006).

**sword and sorcery** *n.* A nickname for a genre set in medieval Europe or similar locals that combines action and fantasy. Examples include

**MGM's *Ben-Hur* (1959) and Universal's *Spartacus* (1960) (Todd Franklin and Joe Black collections).**

*Excalibur* (1981), *Dragonslayer* (1981), *Eragon* (2006), and *Beowulf* (2007) along with the epic *The Lord of the Rings* (2001, 2002, 2003) trilogy.

**SXRD** ABBR. *n. obs.* The trade name for a digital video display system developed by Sony based on liquid crystal on silicon technology and first introduced in 2004. SXRD uses liquid crystals mounted on a silicon chip to control and reflect light in place of the movable mirrors of a digital micromirror device at the heart of a DLP display system. Sony discontinued the SXRD product line in 2007. [An initialism of *Silicon X-tal Reflective Display*.] *Compare* **D-ILA; DLP.**

**symbol** ACADEMIC *n.* In semiotics: a sign where the signifier is equated with, but is not identical to, the signified — it represents something other than itself through a cultural or commonly accepted convention such as a crown representing royalty, an eagle representing freedom, or yellow representing a warning. Other types of signs include icon (signifier directly represents the signified — a picture that looks like the thing it depicts) and index (signifier implies the signified — smoke implies fire). *Compare* **paradigmatic categories; sign.**

**symmetric compression; symmetrical compression** *n.* The process that reduces a digital signal's bandwidth or a digital data file's size using a symmetrical codec (one that requires equal effort to compress and decompress). Often used for real time applications, such as telephony and videoconferencing. *Compare* **asymmetric compression; symmetrical codec.**

**symmetrical codec** *n.* A compression/decompression algorithm that encodes and decodes material in roughly the same amount of time. Live broadcast and teleconferencing systems generally use fairly symmetric codecs in order to encode and play back the video in real time as it is captured. *Compare* **symmetric compression.**

**sync; synch** *n.* **1.** When picture and sound play back in proper time; the process of matching picture to sound so that they play back in proper time.

Sound and picture are in sync when they match exactly and out of sync when they do not. In double-system editing, once picture and sound elements have been aligned for a particular shot, the excess material preceding the sync point and following the director's call for "Cut!" are discarded. Once a full roll of synced shots have been assembled, code numbers are applied to the picture and sound elements so that they can be re-synced at any point in the future.

**2.** When any two (or more) items run in lock-step, such as interlocked equipment, the multiple reels of film loaded on an editing bench, etc.

**3. crystal sync:** A film camera that runs at a reliable speed thanks to a clock crystal-regulated motor. Such cameras are suitable for sync sound shooting since the camera will run at exactly the same speed from the beginning to end of each take, and from one take to the next. Non-sync cameras, even if sufficiently sound-insulated so that they do not interfere with sound recording, will not yield good results when used to film dialogue or other subjects that require very close sound synchronization. However, they are perfectly fine for filming action sequences and material shot without synchronous sound. **4.** The electronic pulses included in video streams to ensure the image is reproduced properly when displayed. The horizontal sync signals the start of each new scan line while the vertical sync signals the start of each new field (in an interlaced video standard) or frame (in a progressive video standard). The color sync, or color burst, synchronizes the signal levels necessary for the proper reproduction of color. [Clipped from *synchronization* or *synchronous*] *Compare* **asynchronous sound; in sync; out of sync; synchronous sound.**

**sync beep** *n.* **1.** A 1 kHz tone that lasts for one frame of film or video and is positioned 2 seconds before the start of picture. For example, when using NTSC video time code, if the program starts at 00:01:00.00, then the sync beep would start at 00:00:58.00 and run until 00:00:58.01. For 35mm film running at 24 frames per second, the sync beep appears 3' in advance of the picture.

The sync beep, blip, plop, or pop occurs at the same point with both Academy and SMPTE film leader and is traditionally used by the projectionist to time the switch over between reels and to ensure that the sound and images are in proper sync. Since Academy leader counts down the number of feet remaining before the start of picture, the sync beep coincides with the number 3. SMPTE, or universal, leader counts down the number of seconds before the start of picture, so the sync beep coincides with the number 2. With video that does not use a formal countdown leader, the sync beep coincides with a white (flash) frame or similar visual cue.

**2.** An electronic tone used in conjunction with a marker light to synchronize double-system sound and picture. The beep is recorded on the production sound track at the same instant the marker light inside the camera exposes a frame of film. In post-production, The beep and the flash of the fogged film frame can be aligned to synchronize the sound with picture. This requires a properly equipped camera and is used in place of a clapper (though a slate is still usually shot to visually identify each take). *Also* **bleep sync; blip sync; sync pop; sync tone; two pop.**

**sync bench** *n. See* **edit bench.**

**sync block** *n. See* **synchronizer.**

**sync compression** *n.* A reduction in the amplitude of the sync signal with respect to the picture signal in a composite video image occurring between two points in a circuit.

**sync FX** *n.* The sounds that are recorded on a Foley stage in sync with previously footage. *Also* **make and sync.**

**sync generator** *n. See* **black burst generator; color burst generator.**

**sync level** *n.* The level of the tips of the synchronizing pulses in a video signal.

**sync-lock** *n.* A method for keeping multiple devices running in unison by reading the available time codes and synchronizing the transports of the slave devices. Once the system is locked, the *slaves* only use the speed information derived from the time code. Specific time code addresses are ignored. This method allows the machines to stay locked even if the time code relationships change, as may happen if there are gaps in the time code sequence. *Also* **phase-lock.** *Compare* **chase-lock.**

**sync loop** *n. See* **loop.**

**sync loss** *n.* When video scanning sync pulses are out of their proper phase. This may result in visual distortion or rolling images.

**sync mark** *n.* **1.** A visual and audio cue that helps the projectionist synchronize the beginning of one reel with the end of another during a changeover. They come in pairs; the first one indicates when the second projector should be started and the second one indicates when the projectionist should switch between projectors. **2.** The various visible, audible, and electronic notations that mark the picture and sound synchronization point at the beginning of a take in double-system sound recording. Most commonly, this is the frame where the clapsticks come together and the audible "crack" is heard on the soundtrack. **3.** An "X" marked on a single frame at the beginning of each reel used as an alignment reference. For example, one may use the visual mark to aligned the picture with a sync pulse in the soundtrack when using double-system sound or to align A and B rolls when printing a conformed negative. **4.** A specific frame which acts as a zero point for the start of a shot when producing an animated work. *See* **cue mark; start mark.**

**sync master** *n. See* **sync reference.**

**sync pop; sync plop** *n. See* **sync beep.**

**sync pulse** *n.* **1.** The output of a clock that is used to keep devices such as tape and video recorders in synchronization. **2.** A standardized audio tone used to synchronize sounds with a moving image. **3.** The horizontal or vertical synchronization pulses contained within a video signal that help maintain line and field/frame synchronization between the receiving device and the incoming signal, respectively. *Also* **timing pulse.** *See* **horizontal sync; vertical sync.** *Compare* **pilotone.**

**sync-pulse generator; sync-pulse system** *n.* A device that creates a steady electrical pulse signal that can be used to synchronize two or more independent recording devices. One device (the master) generates the sync pulse in time with its operation while the other devices (the slaves) record the generated signal (transmitted via wire or radio waves). When the slaves play back, their running speed is adjusted according to the sync-pulse signal to ensure that they play back at exactly the same speed they recorded.

This process was once used in double-system sound recording where the camera would create a crystal-controlled sync-pulse signal (generally at electrical line frequency — 60 pulses per second in North America, 50 pulses per second in Europe) and the magnetic tape sound recorder would record the signal on a separate sync-pulse or pilotone track. When the magnetic tape was later transferred to magnetic stock for synchronization with picture during editing, the playback speed would be adjusted to achieve a steady sync-pulse rate, thereby ensuring that the sound would sync back up with the separate picture originally recorded at the same time.

*Also* **pulse sync generator.**

**sync punch** *n.* A hole punched through a piece of film (through the image or soundtrack portion) to create a visible or audible cue to facilitate later synchronization with other film elements.

**sync reference** *n.* A sync pulse produced by the sync master device and used by a synchronizer as the reference signal for all interlocked devices in the recording or playback chain. The sync master may come from house sync or some other source that generates the master clock. *Also* **sync master.** *Compare* **crystal sync; pilotone.**

**sync slate** *n. See* **clapper board; slate.**

**sync sound; synchronous sound** *n.* Sound recorded at the time that the picture was shot, most often dialogue. It is very important that the camera be running with crystal or cable sync so that it maintains a steady rate and that the sound recorder has a similar means of ensuring consistent playback. Otherwise, as the shot progresses, picture and sound may move out of sync. This does not include room tone, wild sound, and other sound elements recorded without synchronous images. *Compare* **wild sound.**

**sync-sound camera** *n. See* **blimped camera; noiseless camera; self-blimped camera.**

**sync tone** *n. See* **pilotone; sync beep.**

**sync-tone oscillator** *n.* The electronic device in a double-system sound film camera that generates a sync beep that is recorded by the separate sound recorder at the same instant that the camera fogs a few frames of film to mark the beginning of a take and facilitate later picture/sound synchronization.

**sync track** *n.* The separate sound track used to record sync reference signals during double-system sound recording.

**Synchro Edit** *n.* The trade name for a simple video device control protocol that facilitates videotape-based assembly edits. Generally limited to consumer- and prosumer-grade equipment.

When the two devices are properly connected, a press of the Synchro Edit button will start up both the playback and record devices with the appropriate pre-roll. When pressed again, both devices will stop. The edit is not frame accurate (the edit point will likely be within three to five frames of the target), but with proper equipment it can produce glitch-free assembly edits. (The record device must have a flying erase head or glitches will appear at each edit point.)

*Compare* **Control-L.**

**synchronic** ACADEMIC *mod.* In semiotics: of or relating to phenomena that take place in the present moment, without historical reference, or that take place without reference to time, as when examining a creative work in its entirety as a single piece.

For example, the meanings derived from the relationships of the elements within a frame. Each frame represents a frozen moment, independent of time. Only when one frame follows another and persistence of vision creates the illusion of motion, is time introduced into a work. Alternatively, when a complete work is examined, then meaning is derived when all of its interconnected parts creating a single whole.

*Compare* **diachronic; syntagmatic categories.**

**synchronism** *n.* When picture and sound play back in proper time — when they are in sync.

**synchronization; synchronizing** *n. See* **post-synchronization; sync.**

**synchronization license** LEGAL *n.* The right granted by a copyright owner or other music publisher that allows a song or other music to be used in an audiovisual work; the right to synchronize music with visual elements. The synchronization license agreement usually stipulates the mediums and geographic territories as well as the payments due the owner. *Also* **performance license.** *Compare* **master use license; mechanical license; music clearance.**

**synchronization rights** LEGAL *n.* The legal privilege to control the use of a song or other copyrighted audio recording in an audiovisual work (to control its synchronization with a moving picture). Required for all forms of audiovisual distribution that include music. *Compare* **mechanical rights; music clearance; performance rights.**

**synchronize** *v.* **1.** To align picture with sound so they play back in proper time with one another. **2.** To link two or more devices so that they run in lock step with one another.

**synchronized sound** *n. See* **synchronous sound.**

**synchronizer; gang ~ ; gang** *n.* **1.** An electronic device that synchronizes one video signal with another or with a reference signal such as genlock; a frame synchronizer. In general, one video signal is selected as the master and the playback rate of the other is adjusted to match, allowing both to be intermixed in a single glitch-free output signal

with horizontal and vertical sync pulses regulated by the master signal. **2.** A mechanical device used to keep multiple reels of picture and sound film in sync during editing; a picture synchronizer.

A synchronizer consists of a central axle with several sprocketed wheels (the gangs) that engage the sprocket holes of the film from each reel, ensuring that they all run in perfect time. If necessary, the film can be clamped into a gang so that it cannot accidentally jump out of alignment. The synchronizer can also be used to measure the length of a segment of film as it commonly has a built in footage counter. Editors use synchronizers to check film sound sync and measure film footage. Negative cutters also use synchronizers when assembling A and B rolls since it is vital that the two rolls remain in perfect sync with each other and with the sound track. *Also* **pic-sync; sync block.**

**synchronous; sync** *mod.* Occurring at the same time, such as the playback of sound and image in a sync sound system. [From the Late Latin *synchronus*; from the Greek *sunkhronos*; a blend of *sun-* (from *syn-*; meaning together or united) and *khronos*, meaning time.] *Compare* **asynchronous; isochronous.**

**synchronous motor; synchronous drive** *n.* A camera motor that can run the camera at a precise and steady speed so that it can be used to record an image with synchronous sound in a double-system sound recording configuration. *Compare* **crystal sync.**

**synchronous optical network** *n. See* **SONET.**

**synchronous sound; sync sound** *n.* Sound that matches what is seen in the picture — either matched thematically (one sees a child laughing and also hears the laughter) or matched in time (spoken dialogue matches the actor's lip movements). *Also* **synchronized sound.** *Compare* **asynchronous sound; sound sync.**

**synchronous speed** *n.* The precise and steady speed at which image and sound recording and playback systems must run to keep sound and picture in sync and avoid sound distortions; when a sound recording or playback device is running at the correct sound speed.

**synchronous transmission protocol** *n.* A method of encoding a digital data transmission that does not use start and stop bits at the beginning and end of each byte to synchronize the data time clocks at each end of a connection. Instead it sets its timing signal at the beginning and end of each connection, and corrects discrepancies that arise over time by using the changing values each device on the connection sends and receives to keep their clocks in sync. Eliminating the start and stop bits reduces the data overhead required to transmit each byte and allows for increased throughput.

**syncing; ~ up** *n.* Lining up picture and sound so they play back together in proper time.

**syncopate** *v.* To place musical stress off the beat, on the normally unstressed portion of the musical measure; to create an uneven rhythm.

**Syndex** ABBR. *n. See* **syndicated exclusivity.**

**Syndicat des Constructeurs d'Appareils Radiorécepteurs et Téléviseurs** *n. See* **SCART.**

**syndicate** *v.* To sell or distribute a program to individual television stations.

**syndicated exclusivity; Syndex** *n.* A policy of the FCC that requires cable television operators in the U.S. to respect the exclusivity provisions of broadcast syndication contracts when importing signals from distant markets. For example, if a television station in the cable service coverage area has exclusive syndication rights to a program series, then the cable operator must black out that same series if it appears on any of the channels from distant markets it carries on the system. The FCC rescinded the syndication exclusivity rule in 1980 and re-imposed it in 1990. *Compare* **black out; non-duplication rule.**

**syndicated programming; syndicated television** *n.* Television programs sold to local broadcasters market by market rather than provided on a regional or national basis by one of the broadcast networks. This includes reruns of previously broadcast programming or first-run, off-network television series, specials, and motion pictures. *Also* **television syndication.** *Compare* **first-run syndication.**

**syndication** *n.* **1.** The licensing of program broadcast rights to radio or television stations. Unlike network programming, syndicated programs are sold market by market to independent stations or network affiliates with airtime to fill.

Episodic programs are generally sold in packages containing a number of episodes licensed for use during a defined period and may or may not limit the number of times each program is aired. The first syndicated television program was *Public Prosecutor* (1947–1948). Perhaps the most successful syndicated programs are *I Love Lucy* (1951–1957) and *Star Trek* (1966–1969).

First-run programs (episodics produced for network broadcast) are often structured to facilitate later syndication. *Law & Order* (1990–) is a prime example. The show was first conceived at a time when hour-long programs were not selling well in syndication, so each episode was structured to be divisible into two halves — a police investigation followed by a criminal prosecution — each of which could be broadcast on its own in a half-hour syndicated time slot. By the time *Law & Order* premiered, hour-long programs were once again selling well in syndication so it was never necessary to divide the episodes. Each episode tells a completely self-contained story. At the time of its creation, conventional wisdom was that storylines that carried forward from one episode to the other would limit the program's appeal in syndication where the episodes are often shown out of order and where the blocks purchased do not always encompass a complete season.

**2.** Independently produced episodic programming that is sold to multiple local stations rather than to radio or television networks. *Compare* **first-run programming; off-network programming.**

**syndication package** BUSINESS *n.* A collection of syndicated television programs sold as a single unit for a single fee.

Package sales pose a particular challenge when paying profit participants (both gross and net) in the individual works since the single fee collected must somehow be apportioned among the different works included in the package before individual profit/loss statements can be calculated.

**syndie** *n.* Syndicated programming — the business or the shows: *Hour-long dramas lead the syndie market.* [Industry trade paper jargon.]

**synergy** *n.* The interaction between individual elements so that the whole is greater than the sum of its parts (the combined effect of two or more elements is greater than the sum of their individual effects).

Synergy is often used to describe the link between products sold by a media conglomerate where one product inspires another or can be used to sell another so that the entire collection of products generates more revenue than they would have individually had they not been so closely linked. For example, one may sell more lunch boxes if they depict scenes from a popular film and more people may go see the film if they are reminded of it by all those lunch boxes. Thus there is synergy between motion pictures and lunch boxes.

**synopsis** *n.* A short narrative summary of a story's plot, either produced as an outline before a script is written or as a digest of an existing script. Generally 1 to 20 typewritten pages long and written in the present tense. When preparing coverage, a synopsis is rarely more than one page. *Compare* **treatment.**

**syntagma** ACADEMIC *n.* In semiotics, a collection of shots that are related in a meaningful way — including the scene and sequence — identified according to the type of montage (or editing) employed in their construction.

According to *How to Read a Film* (pub. 2000), syntagmatic categorization can be derived by asking the following questions:

- Is the image sequence (of two or more frames) autonomous or related to other sequences?
- Is it constructed chronologically?
- Is it descriptive or narrative?
- Is its structure linear?
- Is its timeline continuous or interrupted?
- Is it organized?

[Coined by film theoretician Christian Metz.]

**syntagmatic** ACADEMIC *mod.* In semiotics, the significance attached by a sequence. For example, the significance a particular shot is affected by the shots that came before and those that come after, just as the significance of a word of dialogue is dependent on the other words in the sentence.

One can better understand the relationship between *syntagmatic* and *paradigmatic* by thinking of a two dimensional graph. In the horizontal direction appears the series of choices made. Each new choice follows a previous choice and is in turn followed by the next choice. Syntagmatic meaning is derived from this series of choices and their relation to one another. In the vertical direction above or below each choice appear all the paradigmatic choices that were not made as the work was being prepared. Each choice represents one of myriad possible choices that could have been made. Paradigmatic meaning is derived by understanding what was not selected and how that reflects on what was selected.

[From the French *syntagmatique*; from the Greek *suntagmatikos*, meaning arranged in order.] *Compare* **paradigmatic.**

**syntagmatic categories** ACADEMIC *n.* In semiotics, the types of choices made by the filmmaker that provide context for a work, generally synchronic (those related to space) or diachronic (those related to time). *Also* **categories of construction.** *Compare* **paradigmatic categories.**

**syntagmatic connotation** ACADEMIC *n.* In semiotics, the additional meaning that results when the audience compares (consciously or unconsciously) a shot (or word, gesture, etc.) to those that preceded it and followed it. Syntagmatic connotation does not rely extensively on the audience's familiarity with film grammar. *Compare* **diegesis; paradigmatic connotation.**

**syntax** ACADEMIC *n.* The rules and patterns constructing sentences using words and other elements (such as punctuation). Film syntax is then the way in which the elements of mise-en-scène are combined within a shot and the way in which shots and other elements (such as shot transitions) are combined within a sequence to convey meaning to the audience.

**synthesizer; synth; sound ~** *n.* A musical instrument that generates sound electronically and is designed according to certain principles developed by Robert Moog and others in the 1960s. A synthesizer is distinguished from an electronic piano or electronic organ by the fact that its sounds can be programmed by the user, and from a sampler by the fact that the sampler allows the user to make digital recordings of external sound sources. Synthesizers, particularly if provided with MIDI software and hardware, need not have a keyboard, and most need to be connected to amplification equipment if they are to be heard. *Also* **music synthesizer.**

**synthespian** *n.* A computer-generated character appearing in an audiovisual work, such as Buzz Lightyear and Woody in *Toy Story* (1995) or Laura Croft in the *Tomb Raider* series of video games. Some title characters like *Max Headroom* (1985) and S1m0ne (2002) are supposed to be synthespians, but are actually played by real actors. The on-screen appearance of Gollum in *Lord of the Rings: The Two Towers* (2002) was computer generated, but his voice and actions were based on the live performance of Andy Serkis. Gollum, the synthespian, won a 2003 MTV Movie Award for Best Virtual Performance — beating out the likes of Yoda and Scooby-Doo — but the award was collected by Serkis. [A blend of *synthetic* and *thespian*. Attributed to Jeffrey Kleiser, visual effects supervisor and producer of *Nestor Sextone for President* (1988).] *Also* **vactor; virtual actor.**

**system control number** *n.* A control number assigned automatically by a computer system. Generally applied to an electronic element, such as a database record. *Compare* **control number.**

**system level** *n.* The output signal level of each amplifier in a communications system. The system level must be carefully chosen and maintained to ensure the least possible signal noise and distortion.

**system loss** *n.* Signal attenuation caused by the various wires and devices in a circuit, generally measured in decibels at the highest operating frequency of the system. Minimized by the proper selection of cable, connectors, and related hardware. Compensated for by adding amplifiers.

**system noise** *n.* The random energy generated in a system. In cable television systems, the system noise is calculated as the ratio of the root mean square of the voltage measured in a 4 MHz band centered within a 6 MHz cable television channel.

**system obsolescence** *n.* When recorded information (images, sounds, or data) can only be recovered using hardware or software that is now obsolete (including now unsupported prior versions of a still available system). Many electronic recording schemes (both analog and digital) relied on now obsolete systems. The material recorded with them will become increasingly harder to recover as time goes by even if the media endures. *Compare* **future-proof.**

**system operator** *n.* The individual, organization, company, or other entity that operates a cable television system.

**system test plan; STP** *n.* A plan or policy for verifying proper system function, actual performance, or compliance to a specification. *Compare* **test execution package.**

**système électronique pour couleur avec mémoire** *n. See* **SECAM.**

**T** ABBR. *mod.* **1.** Transmission (or True), as in *T-number* or *T-stop*; a calibrated measure of the amount of light actually let in through (transmitted by) a specific lens, as opposed to an estimated *f*-stop. ➢ *aff.* **2.** Tera-. ➢ *n.* **3.** Tesla; A measure of magnetic field strength (magnetic flux density). **4.** Transparency Value. **5.** Track; a sound channel.

**T-2** *n.* A high-speed digital data connection that operates at 6.312 Mbps. A single T-2 circuit may be divided into 96 64-Kbps channels. Without compression, a single 64-Kpbs channel can carry a single voice conversation. Used between a telephone service provider's central office and a customer premises. *Compare* **optical carrier.**

**T-3** *n.* A high-speed digital data connection that operates at 44.736 Mbps. A single T-3 circuit may be divided into 672 64-Kbps channels. Without compression, a single 64-Kpbs channel can carry a single voice conversation. Used between a telephone service provider's central office and a customer premises. *Compare* **optical carrier.**

**T&A** SLANG ABBR. *n.* Gratuitous sex appeal — primarily images of scantily clad women with bouncing breasts — used to entice an audience. Does not necessarily involve nudity, particularly when used on broadcast television. The television series *Charlie's Angels* (1976–1981) is a typical example.

**USAGE:** Potentially offensive.

[Coined c. 1975. An initialism of *tits and ass*.] *Also* **T 'n' A.** *Compare* **B&B; gainax bounce; jigglies.**

**T-bar** *n.* A 40" long 1¼" steel tube with a 1⅛" (junior) mounting pin welded at its midpoint. Used for connecting theatrical lighting fixtures, which have pipe clamps attached to their yokes, to junior equipment stands.

**T-bone** *n.* A T-shaped metal plate with a 1⅛" (junior) female receiver at the intersection of the T. Essentially an oversized junior wall plate used when mounting large lighting fixtures directly on the floor. The center bar of the T-bone has several pre-drilled holes in it so the device can be secured with nails or screws. Alternatively, it can be stabilized with sandbags. *Compare* **beaver board; pidgeon; runway stand; turtle.**

**T-commerce** ABBR. *n.* An interactive television application that enables electronic transactions between businesses and consumers via television. [An initialism of *Television commerce*.] *Compare* **home shopping.**

**T core** *n.* A plastic film core used with 16mm film under 400 feet long. *Compare* **U core; Y core; Z core.**

**T-4** *n.* A high-speed digital data connection that operates at 274.176 Mbps. A single T-4 circuit may be divided into 4,032 64-Kbps channels. Without compression, a single 64-Kpbs channel can carry a single voice conversation. Used between a telephone service provider's central office and a customer premises. *Compare* **optical carrier.**

**T-grain** *n.* A type of silver halide crystal developed for photographic film emulsion by Eastman Kodak in the 1980s. T-grains are relatively flat and allow for faster film with smaller visible film grain. [Clipped from *tabular-grain*.]

**T-grain emulsion** *n.* A photographic film emulsion created using T-grain (tabular-grain) silver halide crystals.

**T 'n' A** SLANG ABBR. *n. See* **T&A.**

**T/#** *n.* A T-stop notation, such as T/1.4 or T/8. *Compare* ***f*/#.**

**T-number** *n.* The numerical notation for a T-stop. Equivalent to a calibrated *f*-number: the T-number takes into account the actual light loss experienced by a particular lens, while the *f*-number is derived by a theoretical calculation. Varifocal (zoom) lenses are particularly susceptible to light loss, where a certain amount of light is absorbed by the lens itself. Relying on an *f*-number could result in an unexpected underexposure. *Also* **T-stop number.**

**T-stop; T/stop** ABBR. *n.* A calibrated *f*-stop; the actual light that passes through a particular lens at each aperture setting as measured on an optical bench rather than a theoretically-calculated value (as in an *f*-stop).

Varifocal (zoom) lenses are particularly susceptible to light loss, where a certain amount of light is absorbed by the lens itself. The actual amount of absorption depends on the number of lens elements, their coating, etc. Relying on an *f*-stop could result in an unexpected underexposure. An *f*-stop is still important in that it is a better judge of depth of field than a T-stop, thus professional lenses will both T-stop and *f*-stop notations on opposite sides of the aperture ring. To help differentiate between the two, T-stops are often in red, while *f*-stops are traditionally in white.

[Originally the *T* stood for *transmission* (the exact amount of light transmitted through the lens), though some now take it to mean *true* (as opposed to the estimated *f*-stop).] *Also* **lens stop.** *Compare* **T-number.**

**T-stop band; T-stop ring** *n. See* **aperture ring.** *Compare* ***f*-stop band.**

**T-stop number** *n. See* **T-number.**

**TA rating** ABBR. *n.* The total number of distinct households in a given area that watched at least some portion of a particular program, expressed as a percentage of total television households in the area. This is generally calculated by summing the number of different TV viewing households that tuned to a particular station at any point over the course of a program's broadcast time slot, divided by the total TV viewing households in that same area.

A program's TA rating is almost always higher than its AA (average audience) rating due to channel surfing. If they are nearly the same, this indicates high audience satisfaction (most people who tuned to a particular program, stayed to watch it). If the TA is significantly higher than the AA, this indicates high audience dissatisfaction (a large number of people started to watch the program, but then were not satisfied with it and tuned somewhere else).

The TA rating can be turned into a specific number of television viewing households by multiplying the TA rating by the total TV households in the same coverage area.

[An initialism of *Total Audience Rating*.] *Compare* **AA rating; ratings and shares; reach.**

**TAA** ABBR. *n. See* ***Talent Agencies Act.***

**tab mag** *n. See* **tabmag.**

**table editing machine** *n. See* **flatbed.**

**table it** *phr.* To lay something flat or parallel to the ground, much like the surface of a table.

**table read** *n.* A rehearsal where a work's cast read their parts aloud without concern for their performance, generally conducted with everyone sitting around a table. This is generally the first time that the full cast has been brought together to review the work's script. The director (and possibly the producer and the writer) observes the read-through and then participates in the discussion that follows. *Also* **read-through.** *Compare* **staged reading.**

**table-top editing machine** *n. See* **flatbed.**

**table-top photography; table-top shot** *n.* Photographing small objects, often placed on top of a table for the photographer's convenience. Particularly common in advertising. *Compare* **insert stage.**

**tabletop photo studio** *n. See* **limbo table.**

**tabloid television** *n.* A newsmagazine-format program that focuses on celebrity gossip, lurid, sensationalized stories, and shock tactics to outrage and entertain viewers. Examples include *A Current Affair* (1986–1996), *Inside Edition* (1988–), and *Hard Copy* (1989–1999). Tabloid TV is to traditional newsmagazine programs as print tabloids are to traditional newspapers.

The tabloid television phenomenon was first associated with programs hosted by Geraldo Rivera and Morton Downey, Jr. during the 1988–1989 television season, the same year that *A Current Affair* expanded to national coverage, having begun as a local New York program on Fox's WNYW.

*Also* **sleaze TV; trash TV.** *See* **gawk show; shock-talk; tabmag.**

**tabmag; tab mag** *n.* Tabloid magazine; a tabloid television program: *Chair throwing and salacious gossip are tabmag staples.* [Industry trade paper jargon. Clipped from *tabloid magazine*.] *See* **tabloid television.**

**taboo** *mod.* That which is prohibited or forbidden. Originally, a religious interdiction common to the islands of Polynesia where violation was punished by death.

**tach pulse; tach** *n.* A signal generated by the tachometer roller of a magnetic tape transport one or more times per rotation that provides tape direction and speed information. The tach pulse information can be used to find an approximate tape location time code data cannot be read.

**Tachistoscope** *n.* The trade name for a slide projector with a 1/3000 of a second shutter speed developed by James A. Vicary in 1957 to deliver subliminal messages. Each still image is projected once every 5 seconds by the Tachistoscope to introduce the images into a standard theatrical program. The Tachistoscope is more sophisticated than the Psychorama process developed by Precon Process & Equipment Corpora-

tion and used for *My World Dies Screaming* (1958) and *A Date with Death* (1959).

Vicary's research has since been discredited, but at the time he claimed to have conducted a six-week experiment with the Tachistoscope in a Fort Lee, New Jersey movie theater during the summer of 1957. He reported that flashing the message, "Drink Coca-Cola!" increased sales by 18.1 percent while the message, "Hungry? Eat popcorn!" increased sales by 57.8 percent. There is now some question whether the tests were ever actually conducted, but this controversy has not dampened the public fascination with — and fear of — subliminal advertising.

*Compare* **blipvert; subliminal advertising.**

**The Tachistoscope was used to insert subliminal effects into Precon Process & Equipment Corporation's *A Date with Death* (1959) (courtesy Heritage Auctions, www.ha.com).**

**tachometer; tach** *n.* A gauge that measures film speed in frames per second or feet per second. Commonly found on film cameras, less often found on projectors, editing equipment, laboratory equipment, etc.

**Tachyscope; Electrical ~** *n. obs.* The trade name for a motion picture projection system developed by Ottomar Anschütz. It was originally described in the 1887 *Philadelphia Photographer* and first demonstrated at the Chicago World's Fair of 1893. It consisted of a rotating glass wheel with still images along its outer edge in an arrangement similar to the Phenakistiscope. The images were illuminated by the intermittent flashes of a Geissler vacuum tube (essentially a strobe light). *Compare* **Daedaleum; Phenakistiscope; Praxinoscope; ²Stroboscope; Zoetrope.**

**taco cart** *n.* A rolling cart or bin used by the grip, electric, and prop departments to transport equipment around the set, including C-stands, apple boxes, flags, expendables, etc. The prototypical taco carts are the Grip Senior and the Grip Junior manufactured by Backstage Equipment. *Also* **grip cart.** *Compare* **cable cart; crate cart; distro cart; head cart.**

**taffeta** *n. See* **silk.**

**Taft-Hartley** *v.* To provide written notice to an employee that she is eligible to join a labor union and may do so if she desires, but cannot be compelled to do so: *Yesterday we Taft-Hartley'd all of the actors hired for the project.*

***Taft-Hartley Act of 1947*** LEGAL *n.* U.S. federal legislation that amended the 1935 *U.S. National Labor Relations Act*. The Taft-Hartley amendment affirms the right of employees *not* to join a labor union if they so choose. This only applies in states that enact "right-to-work" or "open shop" laws.

**tag** *n.* **1.** A scene that follows the dramatic climax of a work; a dénouement. **2.** The concluding segment of a television program following the final commercial break; the segment of a television program that accompanies the end credits, including an additional scene connected to the just concluded episode, a montage of scenes previewing the upcoming episode (a teaser), or a promotion for a different program (usually the one following the concluded program in the broadcast lineup). **3.** A tag line. **4.** A digital tag. *See* **button.** *Compare* **billboard; recap; swing; teaser.**

**tag line; tagline; tag** *n.* **1.** A one-line movie teaser often used in marketing campaigns. Examples include, "The Dark Side of Nature." *Twister* (1996); "A long time ago in a galaxy far, far away..." *Star Wars* (1977); "The most magnificent picture ever!" *Gone with the Wind* (1939); and "These women are serious about their taste in men!" *Cannibal Women in the Avocado Jungle of Death* (1989). **2.** The punchline or laugh line in a joke. **3.** The final line of dialogue or bit of action in a scene (including the final line at the end of a work), which is designed to sum up or cap off all that has preceded it, much like the punchline of a joke. **4.** The spoken or written notice at the end of an audiovisual advertisement indicating when or where a work will be presented to the public. **5.** A light rope, typically ¼" natural hemp. Used to secure cloth silks, solids, nets, etc. to a frame; attached to a trapeze so one can pan the light from the ground; etc. *Also* **lead line; one-line description.** *Compare* **hook; log line.**

**tail** *n.* **1.** The end of the film or tape on a reel. The opposite of *head*. **2.** The end of a shot. ➢ *mod.* **3.** Relating to the end of a reel, shot, etc. as in tail slate. *See* **foot.**

**tail-away shot** *n.* A shot where the subject moves away from the camera (one sees only the subject's back side, or tail end).

**tail leader** *n.* Leader added to the end of a strip or roll of film.

**tail out; tails-out** *mod.* When material is wound onto a reel so that the end (the tail) is on the outside; the usual condition of a take-up reel. The material must be rewound onto a new reel head out before it can be used again. For magnetic recordings, it is generally considered best for long-term storage to leave recordings tail out for minimum print-through. *Also* **end out; ends-out; tail up; tails-up.** *Compare* **head out.**

**tail slate** *n.* A camera slate that is recorded at the end of a take.

When a slate is not recorded at the beginning of a take, the camera and sound are left running and the take is slated at the end. The slate is traditionally held upside down to indicate that it is marking the end of the take rather than the beginning. The camera assistant operating the slate may call out "tail slate" before clapping the sticks so that there is an audible indicator as well.

*Also* **end board; end markers; end slate; tail sticks; upside-down slate.** *Compare* **head slate.**

**tail sticks** *n. See* **tail slate.**

**tail up; tails-up** *mod. See* **tail out.**

**tailgate** *n.* The projector half of an optical printer.

**tailor** *n.* **1.** One who sews or alters costumes under the direction of the costume designer. ➢ *v.* **2.** To make or alter, especially a costume. *See* **seamstress.**

**tails-out; tails-up** *mod. See* **tail out.**

**tails-up** *mod. See* **tail out.**

**take** *n.* **1.** A single, continuous recording of each shot and/or each time an action is performed.

A single camera shot may contain multiple takes if the camera was not stopped between successive repetitions of the same action. A take may last anywhere from a fraction of a second to when the film runs out and generally contains everything between the director's calls for "action" and "cut." Shooting an entire motion picture seemingly in one take is called a *rope trick*.

If there are multiple takes of the same action, they are generally numbered consecutively starting with take one. The take number generally appears on the slate at the beginning of each take and matches the number recorded by the script supervisor.

**2.** The immediate switch from one signal source to another, such as the selection of a new camera feed providing a new angle during a multi-camera production. The switch takes place during the vertical blanking interval to ensure a clean transition. **3.** The operation in a switcher that routes one or more identified sources to the live output. **4.** A shot that is deemed acceptable: *That's a take. Let's move on.* **5.** A slow look directly into the camera, often as a slightly delayed reaction to something ridiculous.

Generally, actors do not look into the camera lens. Occasionally, and generally for comic effect, an actor will look into the camera as if to share the moment with the audience. Oliver Hardy, the rotund half of Laurel & Hardy, would often do a slow take into the camera after Stan Laurel had done something particularly exasperating.

**6.** A brief look off to the side, often at something set up as a sight gag. In particular, if the actor looks once, and then again, this is a double take. **7.** The money earned at the box office.

**take a meeting** *phr.* The equivalent of "have a meeting": *Can you take a meeting at noon?*

**take board** *n. See* **slate.**

**take camera** *phr.* **1.** An instruction for an actor to look into the camera. **2.** An instruction for an actor to stand near where the camera will be (or currently is) so the actor can see the scene as the camera will see it. This often precedes a demonstration of how a particular bit of action is to be performed.

**take it** *phr. See* **print it.**

**take it down** *phr. See* **slow it down.**

**take it from the top** *phr. See* **from the top.**

**take number** *n.* A consecutive number assigned to each take as it is shot. For example, the first take shot for Scene 42 will be Scene 42, Take 1 followed by Scene 42, Take 2, and so on. The take number is written on the camera slate and read aloud by the clapper operator to assist with sound synchronization when filming with double-system sound recording. *See* **slate numbers.** *Compare* **scene number.**

**take-off** *n.* A parody, particularly one based on mimicry: *I love the game show take-offs on late-night sketch comedy shows. Also* **send-up.**

**take rate** *n.* The ratio of homes that pay for a cable television service to homes passed.

**take sheets** *n. See* **continuity report.**

**take-up** *n.* **1.** The core, reel, or spool upon which film is wound after exiting a camera, printer, or projector. ➢ *v.* **2.** To wind film onto a core, reel, or spool. *Compare* **supply.**

**take-up chamber** *n.* The rear chamber in a two chamber film magazine that holds the exposed film on its take-up reel after it has passed through the camera. *Compare* **feed chamber.**

**take-up motor** *n.* The motor on a tape recorder that applies take-up tension to the tape and powers the fast-forward mode. *Compare* **supply motor.**

**take-up plate** *n.* The flat disk with a central shaft on a flatbed film editing bench that holds the take-up film reel. Editing benches typically have from one to four take-up plates. *Compare* **feed plate.**

**take-up reel** *n.* **1. film ~ ; picture ~ :** The reel onto which film is wound after it exits a device. **2. camera ~ :** The reel (or roll) upon which the exposed film is wound as it exits the camera. The take-up and supply reels are both housed inside the film magazine, which is connected to the camera with a light-tight seal. **3. projector ~ :** The reel upon which film is wound as it exits the projector. This film must be rewound onto a new reel before it can be projected again. **4. tape ~ :** The reel onto which tape is wound after it passes from the feed reel over the audio or video heads. *Compare* **feed reel; supply reel; tail out.**

**take-up roll** *n.* The camera take-up reel; the roll of exposed film stock that has passed through the camera, housed inside the film magazine. *Compare* **supply roll.**

**take-up spool** *n.* The central core of a camera take-up reel around which the exposed film stock is wound after it has been run through a camera. Eventually, the take-up spool (with its attached film) is removed from the camera's film magazine and sent to the lab for processing. *Compare* **supply spool.**

**Take Your Investor to Work Day** *phr. See* **Bring Your Investor to Work Day.**

**taking lens** *n.* The lens on a multi-lens camera through which light passes into the camera and onto the film. When a camera is fitted with a multi-lens turret, only one lens at a time can be the taking lens.

**takings; gross ~** BUSINESS *n. Also* **box office gross.** *See* **box office receipts.**

**tale** *n.* A short or simple story. *Compare* **yarn.**

**talent** *n.* **1.** An actor or an actress; someone appearing in a film or other audiovisual work, without respect to gender or the size of the role. May also include non-human (animal) performers.

**USAGE:** Used without respect to number: "We're waiting on the talent." could mean one actress is late or the entire cast has failed to appear.

**2.** Creative talent — an actor, writer, director, etc. *See* **player.**

***Talent Agencies Act*; TAA** LEGAL *n.* The California state law (California Labor Code § 1700) that requires all talent agents operating within the state to be licensed and bonded.

**talent agency** *n.* A business that employs agents who coordinate employment for creative talent such as actors, singers, dancers, etc. In many cases, writers are represented by literary agents, not general purpose talent agents. Local governments may regulate talent agencies, as is the case in California and New York where they are classified as licensed employment agencies. *Also* **booking agency.**

**talent agent** *n. See* **agent.**

**talent coordinator** *n.* One who schedules guests for a television talk show.

**talent scout** *n.* One who searches out new actors and actresses. Talent scouts were more common during the Studio Era (1927–1954) when studios signed actors to exclusive contracts and therefore had a vested interest in discovering new talent before their competitors.

**talk show** *n.* A type of television program where a host interviews guests. Talk shows are generally the least expensive type of television to produce, and, if the host has sufficient charisma, often enjoy a steady audience of loyal viewers.

The stereotypical talk show format has the host sitting behind a desk with the guest(s) sitting to the side of the desk on a sofa. The guest seating is most often to camera left (stage right) of the host and at a lower level than the host, so that the host's head is higher than the guests.'

Talk shows are often filmed on a soundstage before a live studio audience. News-based talk shows include *Meet the Press* (1947–) — the longest running program on television — and *Face the Nation* (1954–1961, 1963–).

Daytime talk shows include *The Oprah Winfrey Show* (1986–) and *The View* (1997–). Late night talk shows include *The Tonight Show* (1954–) and *The Graham Norton Effect* (2004).

*See* **chat show.** *Compare* **buddy-foil system; punch line punch.**

**talk show tort** LEGAL *n.* A lawsuit brought against the producers of a talk show by someone who is alleged to have suffered injury or loss as a direct result of their appearance on the program.

**talkie** *n.* **1.** Any film with synchronous dialogue, mainly films from the early Sound Era (c. 1930).

While *The Jazz Singer* (1927) was not the first film with synchronous sound, it is considered the first talkie thanks to 354 words of spoken dialog delivered by three actors, including Al Jolson, in two separate scenes. The first example of synchronous dialogue presented before a paying audience appeared much earlier when the Gaumont Co. presented a mixed program at the Phono-Cinéma-Théâtre during the Paris Exposition on June 8, 1900, including a short featuring Sarah Bernhardt playing Hamlet in the duel scene with Laertes.

**2.** A music video with dialogue not present in the song.

**England's first talkie, British International Pictures' production of Alfred Hitchcock's *Blackmail* (1929). The switch to sound occurred midway through production, with key scenes reshot using a sound-on-film process.**

**talking head** SLANG *n.* **1.** A medium shot of a dialogue scene in which there is little action other than the actors talking. During the early Sound Era (c. 1928) the overuse of talking head shots led to some rather dull productions once the pure novelty of talking pictures wore off. **2.** A television news anchor or commentator. They are so called because television news often shows the anchors from the chest up. Their arms move slightly as they shuffle papers, but for the most part the only movement comes from their talking heads. **3.** A pejorative for a television program where there is little visual action on screen other than people talking to each other or to the camera. Since television is considered a visual medium, common convention dictates that there must be visual action to retain the viewer's interest. News, interview, and public affairs programming that deliver ideas and information rather than action are often looked down upon and considered poor ratings draws.

**tally; ~ light** *n.* **1.** The red indicator light that turns on when a video camera is running or sending a live feed.

In a multi-camera television studio several cameras may be running at the same time, so only the live camera will display a tally light so the on-camera talent knows which camera to look into.

**2.** An indicator light on a switcher that indicates a particular video source is in use. **3.** An acknowledgment on a control panel that an operation has been completed.

**tally relay** *n.* An electronic relay in a video switcher that closes when a particular source is sent to the live output, usually indicating that it is being broadcast on air. This feature is generally used to illuminate a tally light on the associated camera.

**[1]tank** *n.* **1.** A container for developer or other processing chemicals where film is placed for development. **2.** A large, water-filled enclosure used to film water-based scenes simulating natural conditions in a controlled studio environment. *Compare* **studio tank; water tank.**

**[2]tank** *v.* To fail miserably, to bomb: *That film tanked at the box office.*

**tank shot** *n.* A shot filmed in a water tank where conditions are under the filmmaker's control rather than in open water where the filmmaker is at the mercy of the elements. *Compare* **ABCs of filmmaking.**

**[1]tap** *v.* **1.** To select, hire, or name: *Alan was tapped to direct.* OR *Alan was tapped as man of the year.* ➢ *n.* **2.** A directional coupler that ties into a cable television system and splits off a portion of the feeder line signal for the subscriber.

**[2]TAP** ABBR. *n.* A system command that allows any port on a digital switch to be used as a test port. [An acronym of *Test Access Port.*] *Compare* **test point.**

**tape** *n.* **1.** A strip of thin, flexible material with a magnetic coating that can be used to record and later play back an electronic signal that represents data, images, or sounds. **2.** A flexible, adhesive-backed material available in a variety of forms, including camera tape, gaffer's tape, film splicing tape, etc. ➢ *v.* **3.** To record images, sound, or data onto magnetic tape. **4.** To measure the distance from the camera's focal plane to the subject as part of setting the lens focus. *Compare* **film.**

**tape baking** *n.* The process of heating magnetic recording tape under carefully controlled conditions for several hours to compensate for sticky shed syndrome.

When tape binder breaks down over time, it allows the oxide coating to shed from the surface of the tape, exposing the sticky binder. This causes both data loss a tendency for the tape to stick to the tape heads and guides when played. Baking the tape for several hours at 120°F (50°C) under carefully-controlled humidity tends to help hold the oxide in place. The tape can then be played — and ideally copied since the baking process may actually accelerate long-term tape deterioration.

**tape-based; ~ media** *mod.* Analog or digital video equipment where the content is recorded as sequentially accessed data streams on magnetic tape. [A retronym coined as disk-based media began to overtake tape-based media in the professional video production space.] *Compare* **tapeless.**

**tape clog** *n. See* **head clog.**

**tape deck** *n.* A magnetic tape recorder/player without integrated monitors, such as sound monitors (speakers) for an audio tape deck or picture monitors for a video tape deck.

**tape deformation** *n.* A physical distortion of magnetic recording tape that prevents it laying flat and interferes with recording and playback. *Compare* **buckling.**

**tape delay** *n.* A time-delayed broadcast of a program that was recorded live. The tape delay (originally accomplished by recording the program to videotape and then using the videotape as the broadcast master at a later point in time) may be to adjust for different time zones (so the program airs at 8:00 PM, regardless of time zone) or to allow censors to excise objectionable material (for example, a 10 second tape delay so once can bleep out profanity). Longer tape delays may actually still use videotape, but shorter ones, such as the 10-second variety, are generally accomplished using an electronic delay rather than physical videotape.

**tape head** *n. See* **read head; write head.**

**tape hiss** *n. See* **hiss.**

**tape hook** *n.* A connector on the side of a camera at the point of the image focal plane to which a tape measure can be attached when measuring focal distances to the image subject.

**tape joiner** *n. See* **tape splicer.**

**tape recorder; magnetic ~** *n.* A sound recording and playback device that encodes the sound on ¼" magnetic tape, such as a Nagra.

**tape speed** *n.* The rate at which magnetic tape passes through a recording or playback device. Generally speaking, the faster the tape speed, the higher the recording quality. Professional analog tape recorders typically run at 30, 15, or 7½ inches per second (76, 38, or 19 cm per second, respectively), while consumer-grade tape recorders generally run at 1⅞ inches per second (4.75 cm per second).

**tape splice** *n.* A film splice made using transparent adhesive tape instead of a chemical adhesive.

Tape splices join film in a butt splice where the two strips of film being joined are not overlapped as they are in a cement splice. As a result, no film is wasted. Tape splices are quick and easy to perform. In addition, the tape can be removed and the film re-spliced. This makes tape splices ideal for editing workprints. However, they are much more visible when projected and are not very durable, so cement splices are used with negatives and release prints.

*Also* **dry splice.** *See* **butt weld; Mylar splice.** *Compare* **cement splice.**

**tape splicer** *n.* A manual device used to join together two pieces of film using adhesive tape splices. *Compare* **cement splicer; guillotine splicer; machine splicer.**

**tape supply reel** *n. See* **supply reel.**

**tape to film transfer** *n. See* **film out.**

**tape transport; transport** *n.* The mechanical works inside a device that takes magnetic tape from the supply reel, runs it passed the read/write heads, and wraps it around the take-up reel. *Compare* **[1]film movement.**

**tapeless; ~ media; ~ studio** *mod.* Digital video equipment or facilities where the content is recorded to computer disks or solid state devices as random-access data files rather than as sequential-access data streams recorded to magnetic tape. *Also* **disk-based; file-based.** *Compare* **tape-based.**

**TAR** ABBR. *n. See* **Total Activity Report.**

**target** *n. See* **dot.**

**target audience** *n.* The particular demographic or population that a work will most appeal to; the intended audience for a work; the audience to which a work is marketed. *Also* **primary audience.** *Compare* **secondary audience.**

**TASA** ABBR. *n.* A not-for-profit association established by the National Association of Theatre Owners, the MPAA, and vendors of digital theatrical sound systems such as Dolby, DTS, and SDDS to regulate the sound volume of theatrical trailers in the U.S. market. The TASA Web site is www.tasatrailers.org.

If a trailer is spliced into the same program as a feature film, and the audio levels are adjusted appropriately for the feature, the trailer may be excessively loud. Conversely, if the audio levels are adjusted for the trailer, then the feature may be too quiet. (This is a particular issue in situations where the projectionist does not monitor the entire program, but instead is responsible for multiple showings in multiple auditoriums within a multiplex.) In response, TASA was formed and established the TASA trailer audio standard that employs a proprietary audio measuring technique ($Leq_m$) and establishes an upper-volume limit for approved trailers. TASA compliance is voluntary, but distributors for motion pictures with MPAA CARA certifications (U.S. parental advisory ratings) must submit their trailers for TASA compliance certification.

$Leq_m$, the TASA measuring technique, quantifies sound with an emphasis on the sound frequencies that are the most annoying to audiences. Not all loud sounds irritate an audience to the same extent. The irritability of sounds to an audience is frequency and duration specific. For example, breaking glass at 85 decibels is far more irritating to an audience than a foghorn at 85 decibels.

Rather than simply measuring volume, the standard seeks to measure annoying volume. At any given time, the TASA Standard identifies a specific $Leq_m$ number as a recommended upper volume limit for trailers in order to bring the audio level of trailers closer to the features they precede. The current upper volume limit is $Leq_m$ 85.

[An acronym of *Trailer Audio Standards Association*.]

**taste** *n.* The ability to discern beauty, order, proportion, symmetry, or whatever constitutes excellence in the context of contemporary culture, especially with respect to the fine arts; critical judgment; discernment.

**tasty print** *n.* An exceptionally high-quality print of an older film that has been restored to its original state.

**TB** ABBR. *n. See* **track back.**

**TBC** ABBR. *See* **time-base corrector.**

**TC** ABBR. *n. See* **telecine; time code.**

**TCA** ABBR. *n. See* **Television Critics Association; time code address.**

**TCB** ABBR. *phr. See* **tension, continuity & bias.**

**tchotchke** *n.* [Yiddish.] *See* **chachka.**

**TCP** ABBR. *n.* A transport-layer Internet protocol that ensures successful end-to-end delivery of data packets without error. [An initialism of *Transmission Control Protocol*.]

**TD** ABBR. *n.* One who operates the video production switcher during a live broadcast or multi-camera recording session. [An initialism of *Technical Director*.]

**TDD** ABBR. *n.* A multiplexed communications system where both transmit and receive (or uplink and downlink) take place on the same frequency using different time slots for each. [An initialism of *Time Division Duplex*.] *Compare* **FDD.**

**TDT** ABBR. *n. See* **time and date table.**

**tea-wagon** *n.* The cart that carries the gear used by the location sound mixer. *Compare* **mixing board.**

**tear-jerker** *n. See* **tearjerker.**

**tearing** *n.* A video artifact where part of an image is displaced horizontally from the rest. If the artifact is pronounced, it will look as if the image has been torn in half.

Tearing commonly results from problems with the horizontal signal sync or a video image that is not updated in time for the next frame. In the former case, groups of horizontal lines within an image may be displaced in an irregular manner. In the latter case, portions of two different frames appear on screen at the same time (the portion of the new frame that was updated in time along with the portion of the old frame that was not updated). The greater the motion between the two frames, the more visible the effect.

**tearjerker; tear-jerker** *n.* A sentimental or melodramatic work that inspires its audience to cry, mostly with sadness but occasionally with joy. [Coined c. 1921.] *Also* **onion ballad; weeper; weepie; weepy; woman's weepie.** *Compare* **woman's picture.**

**teaser; tease** *n.* **1.** A brief sample; a short promotional message that whets the consumer's appetite for the associated audiovisual work. A teaser can be a short textual description of the work, a theatrical trailer issued well in advance of the scheduled release date, or a promotion for the next episode of a television series. Teasers are often produced before the promoted work has been finished. **2.** A sequence that precedes

the opening credits, drawing the audience into the work to follow; a cold open, prelude, or prologue. **3.** An attention-getting headline for one or more stories that will be covered later during a television news program. A news tease will often promote a story as "coming up after the break" to imply that it will immediately follow the next commercial break, when in fact it may not be scheduled to appear until after the next several commercial breaks. **4.** Something used to cut the light falling on a subject, such as a flag. *Compare* **billboard; recap; swing; tag.**

**teaser campaign; advance ~** *n.* An advertising or publicity campaign designed to raise public interest in the advertised work well in advance of its actual release, often preceding the work's completion.

**tech scout** *n.* A pre-production trip where all of the production department heads are taken to the various filming locations to see them first hand so they can plan the logistics of principal photography in advance of the first day of shooting. Depending on how many locations there are, and how close they are to one another, there may be more than one tech scout or it may take more than one day to complete. *Also* **technical scout.**

**technical adviser; technical consultant** *n.* One with special expertise in a particular area outside the audiovisual industry, such as a doctor, ex-military officer, the person whom a biopic is about, etc., who is hired as a consultant to a production. *Compare* **research department.**

**technical director** *n. See* **TD.**

**technical scout** *n. See* **tech scout.**

**Technicolor** *n.* **1.** The trade name for a color film laboratory founded in 1915 by a trio of engineers, Dr. Herbert T. Kalmus, Daniel Frost Comstock, and William Burton Westcott, now a division of Thomson. The Technicolor Web site is www.technicolor.com.

**A three-strip Technicolor (definition 1) camera mounted on an Elemack Spyder dolly. Counterweights stabilizing the camera can be seen on the arm that extends to the left (courtesy Elemack System S.R.L., www.elemack.com).**

Technicolor began as the Technicolor Motion Picture Corporation in 1915. Their first color film process was developed in 1916. Process Number One was a two-color additive process that required special Technicolor cameras and projectors. Images were recorded by a single lens using a beam-splitter and two strips of film; one recorded the red portion of an image while the other recorded the green. After processing and printing, the two images were projected onto the same screen using a double-aperture, single-lens projector with matching colored filters to create a blended color image. Since the image was based on red and green, it lacked true blues.

Technicolor built its first, fully self-contained laboratory in a railroad car so film could be processed on location, which they did when they went to Florida to produce the first film using Process Number One, the short *The Gulf Between* (1917). Only one frame of this film survives today.

Films using Process Number One were shot using a camera with a single lens, so they did not suffer from color fringing so long as the projector was in proper tune. Technicolor had to build custom projectors with special horizontal arc lights to give even illumination to the two strips of film running before the two apertures. If the lamp was out of tune or if the apertures were not properly aligned, then severe color fringing or other visual artifacts would result. These projector problems led Technicolor to abandon additive color in favor of subtractive color systems.

***Left:* "The first feature length three-color Technicolor (definition 1) film: Pioneer Pictures Corporation's *Becky Sharp* (1935) (Joe Black collection). *Right:* Universal's *FoxFire* (1955), the last U.S. feature shot on Technicolor (definition 1) film (courtesy Heritage Auctions, www.ha.com).**

In 1922, Technicolor produced Process Number Two, a new two-color subtractive process (2-strip Technicolor). Process Number Two film prints could run through a standard projector, but the process still required custom Technicolor cameras to expose two black-and-white negatives simultaneously (one through a red filter and the other through a green filter). The two camera negatives were used to produce two gelatin reliefs on thin celluloid. The reliefs had high and low areas much like printing plates and were colored using dye. Since the reliefs were negatives, the dyes were a complementary color to the original camera filter (cyan dye for the red filtered relief, magenta for the green relief). The two reliefs were glued back to back and then dyed in the appropriate color. Since the reliefs used a very thin celluloid base the resulting double strip was thicker than a black-and-white print, but not quite twice as thick. This improved two-color process was used by Technicolor to produce the 54-minute *The Toll of the Sea* (1922). The film was released by MGM and premiered at the Rialto Theater in New York City on November 26, 1922. Prints for *Toll of the Sea* cost 27¢ a foot — well above the 8¢ per foot price point that was anticipated would lead to wide adoption of the process.

In 1923, Famous Players Lasky Corporation produced the first two-color Technicolor feature film not financed by Technicolor, *Wanderer of the Wasteland* (1924). The film was a box office success but not necessarily a financial one due to the high cost of Technicolor prints (now 15¢ a foot). That same year, the first Technicolor scenes were shot under artificial light for the feature film *Cytherea* (*The Forbidden Way*, 1924).

Process Number Two was also used for the Douglas Fairbanks vehicle *The Black Pirate* (1926), but due to the high cost of prints, Technicolor was mostly used for individual scenes or sequences within otherwise black-and-white films. In 1926, Technicolor introduced Process Number Three. Between 1926 and 1927, Technicolor produced 12 two-reel shorts, which were distributed by MGM, to demonstrate the technical and economical viability of color film. The introduction of Movietone sound-on-film in 1927 put a temporary end to color film while technical issues were worked out. In 1929, Technicolor produced the feature film *The Viking* shot silent but released by MGM with synchronous music and sound effects on the release prints.

That same year Warner Bros. released the first full color sync sound feature film, *On with the Show!* (1929) and signed a 20 picture deal to produce Technicolor color features. In 1931, the cost of Technicolor prints

dropped from 8¾¢ per foot to 7¢. By 1932, the price had dropped to 5½¢ per foot — well below the 1922 target price of 8¢ per foot.

Despite its successes, the two-color Technicolor processes had a number of limitations. They recorded only red and green wavelengths of light. The lack of true blues led to distorted, rather than natural, colors. The double emulsion prints were thicker than black-and-white prints and harder to handle. They were more susceptible to scratching and experienced excessive cupping. Since they had emulsion on both sides, the cupping was in random directions. Each time the cupping switched directions, the projector jumped out of focus.

Process Number Three eliminated the double emulsion prints by using an imbibition printing process similar to that used by a traditional printing press. Original photography used the same cameras as before, but in this case, the gelatin reliefs were covered with a dye that was then transferred onto a single strip of film using a contact printer. This resulted in a single, composite color print. This process was quite successful, as demonstrated by *On with the Show!*, even though it still suffered from a lack of true blues. However, by the early 1930s, the novelty of two-strip color had worn off.

In 1932, Process Number Four, Technicolor's first three-color process was perfected (3-strip Technicolor). Adding blue to the mix produced rich and vibrant colors and created what was to become the renowned Technicolor look. Three-strip Technicolor recorded the three primary colors on three separate strips of black-and-white film using a newly designed Technicolor camera. The black-and-white separations were then printed onto a single strip of film for exhibition using the same dye imbibition process used for the 1928 two-strip process, first introduced with Process Number Three.

Three-strip Technicolor was first used by Walt Disney for the short cartoon *Flowers and Trees* (1932). The next year, Disney's full color *Three Little Pigs* (1933) was the studio's most successful cartoon to date. Pioneer Pictures signed an 8-picture deal to use the three-strip process in live action films and produced the short *La Cucuracha* (1933) as a test of the new process. As with two-color Technicolor, the three-color process was originally used for individual color sequences within black-and-white films, such as the closing sequence of Twentieth Century–Fox's *The House of Rothschild* (1934). Pioneer's *Becky Sharp* (1935) was the first feature length three-color Technicolor film, while *Wings of the Morning* (1937) became the first three-strip Technicolor feature made in England. *Snow White and the Seven Dwarfs* (1937), *The Adventures of Robin Hood* (1938), and *Gone with the Wind* (1939) remain prime examples of the three-strip Technicolor process.

In 1941, a one-strip, three-color Technicolor process called Monopack, was introduced. It was based on Eastman Kodak's Kodachrome process, then only available in 16mm format. Despite its name, Monopack was actually a tri-pack system since all three color emulsions were integrated onto one strip of film. Monopack did not require a bulky Technicolor three-strip camera and so tended to be used in situations where space was an issue, such as the aerial scenes in *Dive Bomber* (1941) until 1944 when *Thunderhead — Son of Flicka* (1945), the first all–Monopack film, was produced. In 1949, Eastman Kodak introduced its first full-color professional-grade 35mm film for use in a standard camera. In 1954, *Foxfire* (1955) became the last film shot on Technicolor film stock in the U.S. In 1975, Technicolor produced its last three-strip film print in the U.S. for a re-issue of *Swiss Family Robinson* (1960).

Since full-color photography no longer required special Technicolor cameras, the company changed its focus to color film processing and printing technologies, film laboratory equipment development, and post-production services. In 1981, 1994, and 1997, Technicolor expanded into video, CD, and DVD replication services, respectively, and in 2000, Technicolor launched its Digital Cinema division. Technicolor was acquired by MacAndrews & Forbes in 1983 and is now part of the Services division of Thomson. Even though Technicolor is no longer a film manufacturer, the term *Technicolor* remains synonymous with color film.

**2.** The trade name for the various two-, three- or one-strip color motion picture film processes developed by Technicolor. [Coined in 1915 by Dr. Herbert T. Kalmus as a blend of *Technique* (the title of the 1904 MIT yearbook, Kalmus' alma mater) and *color*.] *Compare* **Agfacolor; Ansco Color; Eastman Color; Fujicolor; Gevacolor.**

**Technirama** *n. obs.* The trade name for a widescreen process developed by Technicolor in 1956. It used 35mm film running horizontally through the camera (like VistaVision) with images 8 perforations wide. 35mm release prints were cropped to a 2.35:1 aspect ratio and generally squeezed for projection with a standard anamorphic lens. *Compare* **Super Technirama 70.**

**Techniscope** *n. obs.* The trade name for a widescreen process developed by Technicolor Italia in 1963. It used a 35mm camera to record a flat (un-squeezed) image with a 2.39:1 aspect ratio that was only two perforations tall, rather than the standard four (cutting film-related costs in half). For projection, a standard 35mm anamorphic (squeezed) print was produced, cropped to a 2.35:1 aspect ratio. *See* **2-perf.**

**technology tools** *n.* The hardware used to create and communicate with media, e.g., radio, computers, telephones, satellites, printing presses, pencils, etc. *Compare* **software.**

**Teddington Studios** *n. See* **Pinewood Studios.**

**tee** *n.* A camera tripod spreader in the shape of a capital T. [A phonetic spelling of the letter *T*.] *See* **spreader.**

**teenie** *n.* An open-faced incandescent light with a 650-watt bulb.

**teens in peril; teens in jeopardy** *n.* A common plot device in slasher films: a group of attractive teens arrive at a remove location where one-by-one they are threatened, attacked, and usually killed by a mysterious force of evil — usually in the form of a demented serial killer with near-super human powers of mayhem.

**Tekniska Museet; Telemuseum** *n.* The Swedish museum of technology in Stockholm and home to the Swedish Telecommunications Museum, dedicated to the history of telecommunications in Sweden (telegraphy, radio, television, and computers). The telecommunications museum was established in 1937 and became part of the Tekniska Museet in December 1975. The museum Web site is www.telemuseum.se. The Tekniska Museet Web site is www.tekniskamuseet.se.

**telco** *n.* A telephone company. Since telephone companies own local and regional wire distribution systems (used to deliver wired telephone service to their customers), they also play a major role in cable television, since most cable operators lease space on telephone poles/in telephone conduits to deliver their service to consumers. [Clipped from *telephone company*.]

**tele-** *aff.* Distant, as in television (literally meaning distant vision), telephoto (distant light), telephone (distant sound), etc. [Greek for *far off*.] *Compare* **cine-; kine-; photo-.**

**tele-extender lens** *n.* A lens adapter that fits between the camera and a lens telephoto or zoom lens and is used to increase the effective focal length of the lens by a factor of 1.5, 2, or 3, depending on the configuration of the tele-extender. [Clipped from *telephoto extender lens*.]

**tele-lens** *n. See* **telephoto lens.**

**telecast** *v.* **1.** To broadcast via television. ➢ *n.* **2.** The material included in a television broadcast. **3.** A single showing of a specific work by a particular television broadcaster. *Compare* **cablecast; datacast; podcast.**

**telecaster** *n.* A television broadcaster; the originator of a television channel's electronic signal, rather than the entity that produced the programming that is broadcast (though they may be one in the same).

**telecine; — chain; TC; TK** *n.* **1.** A device that records film images to analog or digital video, generally at or faster than real time (at least 24 frames per second). Similar in concept to an optical printer except the receiving device is a video camera rather than a film camera. Telecine

machines include the Cintel MKIII, URSA, or ADS1/2; the BTS/Philips FDL/Quadra; the Sony Vialta; and the Thompson Shadow.

The 3:2 pulldown necessary for a film-to-NTSC video transfer is introduced by the telecine machine. More sophisticated telecine machines actually perform a digital scan of each film frame rather than simply rephotographing it with a video camera. The principal distinctions between a telecine and a film scanner is that the film scanner creates a higher resolution image than the telecine while the telecine transfers film with lower resolution but at a faster rate—film scanners tend to operate at less than real time.

➢ *v.* **2.** To transfer film to video. [Clipped from *television cinematography*.] *See* **Rank. *Compare* data-cine; film chain.**

**telecine chain** *n. See* **film chain.**

**telecine colorist; telecine timer** *n.* One who color times a telecine transfer to ensure that the video copy is a faithful reproduction of the film original.

**telecine process** *n.* The creation of a video master from a film master, including the video transfer itself along with the speed conversion necessary to adjust 24 frames-per-second film to a nominal 30 frames per second for NTSC video and any adjustments necessary to keep sound in time with the picture and in proper pitch. Film is commonly converted to 25 frames-per-second PAL video without a speed conversion, since their frame rates are so similar. *Compare* **inverse telecine process.**

**telecommunications** *n.* Any transmission, emission, or reception of signs, signals, writing, images, sounds, or intelligence of any nature over a distance through wire, radio, optical, or other electromagnetic means.

**teleconferencing** *n.* The use of audio, video, or computer equipment brought together through a communications system to permit geographically separated individuals to participate in a meeting or discussion. *Compare* **sit down; videoconference.**

**telefactoring** *n.* Controlling a mechanical agent or computer simulation by tracking and replicating human movement. First developed during World War II by atomic researchers to manipulate radioactive materials from a distance. Now applied to a number of industries, including the remote control of puppets used in audiovisual works. *See* **waldo.**

**telefilm** *n.* [Industry trade paper jargon.] *Also* **telepic. *See* made for TV movie; movie-of-the-week.**

**Francinex's *Manon Lescaut* (1940), one of the telefoni bianchi (white telephone) Italian escapist films.**

**telefoni bianchi** *n.* A type of escapist comedy produced in Italy in the 1930s and 1940s that took people's minds off their own problems by focusing on the opulent lives of wealthy characters and their white telephones (at a time when most telephones were black). Examples include *Gli uomino che mascalzoni!* (*What Scoundrels Men Are!*, 1932), *Mille lire al mese* (*A Thousand Liras a Month*, 1939), and *Manon Lescaut* (1940). [Italian for *white telephone*.]

**telegenic** *mod.* Having the type of physical appearance and personality that appeal to television viewers. [A blend of *television* and *-genic* (meaning suitable for a particular medium).]

**telegraph** *v.* **1.** To communicate by non-verbal means: *She telegraphed her disdain for Alan with a single gesture.* **2.** To communicate unintentionally or in advance of the desired time: *Alan kept telegraphing the punch to his face, so the fight scene had to be re-choreographed.*

***Telemedium, The Journal of Media Literacy*** *n.* An academic journal that provides in-depth articles and practical resources in media literacy for educators, media literacy professionals, parents, students, and others interested in the field. Published three times a year by the National Telemedia Council. The Council Web site is www.nationaltelemediacouncil.org.

**telemeter** *n. See* **rangefinder.**

**Telemuseum** *n. See* **Tekniska Museet.**

**telenovela** *n.* A type of soap opera in the Latin American market that, like a print novel, has a defined end to its story. Traditional soap operas run without end as new story lines are introduced to replace older ones that are finally resolved. Telenovelas come to an end after a year or so when an entirely new telenovela begins. Telenovelas are mostly scheduled in the early evening through prime time hours.

**telephone booth** *n.* A scene that can be shot almost anywhere at almost any time. If there is unexpected free time during a shooting schedule (the production is running ahead of schedule but cannot move on to the next scheduled task, the scheduled set is not ready, there is a weather delay, a necessary prop or actor is not available, etc.) a telephone booth can be shot to make productive use of the time. [After a scene that literally takes place inside a telephone booth.]

**telephony** *n.* Transmitting voice and other data from point to point using analog or digital signals; a telephone system.

**telephoto** *mod.* Relating to a long lens that is physically shorter than its focal length and creates magnified images of distant objects, or the images produced by such a lens.

**telephoto effect; telephoto distortion** *n.* A change in visual perspective caused by a long focal length lens; foreshortening. Objects appear closer together than they really are; the size difference between background and foreground objects is reduced so they seem to be closer to the middle ground. This also means that objects moving towards the camera do not seem to make as much progress as they actually are. *Also* **perspective distortion; telescopic effect. *Compare* wide-angle effect.**

**telephoto lens** *n.* A lens that produces a magnified image in a reduced field of view, much like a pair of binoculars or a telescope. Far way objects appear closer to the viewer than they actually are.

**USAGE:** Technically, a *telephoto lens* has a positive front element and a negative rear element arranged so that the effective focal length of the lens is greater than the distance from the front of the lens to the focal plane. While not true telephoto lenses, other types of lenses that are significantly longer than normal for a particular format are also called *telephoto*.

*Also* **tele-lens. *See* long lens. *Compare* super-telephoto lens.**

**telepic; telepix** *n.* [Industry trade paper jargon.] *Also* **telefilm. *See* made for TV movie; movie-of-the-week.**

**teleplay** *n.* The screenplay for a television production.

Teleplays run shorter than their allotted time slot to allow time for commercials, station identification, etc. (typically 8 minutes for every half hour), but they are still referred to as "hour-long," "30-minute," etc.

A teleplay for an hour-long program is often divided into a teaser preceding the opening credits followed by 4-acts and a tag at the end accompanying the closing credits with each segment separated by a

commercial break. A 30-minute sitcom teleplay is often divided into two acts with four to six scenes per act. Additional teaser/tag elements may also be employed.

**teleplay by** *phr.* The television screenwriting credit for someone who has performed an adaptation of a prior work. This indicates that the author is not credited with creating the original story, only the teleplay based upon that story. *Compare* **created by; dramatized by; screenplay by; story by; written by.**

**[1]teleprompter** *n.* **1.** A device that presents a written script so the person delivering the lines can read them while looking into the camera; an electronic cue card system.

**A teleprompter (definition 1) in use (courtesy Thomson, www.thomsongrassvalley.com).**

Early teleprompter systems sat next to the camera and presented the prepared script in large type on a rolling paper scroll. Contemporary teleprompters project the script onto a sheet of glass directly in front of the camera in such a way that the presenter can see the text scroll by while looking into camera, but the projected text cannot be seen by the camera.

The typical teleprompter in a television news setting consists of a television monitor mounted beneath the camera lens and oriented so that if faces up. The text on the screen is flipped horizontally. In front of the camera lens is a two-way mirror at a 45° angle. The text from the screen is reflected off the mirror and can be read by the news reporter, but the camera lens looks through the two-way mirror without seeing the reflected text.

The teleprompter originated c. 1950 with stage actor Fred Barton who assumed that actors in daily television productions did not have sufficient time to properly memorize their lines. He built the first hand-cranked prototype using a roll of butcher paper and took it to Irving B. Kahn, 20th Century–Fox's manager of radio and television operations at the time. Kahn called in Hubert J. Schlafly, Fox's director of television research, to judge the viability of the device. Fox did not want to pursue the idea, so the three men founded the TelePrompTer Corporation to develop and exploit the device. (They did not patent the teleprompter. Instead, they operated the company as a service bureau to prepare scripts on paper rolls and provide trained technicians to operate the machines during a broadcast.)

Teleprompters were first used on television for the live soap opera *The First Hundred Years* (1950–1952). Former President Herbert Hoover gave the keynote address at the 1952 Republican National Convention using a teleprompter. By 1953, most live television programs used teleprompters. Jack Webb was particularly fond of teleprompters and used them for the filmed television drama *Dragnet* (1951–1959).

**2.** The generic name for any electronic cue card system, even those that are not made by TelePrompTer (much the same as using Hoover for vacuum cleaner, Kleenex for facial tissue, or Xerox for photocopier). *Also* **autocue; camera prompting system; prompter system.** *See* **prompter.** *Compare* **Lens Line Prompting System; SpeechVue.**

**[2]TelePrompTer** *n. obs.* The trade name for the first commercial teleprompter system.

**telerecording** *n.* [A regionalism of the U.K.] *See* **kinescope recording.**

**telescopic effect** *n. See* **telephoto effect; wide-angle effect.**

**telescoping hanger** *n.* An extension arm design to attach to a lighting grid and provide an equipment mounting point some distance below the grid. *Compare* **stirrup.**

**Telestrator** *n.* The trade name for a device that allows one to draw free-hand illustrations on live television images, made famous by sports commentator John Madden, who first used it during the broadcast of Super Bowl XVI (1984).

The Telestrator was invented by physicist Dr. Leonard Reiffel for use during the science program he hosted on WTTW, the late–1960s. WBBM, Chicago purchased the first commercial Telestrator in the mid–1970s where it was used to augment weather reports. Later, it was used to add color commentary to televised Chicago Bears football games. In 1981, CBS used it during the NFL Super Bowl playoffs. John Madden took the Telestrator to a national audience for the first time in January 1984 for Super Bowl XVI. Since then it has been used in a wide variety of applications including fashion commentary at the Academy Awards (2005).

**Telescoping hangers come in a variety of lengths and provide various equipment mounting points, including standard ⅝-inch (baby) mounting pins, left, and stirrups (courtesy Matthews Studio Equipment, www.msegrip.com).**

**teletext** *n.* A system for delivering text and graphics that can be displayed on properly equipped televisions. Teletext requires a special adapter to be viewed and can be turned on or off by the home viewer. Most teletext systems encode the text in the vertical blanking interval between the video frames of a television broadcast. The teletext material can either be stored for later retrieval by the consumer or presented live along with a broadcast program (as with closed captioning). *Compare* **Ceefax; ORACLE.**

**telethon** *n.* **1.** Technically: any lengthy television broadcast. **2.** Commonly: a televised appeal for financial support, generally for a charitable cause. Telethons typically preempt other programming during a contiguous block of time that may last from several hours to more than a day. The best known and longest-running telethon is the *Jerry Lewis Muscular Dystrophy Association Labor Day Telethon* (1966–). The 21½-hour broadcast is carried by some 200 television stations in the U.S. each Labor Day weekend. (In 1977, Jerry Lewis was nominated for a Nobel Peace Prize for his fundraising efforts.) The first telethon in the U.K. appeared on Thames Television on October 2, 1980 and benefited several children's charities. [A blend of *television* and *marathon*.] *See* **begathon.** *Compare* **pledge drive.**

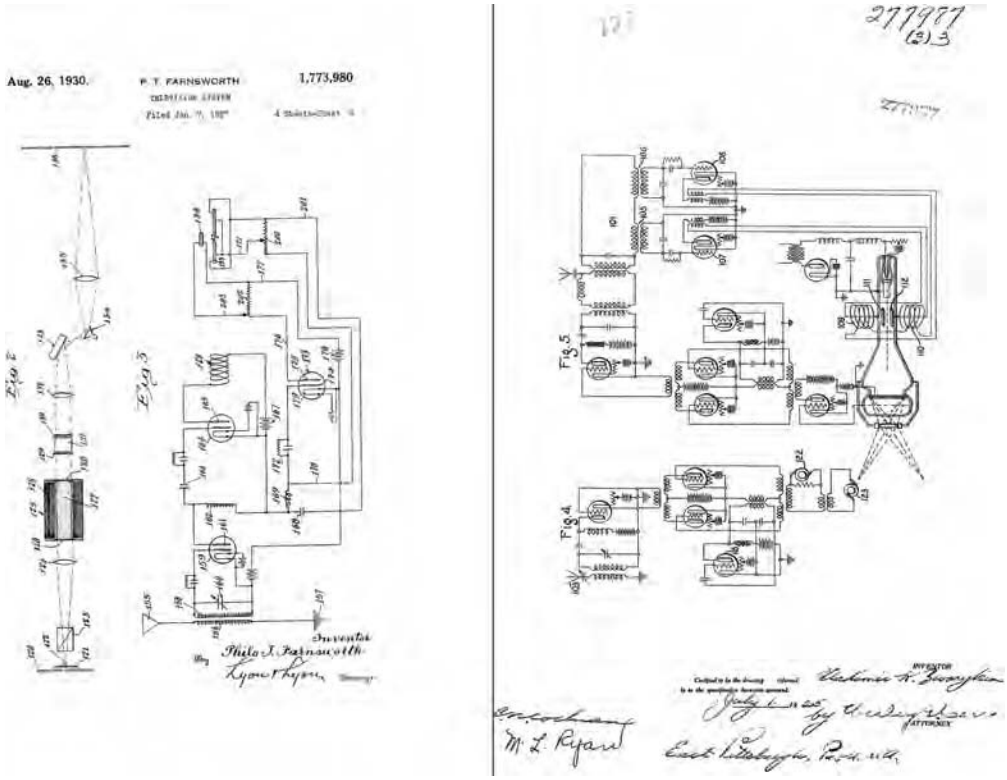
**teletranscription** *n. See* **kinescope recording.**

**televangelist** *n.* One who uses television to present an evangelical Christian message. [A blend of *television* and *evangelist*.]

**televise** *v.* To broadcast via television. [A back-formation of the noun *television*.]

**television; TV** *n.* **1.** The transmission and reception of audiovisual material (sounds and images) via electromagnetic (radio) waves, by cable (wire, fiber, etc.), or via an electronic recording medium (magnetic or optical tapes, disks, etc.). Radio waves are inherently analog, but the television signal encoded in the radio waves can be analog (traditional television including NTSC and PAL) or digital (more contemporary digital television such as ATSC and DVB).

Television was invented in the 1920s by Philo T. Farnsworth and Vladimir K. Zworykin, working independently. Its reception was mixed. According to C.P. Scott, editor of the *Manchester Guardian* at the time, "Tele-




**Patents filed by Philo T. Farnsworth, left, on January 7, 1927, and Vladimir K. Zworykin on July 1, 1925, for their electronic television systems. Farnsworth: U.S. Patent No. 1,773,980, issued August 26, 1930, and Zworykin: Canadian Patent No. 277,987, issued April 21, 1928 (courtesy U.S. Patent and Trademark Office, U.K. Intellectual Property Office).**

vision? The word is half Greek, half Latin. No good can come of it." The earliest television systems were based on mechanical, rather than electronic, image scanning and were quite limited in their resolution. Development of mechanical television did not extend beyond the early 1930s. The first commercial electronic television broadcast took place on April 30, 1939 when the National Broadcasting Company, then a radio network, transmitted U.S. President Franklin Roosevelt's speech from the New York World's Fair using a transmitter atop the Empire State Building. This was not the first television broadcast, but earlier efforts were either experimental or state-funded.

**2.** The physical device that receives and displays a television signal. Properly, a television consists of a monitor (the display device for vision and sound), a receiver or tuner (the device that accepts the broadcast signal), and a demodulator (the device that converts the received signal into a form that the monitor can display).

Televisions go by a variety of nicknames, including the boob tube, the box, the custard and jelly, the goggle box, the idiot box, the idiot's lantern, the small screen, the tele, the telly, and the tube. They all differ from a monitor in that a monitor requires an external tuner/demodulator to prepare the signal for display.

➢ *mod.* **3.** Relating to the audiovisual market where analog and digital works are broadcast to end consumers, including terrestrial, satellite, and cable television.

The most common distribution channels include:

- Ancillary
- Cinematic (theatrical, non-theatrical, public video)
- Home Entertainment (rental and sell-thru)
- Internet
- Television (free, pay, pay-per-view; terrestrial broadcast, satellite, cable)

[From the French *télévision*; a blend of *tele* (Greek, meaning far off) and *vision* (Latin, from *videre*, meaning to see). Literally, *distant vision*.] *Compare* **free TV; pay TV; radio.**

**television ad** *n. See* **advertising on television; commercial.**

**Television Authority** *n. obs.* The group formed in April 1950 to represent the interests of performers' unions when their members worked on television productions. On September 17, 1952, the Television Authority merged with the American Federation of Radio Artists to form the American Federation of Television and Radio Artists (AFTRA).

**Television Bureau of Advertising; TVB** *n.* The trade association established on January 1, 1955 to promote the benefits of local broadcast television to the advertising community and represent advertising interests of the U.S. broadcast television industry. Members include television broadcast groups, advertising sales representatives, syndicators, international broadcasters, and over 500 individual television stations. The TVB Web site is www.tvb.org.

**television censorship** *n. See* **censorship; standards and practices.**

**Television Code** *n. obs.* The policy of self-regulation established in the U.S. by the National Association of Broadcasters (NAB) in 1947, covering both programming and advertising standards. Abolished in 1983 after a federal court found that the code acted to restrain free trade by keeping advertising rates artificially low. Individual broadcasters still maintain their own standards and practices codes, but there is no longer an industry-wide code of television conduct in the U.S. *Compare* **television rating.**

**television commercial** *n. See* **advertising on television; commercial.**

**television content quota** LEGAL *n. See* **broadcast quota.**

**television corridor** BUSINESS *n.* Television broadcast revenues, profit/loss, participation calculations as separate from all other distribution channels; a television revenue corridor. *Compare* **revenue corridor.**

**television cover shot; cover shot** *n.* A shot that replaces material in a theatrical version that cannot be shown on television. *Compare* **cover shot; double shooting.**

**Television Critics Association; TCA** *n.* The professional association established in June 1977 for journalists who write about television for print and Internet outlets in the United States and Canada. The TCA coordinates two "press tours" each year, in January and July. During the press tours, critics gather for 2 to 2½ weeks to review programming scheduled for the upcoming television season. In July, when the fall season is previewed, the TCA presents the annual Television Critics Association Awards. The TCA Web site is www.tvcritics.org.

**television cropping; television cutoff** *n. See* **center cut-out; pan and scan.**

***Television Decoder Circuitry Act of 1993*** LEGAL *n.* U.S. Federal legislation passed in 1993 that requires all analog television sets with screens

13" and greater (measured diagonally) sold in the U.S. to include the ability to decode and display closed captions.

**television derivative distribution rights** LEGAL *n. See* **derivative distribution rights.**

**television frequency** *n. See* **frequency.**

**television genre** *n.* A classification of television programs grouped together based on their shared style, form, or content. Many programs contain elements of more than one genre such as sports and comedy (*The Best Damn Sports Show Period*, 2001–) or children's and variety (*The Mickey Mouse Club*, 1955–1959).

Television genres include:

- Game show
- Made-for-TV movie (MOW or movie-of-the-week)
- Miniseries
- Music video
- News
- Newsmagazine
- Panel show
- Public affairs
- Reality (unscripted situational drama)
- Religious programming
- Sitcom
- Soap opera
- Sports
- Talk show
- Variety program; and
- Traditional film genres such as action-adventure, cartoons, comedy, drama, or westerns, either presented in unique television formats, such as a sci-fi sitcom like *Red Dwarf* (1988–1999), or as broadcast motion pictures.

**television home; television household** *n.* A residence with one or more television sets.

**television listing** *n.* A chronological arrangement of a planned broadcast schedule distributed to the public identifying stations, times, and programs playing. *Also* **listing; program guide.**

**television market** *n.* **1.** A city or complex of closely associated cities served by commercial television broadcast signals from one or more TV stations located within the area. **2.** A media sales convention; a gathering of television programming sales agents (generally representing producers) and buyers (generally representing broadcasters or syndicated distributors) where projects are funded and product is sold. For example, LA Screenings, held each year in Los Angeles, offers television programming for sale in the U.S. market. MIPTV, held each year in Cannes, France, offers television programming for sale in the international market. Film markets occasionally cross-over and provide television sales as well. *See* **market.** *Compare* **film market.**

**television mask** *n. See* **center cut-out; pan and scan.**

**television movie** *n. See* **movie-of-the-week.**

**television network** *n.* A television program production and/or distribution company that delivers programming to affiliated broadcast stations. Nearly all U.S. television stations are either affiliated with or owned and operated by a television network. Networks generally provide a scheduled block of programs, including regional and national commercials, which the individual television stations broadcast to their local audiences. The local stations fill the remaining hours of airtime with other programming (generally syndicated material or local news) and advertising. *See* **network.** *Compare* **broadcast network.**

**television pre-sale** *n.* The sale of television broadcast rights in advance of a work's production; a broadcast negative pickup.

**television premiere** *n.* The first airing of a program on television, often the pilot episode of a series or a theatrical motion picture. In the case of a series pilot, the premiere episode may be in a special time slot and may run longer than a normal episode (a two-hour premiere for a one-hour dramatic series) in order to introduce the series to the largest possible audience before it moves to its regularly scheduled time. A distinction may be drawn between a network television premiere, a broadcast television premiere, and a cable television premiere. *See* **series launch date.**

**television program; program; television programming** *n.* The content that is aired during a television broadcast, including factual (news, documentaries, etc.) and fictional (sitcoms, dramas, variety shows, etc.) material, but excluding the commercials, stations IDs, and other promotional messages. *Also* **show.**

**television program delivery system** *n.* The means by which televised content is delivered to the consumer.

- **Broadcast (free) television**—A free service that broadcasts content over radio waves. Anyone with a standard television receiver in the broadcast coverage area can receive the signal. Television broadcasters typically operate a single television station per market. Commercial broadcast television is advertiser supported while public television may combine government funding with voluntary contributions from the general public.
- **Cable television**—A paid subscription service that delivers programming via a wired connection. The cable provider may deliver multiple services via the same wired connection, including free television, basic-cable service, premium cable service, broadband Internet connectivity, and telephone service. The individual channels carried by a cable service may be re-transmitted broadcast stations, commercial advertiser supported stations, or subscription fee supported stations.
- **Low-power television (LPTV)**—A free broadcast television service with a limited coverage area, typically a radius of 5 to 20 miles from the transmitter.
- **Satellite television**—A paid subscription service similar to cable television except that instead of being delivered to the consumer via a wired connection, it is received directly from a satellite transmission.

**television programming** *n.* **1.** Selecting the individual programs that a television station will carry and scheduling them in a particular order, resulting in the channel's lineup. **2.** The content presented in a television broadcast: *Late night television programming typically includes talk shows, news programs, adult comedy programs, syndicated television series, old movies, and infomercials.*

***Television Quarterly*** *n.* The journal of the National Academy of Television Arts and Sciences (NATAS), published quarterly since February 1962. The NATAS Web site is www.emmyonline.org. *Compare* **Emmy.**

**television quota** *n.* A statutory requirement that a broadcaster show a certain amount of programming meeting certain requirements, such as originating within a certain country, or meeting a defined "educational" need.

**television quotient** *n. See* **TVQ.**

**[1]television rating** *n. See* **rating; [2]rating.**

**television receive only; television receiver-only; TVRO** *mod.* **1.** Relating to a consumer television that can receive programming, but cannot transmit a signal, including televisions connected to standard antennas or cable television systems, but most often used in reference to televisions connected to receive-only satellite dishes.

Early TVRO satellite dishes were used to receive cable television programs without paying for the service. Service providers looked upon this as signal theft and began scrambling their satellite transmissions in 1986. In general, when satellite service providers retransmit local signals to distant areas (outside the signal's over-the-air coverage area), they must pay

a retransmission royalty to the original content providers. The collection and redistribution of these royalties are generally handled by a collection society, rather than by making direct payments to the individual content providers.

➢ *n.* **2.** A receive-only satellite antenna dish and associated hardware. *Compare* **earth station.**

**television receive only earth station** *n.* A receive-only satellite dish and associated equipment. One need not be licensed to operate a television receive only (TVRO) dish, but may require separate authority from the content owners to view the signals received.

**television remakes and sequels** LEGAL *n. See* **derivative distribution rights.**

**television residuals** BUSINESS *n.* Payments made to the participants in a theatrical motion picture when that work is later broadcast on television or a television program when it is shown in syndicated reruns. The first television residual contract was negotiated by the Screen Actors Guild (SAG) in 1952.

**television safe-action area** *n. See* **TV-safe area.**

**television season** *n.* A division of the television broadcast year based on the typical patterns of new program introductions.

In the U.S., the television year is divided into three seasons: fall, mid, and summer. Most new programming debuts during the fall season, along with new episodes of returning programs. During the mid-season, low performing programs are dropped from the schedule, the program lineup is adjusted, and mid-season replacement programs premiere (not necessarily in the same timeslot as the program they replace). The summer season is mostly dominated by reruns and pilots of programs that have not yet been picked up.

**television serial** *n. See* **serial television program.**

**television series** *n. See* **series.**

**television special** *n. See* **special.**

**television spot** *n. See* **commercial; ²spot.**

**television standards and practices** *n. See* **standards and practices.**

**television studio** *n. See* **studio.**

**television support** *n.* A television advertisement that is not the primary focus of an ad campaign. For example, a television ad that directs viewers to the Sunday supplement in their local newspaper.

**television syndication** *n. See* **syndicated programming.**

**Television's Golden Age** *n. See* **Golden Age of Television.**

**telewriter** *n. obs.* One who writes or revises teleplays, either original works or adaptations. *Compare* **screenwriter.**

**temp dub** *n.* A temporary sound mix including dialogue, music, and sound effects, produced to accompany an early film cut for an industry or test screening. Temp dubs often contain temp music tracks and other material that is not included in the final mix. *Compare* **temp track.**

**temp track; temp music track; temp score** *n.* A temporary music track consisting of pre-recorded music that is added to a work for pre-release screenings and previews, often produced under the direction of the film editor, music editor, or director. In some cases, the temp track is used in the final film in place of the music composed specifically for the film.

According to *The Soul of Cinema: An Appreciation of Film Music* (pub. 2003), common motivations for adding a temp track score to a work during editing or for early previews include:

- To assist editing (pacing, rhythm, flow, etc.);
- To make a work more marketable during previews;
- To determine what sort of music does an does not work in a specific context; and
- To illustrate the director's or producer's musical concepts to the composer. (Certain composers will not use the temp score during a spotting session.)

*Also* **temp music track.** *Compare* **needle drop.**

**temp tracking** *n.* The use of pre-recorded music from another source temporarily for a work's musical score during post-production.

**tempo** *n.* **1.** A combination of the pacing of the script, the actors' movements and line deliveries, the movement of the camera, and the editing. Ideally, the screenwriter, director, and editor should have the same vision of the work's tempo so their creative efforts are not at cross-purposes. **2.** The speed at which music is played.

**temporal aliasing** *n. See* **motion aliasing.**

**temporal compression** *n.* The compression of a single image based on comparisons with neighboring images over time, usually with the preceding image and, in some cases, the following image as well. Only images in a sequence, such as full-motion video, can use time-based (or "temporal") compression. Video compression algorithms such as MPEG use temporal compression to take advantage of the fact that video frames tend to be very similar to the ones that preceded them and therefore offer increased opportunity for compression without significant loss of image quality.

**USAGE:** Running video at a faster than normal rate (fast motion) is a form of temporal compression (slow motion would be temporal expansion), but the term is not used in this context.

*See* **interframe compression.** *Compare* **spatial compression.**

**temporal interpolation** *n.* The process of examining one signal (say, an NTSC source video) and determining the time-based adjustments that must be made to convert it to a signal with a different sample rate (say, a PAL output video). First the individual frames must be de-interlaced, then the motion differences from one field to the next must be identified, finally, new fields are produced at the new frame rate that reproduce the original motion as closely as possible. *Compare* **format converter.**

**temporal masking** *n.* A data reduction technique that takes advantage of the fact that a loud sound affects the perception of quieter sounds both before and after it, allowing the quieter sounds to be eliminated without affecting the perception of the overall sound signal.

If, for example, a relatively quiet signal occurs 10–20ms before a louder one, it may be masked by the louder signal and the quieter signal component may be eliminated using backwards masking. The hearing mechanism also takes time to recover from a relatively louder sound, and this creates a masking effect that extends up to 100–200ms after the masking signal has ceased. Quieter signals within this time window may be eliminated using forwards masking. The length of the masking is related to the relative amplitude of the masking signal. To reduce data by using this technique, the input signal is divided up into blocks of samples usually around 10ms in length, and each block is analyzed for transients which act as temporal maskers. Systems may vary the length of the block to take advantage of both backwards and forwards masking.

*Also* **time-masking.** *Compare* **perceptual coding.**

**temporal resolution** *n.* The fidelity with which an audiovisual system represents motion. This is primarily a function of frame rate (the faster the frame rate, the higher the temporal resolution — particularly for fast movements), but image resolution (total image pixels or lines of resolution) can impact the ability to represent small amounts of motion (the greater the resolution, greater the ability to represent small movements). In video, progressive scan systems have greater temporal reso-

lution than interlaced systems, all else being equal. *Compare* **resolution; spatial resolution.**

**temporary copy** *n.* A transitory copy produced as a necessary part of a system's normal operation that is inaccessible to the user and automatically destroyed by the system when no longer needed. Such copies can be produced by and used within a copy protection compliant system even when content is identified as copy never or copy no more. *Also* **caching.**

**10-codes** *n.* A list of shorthand radio phrases originally developed by police and other land mobile two-way radio users to minimize the use of air time. Later adapted for use by CB (Citizen's Band) radio operators in the U.S. Certain 10-codes are commonly used in radio communications on production sets.

- 10-1 Signal weak/receiving poorly
- 10-2 Signal strong/receiving well
- 10-3 Stop transmitting
- 10-4 Affirmative/OK/message received
- 10-5 Relay message to _____
- 10-6 Busy, please stand by
- 10-7 Out of service/signing off the air
- 10-8 In service/signing on the air
- 10-9 Repeat last message (come again)
- 10-10 Negative/transmission complete
- 10-11 You are talking too rapidly
- 10-12 Stand by/stop transmitting
- 10-13 Please advise on existing conditions
- 10-14 Message/information to follow
- 10-15 Message delivered
- 10-16 Reply to message
- 10-17 Urgent message/en route
- 10-18 Urgent message/any work for me?
- 10-19 Contact _____/no work for you
- 10-20 Your present location? / My location is _____
- 10-21 Call _____ by telephone
- 10-22 Report to _____ in person/disregard last message
- 10-23 Please stand by
- 10-24 Assignment completed
- 10-25 Report to _____ in person
- 10-26 Estimated time of arrival/disregard last message
- 10-27 Switching to channel _____
- 10-28 Identify station license/permit/owner
- 10-29 Time is up for contact
- 10-30 Danger/caution
- 10-32 Please verify clear transmission (radio check)
- 10-33 Emergency
- 10-50 Break channel (break)
- 10-65 Awaiting your next message
- 10-70 Fire at _____
- 10-75 You are causing interference
- 10-94 Please give me a long count
- 10-95 Transmit dead carrier for 5 seconds
- 10-99 Mission completed, all units secure
- 10-100 Restroom break
- 10-200 Police needed at _____

**USAGE:** Verify that a particular 10-code is understood by all those who will be using radios on a particular production before using it, especially since many of the codes have more than one meaning and may apply more to commercial trucking than audiovisual production. Exceptions are 10-4, 10-20 (or 20), and 10-100, which are assumed to be universally known among U.S. production crews.

*Compare* **ears on; radio check.**

**10 minute mag** *n.* A film camera magazine that can hold up to 1,000' of 35mm film (approximately 10 minutes of running time at 24 frames per second).

**10-second spot** *n.* **1.** A television commercial with a total running time of 10 seconds (:10). **2.** A 10-second time slot allocated for a commercial message in a television broadcast schedule. *Compare* **15-second spot; 20-second spot; 30-second spot; 60-second spot; 120-second spot.**

**10-4; copy; copy that** *phr.* Message received. Used as a shorthand phrase in two-way radio communications. [Part of the CB (Citizen's Band) radio *10-Codes*.]

**10-20** *phr.* Present location. Used as a shorthand phrase in two-way radio communications. [Part of the CB (Citizen's Band) radio *10-Codes*.] *Also* **20.**

**10/70** *n.* A large format 70mm film format where each film frame is 10 perforations high and the sprocket holes are moved out to the extreme edge of the film strip to allow maximum image area. (Unlike other 70mm formats, 10/70 release prints do not have space for a sound-on-film sound track.) 10/70 was developed by Goto Optical Manufacturing of Japan and is optimized for projection on a dome-shaped screen such as those found in planetariums. Most 10/70 works were originally produced for the 15/70 IMAX format. 10/70 uses about two-thirds as much film as 15/70 and so is more economical to produce. *See* **Astrovision.** *Compare* **5/70; 8/70; 15/70.**

**10-100** *phr.* A restroom break. Used as a shorthand phrase in two-way radio communications. [Part of the CB (Citizen's Band) radio *10-Codes*.]

**10K; 10-K** ABBR. *mod. See* **tener.**

**ten-K** ABBR. *n. Also* **10K.**

**1080i; 1080/60i** *mod.* A high definition video format with a 16:9 aspect ratio image 1,920 pixels wide by 1,080 lines high captured as 60 interlaced fields per second (30 frames per second) ; a device capable of recording or playing back such a video signal. (May also operate at 59.94 fields per second to maintain backward compatibility with NTSC video.) *See* **SMPTE 274M.**

**1080p; 1080/24p** *mod.* A high definition video format with a 16:9 aspect ratio image 1,920 pixels wide by 1,080 lines high captured at 24 progressively scanned frames per second. (May also operate at 23.976 frames per second to maintain backward compatibility with NTSC video.) 1080/24p equipment is commonly used as an alternative to 35mm film photography.

**tener** *n.* A 10K (10,000-watt) studio spotlight with a Fresnel lens. Typically equipped with a 1⅛" (junior) mounting pin. *Also* **10K.** *Compare* **big eye.**

**A 10,000-watt Big Mole Solarspot (courtesy Mole-Richardson Co., www.mole.com).**

**tenlight** *n.* An open-faced area light equipped with ten individual bulbs arranged in a rectangular housing. Used to provide a soft, diffuse light over a large area.

**tenpercenter; percenter** *n.* A talent agent. *Alan's tenpercenter earned every penny.* [Industry trade paper jargon after an agent's traditional ten-percent share of her client's income.]

**tenpercentery; percentery** *n.* A talent agency: *The tenpercentery is looking for people willing to start in the mail room.* [Industry trade paper jargon after an agent's traditional ten-percent share of her client's income. Coined by *Variety*.] *Compare* **diskery; distribbery; flackery; nitery; praisery.**

**tension, continuity & bias; TCB** *n.* The three most common controls for moving an object along a path in a key frame effect. Tension controls the length of the tension vector, continuity controls the angle of the path, and bias controls whether the path will be pulled towards the following or previous key frame.

**tent pole; tentpole** *n.* **1.** A major blockbuster film that carries a release season by increasing consumer interest in going to the movies and by making up for films that do not perform as well financially. For example, U.S. distributors look to major studios for tent pole pictures that will be the centerpiece of their summer business, since this is traditionally their most profitable season of the year. **2.** A program in the middle of a primetime lineup (typically showing at 9:00 PM) that draws significantly more viewers than any other programs in that evening's lineup.

**TEP** ABBR. *n. See* **test execution package.**

**tera-; T** *aff.* Ten raised to the 12th power ($10^{12}$) or 2 raised to the 40th power ($2^{40}$). [From the Greek *teras*, meaning monster.] *Compare* **²bit; byte.**

**term writer** *n.* An entry-level writer, usually for a television program, who assists the rest of the production's writing staff. *Compare* **staff writer.**

**terminal** *n.* **1.** A connection point for equipment, power, or a communications signal. **2.** An electronic device that provides a user interface for accessing a remote computer.

**terminal block** *n.* A resistor with connectors to accept one or more cables for electrical termination.

**terminal equipment** *n.* Electronic signal processing or generating equipment connected to the logical end of a communication line, such as a distribution amplifier, processing amplifier, or sync pulse generator.

**terminated** *mod.* A signal-carrying line that ends in a resistor with the same characteristic impedance as that of the line itself so the signal does not reflect back down the line. *Compare* **unterminated.**

**terminating connector; terminating resister** *n. See* **terminator.**

**termination switch** *n.* A physical switch found on electronic devices with pass-through loops (linked input and output jacks that allow several devices to be connected in series, such as the line-in and line-out connectors found on video and audio recording devices) that engages a line terminator when the output jack is not in use.

**terminator; line ~** *n.* An electrical resister placed on the end of a cable that is carrying a signal but is not attached to a piece of equipment. This prevents the signal from echoing back down the cable from the un-terminated end and interfering with the other devices that are attempting to receive the signal or possibly creating standing waves in the line. Terminators provide an impedance load that matches the impedance of the line. Standard coaxial cables, for instance, use either a 50 or 75 Ω resister as a terminator.

**terms of art** LEGAL *n.* Jargon; the technical terminology used within a particular industry or industry segment.

**USAGE:** In this dictionary we do not make formal distinctions between jargon, argot, cant, vernacular, etc. when distinguishing terms of art from mainstream English. We do identify certain terms as being abbreviations, slang, academic, legal, etc. to assist the reader in determining their proper use.

*Also* **words of art.**

**terp** *v.* **1.** To dance: *The singing was fine, but the terping should have been re-shot.* ➢ *n.* **2.** A dancer. [Industry trade paper jargon. An eponym, after *Terpsichore*, the Greek muse of dramatic chorus and dance.]

**terper** *n.* A dancer: *Alan's a triple threat—actor, crooner, and terper.* [Industry trade paper jargon. An eponym, after *Terpsichore*, the Greek Muse of dancing and choral singing.] *See* **hoofer.**

**Terpsichore** *n. See* **muse.**

**terrestrial broadcast; broadcast** *n.* An electronic broadcast, typically a television or radio signal, where the signal received by the consumer originates from an earth-bound transmitter rather than from a satellite or wired connection (such as a cable television system). How the content arrived at the terrestrial broadcaster is not of importance in this context, only how the signal traveled the last leg on its journey to the consumer. *Also* **conventional broadcast.**

**terrestrial free TV** *n.* An over-the-air broadcast of audiovisual programming from an earth-bound transmitter for in-home television reception without charge to the viewer (government television receiver taxes or assessments do not count as a charge to the viewer). *See* **free TV.** *Compare* **pay TV.**

**terrestrial pay TV** *n.* An over-the-air broadcast of audiovisual programming from an earth-bound transmitter where the recipient pays a fee to receive the signal for in-home viewing, including reception by hotels or similar temporary living places for delivery to the private rooms in their facility via closed circuit television. *See* **pay TV.** *Compare* **free TV.**

**terrible-mother archetype** ACADEMIC *n.* One of the Jungian archetypes typified by the witch, the cruel stepmother, and even the wolf "grandmother" in *Little Red Riding Hood*.

**territorial sales** *n.* Foreign distribution deals where the profits from one territory are not used to offset losses in another, as opposed to cross-collateralization deals where only the overall profit is reported.

**territories and possessions** *n. See* **T's and P's.**

**territory** LEGAL *n.* A division of the world market, generally based on geopolitical boundaries, such as a country's contiguous political borders but excluding its non-contiguous possessions (embassies, military bases, oil rigs, etc.), unless specifically noted. *Also* **contiguous area.** *See* **distribution territory.**

**terror** *n. See* **horror.**

**Terrytoons** *n.* An animation production studio established by Paul Terry in 1928. Terrytoons cartoons were released theatrically by Twentieth Century–Fox. Characters developed by Terrytoons include Mighty Mouse, Heckle and Jeckle, and Deputy Dawg. In 1955, Terry sold the studio and its film library to the CBS television network. Terrytoons ceased active production in 1968, though its cartoons continued to be released theatrically and syndicated on television. In 1971, ownership of the Terrytoons library was transferred to Viacom, CBS' parent company. In 1989, USA Network purchased the television distribution rights to the Terrytoons library, but the library itself remained the property of Viacom until 2006 when Viacom spun off CBS into a separate company. Terrytoons is now the property of CBS Operations.

**tesla; T** *n.* A measure of magnetic field strength (magnetic flux density) under the SI, or metric, system. Defined as the change in magnetic flux spread over the area of one square meter that will induce an electromotive force of one volt for one second. [An eponym, after Serbian physicist *Nikola Tesla*. Coined as part of *Le Système international d'unités* (The International System of Units) in 1960.] *Compare* **gauss.**

**test** *n. See* **camera test; costume test; makeup test; personality test; production test; screen test; voice test.**

**test booking** *n. See* **test market.**

**test execution package; TEP** *n.* The actual set of instructions, scripts, results tables, and any other document used to test and report compliance with certain specifications. *Compare* **system test plan.**

**test film** *n.* Standardized film and video sequences produced to help test and calibrate equipment. *See* **test strip.** *Compare* **china girl; SMPTE test film.**

**test market** *v.* **1.** To release a work in a limited market that is representative of a larger market to judge its public appeal and fine tune its marketing campaign before its release in the full market. ➢ *n.* **2.** The geographic sub-division of a market developed to test a marketing campaign.

**test pattern; video ~** *n.* A standard reference image that can be used to adjust video cameras and monitors. Test patterns can be generated electronically or printed onto a card that is then photographed by a video camera. Test patterns vary, but generally contain a series of lines that can be used to judge image focus, clarity, and resolution.

During the time when television stations did not broadcast programming 24 hours a day, they would often broadcast a test pattern during their off hours.

*Compare* **color bars.**

**test point** *n.* A connection point in a circuit to which test equipment can be attached to monitor the behavior of the circuit. *Compare* **²TAP.**

**test screening** *n.* The presentation of a complete or nearly-complete work to a sample audience to judge their reaction to, or solicit their opinions of, the work. In addition to soliciting open-ended comments, the audience members are generally asked to rate various aspects of the work according to a defined scale. Further changes may be made to the work based on the results of the test screening before the release of the work. *Compare* **pre-screening; word-of-mouth screening.**

**test signal** *n.* A standardized electronic signal used to test the behavior of a circuit or system, such as the special television signals used when aligning television equipment.

**test signal generator** *n.* An electronic device that produces a standardized test signal.

**test strip; exposure ~** *n.* A short segment of film that is exposed and processed to verify that the camera and processing equipment, materials, and conditions are satisfactory. *See* **sensitometric strip; test film.**

**tetrachloroethylene** *n. See* **perchloroethylene.**

**text** *n.* **1.** Written words. **2.** A creative work that is the subject of critical analysis. **3.** The elements directly presented in an audiovisual work (camera angles, characters, costumes, editing, gestures, plot, props, sets, shots, sounds, words, etc.) and their literal denotative meanings. The text is then interpreted by the audience to develop the subjective connotative meaning or subtext. *See* **metatext; performance text.** *Compare* **subtext.**

**textless background; textless title background** *n.* Material that duplicates the portions of an audiovisual program that originally contained on-screen titles but without any text in place. Produced for foreign distributors (particularly foreign broadcasters) so local language titles can be added to the work.

Textless backgrounds are not required if the work's titles appear over solid black or white or if the local language of the foreign distributor is the same as that of the original production titles. After adding the local language titles, the foreign distributor will then splice the modified material back into the original work, producing a local (written) language version of the work. This is separate and apart from dubbing.

**textless version** *n.* A copy of a work with any on-screen text (titles) that appeared in the original version removed. Other graphic elements may still be present. Typically produced for foreign distributors (particularly foreign broadcasters) so local language titles can be added to the work. *Compare* **clean cover; clean version.**

**texture** *n.* **1.** The distinctive physical appearance or structure of a surface. **2.** The complexity added to the viewing experience by the interrelationships of the elements that comprise a work. **3.** A two-dimensional raster image that can be added to a three-dimensional computer-generated shape to give it surface details lacking in the shape's underlying geometry. In most cases, it is more efficient and effective to add an image of a surface texture to a simple computer-generated object than to build those same surface details using a complex mathematical model.

**texture artist** *n.* One who develops the surface textures, or skins, that cover 3-D objects and characters.

**texture map** *n.* A two-dimensional construct that can be wrapped around or projected onto a flat or three-dimensional surface to create computer-generated images that appear more complex or realistic than the structural details of the computer model would normally allow.

The most common type of texture map is an image map where a drawing or a photograph provides the appearance of realistic surface details (such as metal rust, tree bark, floor tile, etc.) without the computational complexity and human effort required to develop a three-dimensional model with such intricate surface details. A relatively simple geometric shape with an appropriate texture map can appear to be a highly complex and very realistic structure.

*Compare* **mapping.**

**Thalia** *n. See* **muse.**

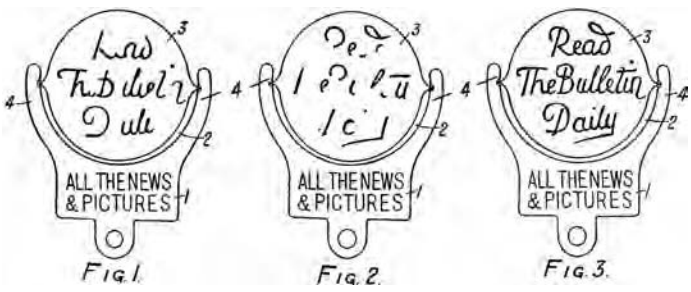
**that business of show** *n. See* **business of show, that.**

**thatawayer** *n. See* **oater.**

**that's a hold** *phr.* Called out by the director to indicate that the take just completed should not be circled just yet, but nor should it be marked NG (no good). Once all other takes of that same scene have been shot, the director will decide if any of the hold takes should be converted to circle takes (and therefore printed by the lab and included in the dailies). *Compare* **hold take.**

**that's a wrap** *phr.* Called out by the AD to indicate that the last shot has been completed and that the crew can begin preparations to break for lunch, change locations, go home for the day, etc. Generally, the type of wrap will be indicated: *That's a wrap for today.* OR *That's a wrap on this location.* Otherwise, "that's a wrap" by itself could mean that production filming has been completed for the entire film. *Also* **it's a wrap.** *Compare* **picture wrap.**

**Thaumatrope** *n. obs.* The trade name for a persistence of vision toy developed by Dr. John Ayrton Paris in 1826 where the images on each side of a disk merged into a single image when the disk was spun. For




**From left, the two sides of a Thaumatrope and the merged image that appears when it spins. From British Patent No. 480,128, issued November 11, 1936 (courtesy U.K. Intellectual Property Office).**

example, a Thaumatrope with an image of a bird on one side and a birdcage on the other will produce an image of a bird in a cage when spun with sufficient speed. [A blend of the Greek *thauma* (meaning wonder) and *-tropos* (meaning turning). Often taken to mean "magical turning."]

**THD** ABBR. *n. See* **total harmonic distortion.**

**The envelope please** *phr. See* **envelope please, the.**

**theater; theatre** *n.* **1. movie ~ :** The venue where motion pictures are exhibited to the paying public.

The first structure built specifically as a motion picture theater was the building constructed by Thomas Armat for the initial public demonstrations of the Phantoscope at the Cotton States Exposition in Atlanta, Georgia in September 1895. Admission was 25¢. Until the era of the movie palace, most movie theaters were originally built as something else and then converted for motion picture exhibition, this included the storefronts converted into nickelodeons and the vaudeville houses that also showed movies. The first purpose-built movie theater constructed with a sloped floor for improved viewing was the Cinéma Omnia Pathé on the Boulevard Montmartre in Paris, which opened on December 1, 1906. The largest movie theater ever built was New York City's 6,214-seat Roxy Theater, which opened in 1927 during the era of the movie palace and closed in 1960.

**USAGE:** Private theaters, including those at motion picture studios, are properly called *screening rooms*.

**2.** Drama, dramatic works, or their performance: *Alan's attempts to explain himself made for good theater. Also* **movie house.** *See* **cinema; site.**

**theater booking service** BUSINESS *n.* A company that acts as an agent and represents independent theaters in their negotiations with distributors. Booking services advise exhibitors on which films to rent, and under what terms. They then negotiate the exhibition contracts with the distributors and arrange for the delivery of the prints and advertising materials to the exhibitors. The fees charged by a booking service vary depending on the volume of business generated by a particular exhibitor and the extent of the services performed.

**theater chain; theater circuit** *n. See* **[1]circuit.**

**theater gross** BUSINESS *n.* The total box office receipts (ticket sales) taken in by the exhibitor for admissions to all showings of a single film. This generally includes value-added tax, if any. *Also* **gross sales.** *See* **box office receipts.** *Compare* **total theater gross.**

**theater hopping** *n.* The practice of seeing different movies at different theaters rather than staying loyal to a single theater. This happens when the film is a more important draw than the venue. To combat this, exhibitors built movie palaces in the 1920s, making the venue the star of the show, and multiplexes in the 1980, making it possible to see a variety of programs without patronizing competing theaters.

**theater logo** *n. See* **theater signature.**

**theater of the absurd** *n.* A literary movement that depicts the absurdity of modern life, often depicting the lonely, confused, and anguished individual isolated and alone in the modern world even when surrounded by people and possessions. The theater of the absurd originated in France in the 1940s and has its roots in surrealism and expressionism. Most absurdist works are plays. Less common are novels and motion pictures. Notable examples on film include *Catch-22* (1970), *La Cantatrice Chauve* (*The Bald Soprano*, 1980), and *Waiting for Godot* (2001). *Also* **absurd.**

**Classic theater of the absurd: scenes from Paramount's *Catch-22* (1970) (courtesy Heritage Auctions, www.ha.com).**

**theater signature; theater sig** *n.* A standardized block of text containing a theater's name and location (address and perhaps phone number) that is added to print advertisements such as posters and newspaper ads. *Also* **theater logo.** *Compare* **stack ad.**

**theater television** *n.* A system for presenting televised programs (often of live events) in a theatrical setting.

Several competing systems were introduced following World War II. The Scophony (U.K.), Eidophor (Switzerland), and RCA (U.S.) systems were mostly experimental. By 1951, the Paramount intermediate film system was installed in a number of Paramount theaters. The Paramount system recorded a standard television broadcast on film for projection on a theater's existing projector. Its competitors used various forms of video projection. Two theater television networks were established in the early 1950s, but never gained significant popularity. The advent of digital cinema and broadband delivery systems offers new promise for theater television, but it has yet to yield positive commercial results.

*Compare* **closed-circuit television; video theater.**

**Theatre Authority, Inc.** *n.* The organization that represents guild/union interests when performers donate their services to a live or televised charity event.

**[1]theatrical** *mod.* **1.** Relating to an audiovisual work made available according to a regular schedule in traditional commercial theatrical venues (hardtop or drive-in) for viewing by the general public in exchange for an individual admission charge.

The most common distribution channels include:

- Ancillary
- Cinematic (theatrical, non-theatrical, public video)
- Home Entertainment (rental and sell-thru)
- Internet
- Television (free, pay, pay-per-view; terrestrial broadcast, satellite, cable)

**2.** Relating to a venue adapted to the presentation of projected audiovisual works for a paying audience. **3.** Resembling the manner of a dramatic performance, specifically actions that are histrionic or artificial: *House plants, vases, and knickknacks of all sorts were in constant danger from Alan's theatrical gestures.*

**[2]theatrical** *n.* A feature film: *Alan's first theatrical ran for well over two hours.* [Industry trade paper jargon.]

**theatrical admission** *n. See* **admission.**

**theatrical booker** *n.* One who manages the physical process of a theatrical release, including delivery of prints, trailers, and posters to the exhibitors, collection of prints at the end of the run, etc. *Compare* **theatrical distribution.**

**theatrical chain; theatrical circuit** *n. See* **[1]circuit.**

**theatrical commercial** *n. See* **advertising in cinemas.**

**theatrical corridor** BUSINESS *n.* Theatrical exhibition revenues, profit/loss, participation calculations as separate from all other distribution channels; a theatrical revenue corridor. *Compare* **revenue corridor.**

**theatrical cost** BUSINESS *n.* All of the expenses incurred in the creation and theatrical distribution of a motion picture; the negative cost (production cost) plus the prints and advertising cost (distribution cost). *Compare* **negative cost; prints and advertising.**

**theatrical derivative distribution rights** LEGAL *n. See* **derivative distribution rights.**

**theatrical distribution** *n.* The process of making a work available via public exhibition, including the production and delivery of prints, advertising, exhibitor contract negotiations, and revenue collections. *See* **distribution.**

**theatrical documentary** *n.* A documentary work that includes staged or re-created material.

**theatrical engagement** *n. See* **engagement.**

**theatrical exhibition** *n. See* **exhibition.**

**theatrical exhibitor** *n. See* **exhibitor.**

**theatrical film** *n.* A work produced for theatrical distribution, even though it may never receive a theatrical release.

**theatrical film rental** *n. See* **film rental.**

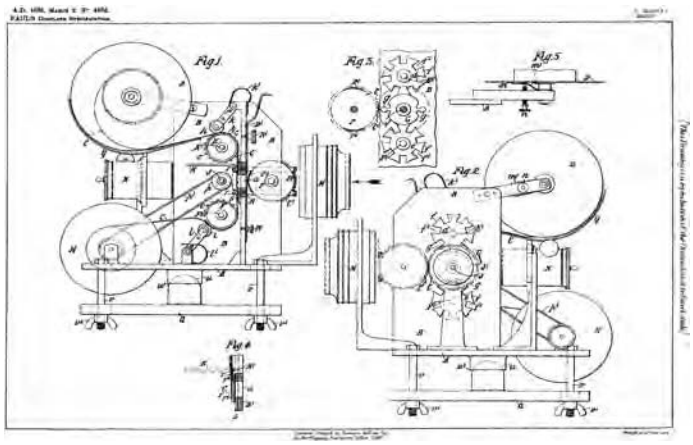
**theatrical market** *n. See* **film market.**

**theatrical release** *n.* The presentation of an audiovisual work in a commercial theatrical setting before a paying audience. *Compare* **day and date; four-wall release; general release; limited release; platform release; wide release.**

**theatrical remakes and sequels** LEGAL *n. See* **derivative distribution rights.**

**theatrical semiosis** ACADEMIC *n.* The application of semiology (the study of signs) to the theater and, by extension, to film and other audiovisual works. According to Jiři Veltruský (a.k.a. Paul Barton), an academic known for his studies of the philosophy of aesthetics, "all that is on the stage is a sign." *Also* **stage semiotization.** *Compare* **semiotic criticism.**

**Theatrograph** *n. obs.* The trade name for an early motion picture projector with an intermittent film movement, developed by Robert W. Paul and first demonstrated at Finsbury Technical College, London on February 20, 1896 — coincidentally the same day the Lumière Cinématographe made its English debut at the Polytechnic on London's Regent Street. The Theatrograph was described in detail in the February 21 and March 6, 1896 issues of *The English Mechanic*. One of Paul's films, *Rough Seas at Dover* (1895), was included in the first Vitascope program given at Koster & Bials's Music Hall in New York City on April 23, 1896. Georges Méliès used a Theatrograph as the basis for the camera system he employed in the production of his films. *Also* **Animatographe.**



**The inner workings of the Theatrograph, from British Patent No. 4,686, issued January 23, 1897 (courtesy U.K. Intellectual Property Office).**

**theft of service** LEGAL *n.* The unauthorized reception of a cable, satellite, or pay TV service. A criminal act in most cases.

**thematic montage; thematic cuts** *n. See* **intellectual montage.**

**theme** *n.* **1.** A piece of music used to emote a feeling, event, or character in a movie. Sometimes variations on the theme will be used for the same effect. **3.** A musical idea or phrase that becomes an important motif throughout a score.

**theme music** *n.* The music that accompanies the opening (and occasionally the closing) credits. Theme music sets the mood for the work that is to follow.

**USAGE:** The distinction between *theme music* and a *theme song* is subtle and largely unimportant since they are often used interchangeably. Technically, however, a theme song is a piece of theme music that has been, or is expected to be, raised to an iconic level so that when heard it immediately calls to mind a particular program, person, place, etc. Theme music sets a mood, but when heard out of context does not necessarily call to mind a specific association.

*See* **title music.**

**theme park** *n.* An amusement park with a unifying theme among the attractions and park facilities. The most famous theme park, Disneyland, opened in 1955. Theme parks have been based on a variety of themes, including motion pictures (Universal Studios), marine life (SeaWorld), the old American west (Knotts Berry Farm), and country music (Dollywood).

Knott's Berry Farm is the oldest established theme park, starting as a free ghost town attraction to entertain guests of Mrs. Knott's Chicken Dinner Restaurant while they waited for a table. The park did not charge admission until 1968, making Disneyland the world's oldest commercial theme park. The first theme building may well be Santa's Candy Castle, was dedicated in 1935 in Santa Clause, Indiana. Santa Clause was originally established as Santa Fe, but changed its name to Santa Clause in 1856. Like Solvang, California (a Danish themed town originally established in 1911), Santa Clause, Indiana is more theme town than traditional theme park.

*Also* **leisure-based entertainment.**

**theme song** *n.* The distinctive music or sequence of sounds that is identified with a television program (often played during the opening or closing credits), television commercial (typically a jingle); company (such as the Twentieth Century–Fox fanfare), or fictional character (such as "Luke's Theme" from 1977's *Star Wars*). Theme songs first gained popularity on radio where they was used as an audio cue to listeners that a particular program was about to begin.

The U.S. President is one of the few individuals to have his own theme song, "Hail to the Chief" originally composed by James Sanderson for the British stage production of Sir Walter Scott's *The Lady of the Lake* (pub. 1810). While the song had been played to honor presidents as early as 1815 (in that case, a posthumous honor for President George Washington to mark the end of the War of 1812), Julia Gardiner Tyler (second wife of President John Tyler) was the first to request that it be played to honor the president at official functions. It was Sarah Childress Polk (wife of President James K. Polk), however, who established its regular use to introduce the arrival of the president. At 5' 8", President Polk was not a physically imposing figure and his wife was embarrassed that he could enter a room unnoticed. Four sets of ruffles and flourishes (a drum a trumpet fanfare) followed by a chorus of "Hail to the Chief" played by the Marine Band

ensured that Polk — and all subsequent presidents — was noticed when he entered the room.

*Also* **signature.** *See* **title song.** *Compare* **jingle.**

**theory** *n. See* **film theory.**

**Theremin** *n.* The trade name for an early musical synthesizer, developed by Lev "Leon" Theremin and first demonstrated in 1920. It uses two antennas, one controlling pitch and the other controlling volume, connected to two radio frequency oscillators that create the actual sounds. The Theremin delivers a very eerie sound.

The Theremin was first used on film during 1945 in *Spellbound* and *The Lost Weekend* by composer Miklós Rózsa. The sound of the Theremin became almost typecast. Rózsa later describe the Theremin as "the official Hollywood mouthpiece of mental disorders." It was also used extensively for science fiction soundtracks in the 1950s and 1960s. *Theremin: An Electronic Odyssey* (1994) documents the unusual life of Lev Theremin and the distinctive musical instrument he invented.

**thermal capacity** *n. See* **thermal headroom.**

**thermal equilibrium** *n.* The point when a material is at the same temperature as its environment; the process of achieving thermal equilibrium. Archival storage vaults carefully control ambient temperature to ensure stored film remains at the correct temperature. Electronic equipment may require up to ten minutes for the various components to reach the same operating temperature. *Compare* **EMC.**

**thermal headroom** *n.* The difference between the nominal operating temperature of a power amplifier and the maximum temperature at which the amplifier will continue operating before its thermal protection circuitry shuts it down. *Also* **thermal capacity.**

**thermal noise** *n. See* **Johnson noise; quiescent noise.**

**thermoplastic** *mod.* A material that softens (becomes more plastic), rather than hardens, when heated. *Compare* **thermosetting.**

**thermosetting** *mod.* A material that hardens, rather than softens, when heated. *Compare* **thermoplastic.**

**thesis film** *n.* **1.** A pejorative for a work that focuses on its message to the detriment of its entertainment value. **2.** An audiovisual work produced by a film student as a graduation project. *See* **message movie.**

**thesp; thespian** *n.* An actor or actress, used without regard to gender. [Industry trade paper jargon. Clipped from *thespian*.]

**thespian** *n.* **1.** An actor or actress, used without regard to gender. ➢ *mod.* **2.** Relating to Thespis, and therefore to drama, as in the Thespian art. [An eponym, after *Thespis*, the name of the poet who reputedly created Greek tragedy in the 6thcentury BCE.]

**thick** *n. See* **dense.**

**thickly plotted** *mod. See* **plot-driven.**

**thickwire** *n.* Heavily insulated coaxial cable approximately ½" in diameter. Used for long distance cable runs and in high-interference environments. *Compare* **thinwire.**

**thin** *mod.* Relating to a film image or portion thereof where a relatively small amount of silver has been deposited. A thin negative transmits a great deal of light, resulting in a dark print and a dark image on screen. A thin print (as might be made from a dense negative) transmits a great deal of light to the screen, resulting in a bright image. The opposite of *dense*.

**think-piece** *n. See* **thought-piece.**

**thinwire** *n.* Coaxial cable approximately ¼" in diameter. Used for shorter cable runs, such as the local drops to a customer and wiring runs within the customer's premises. *Compare* **thickwire.**

**third act** *n. See* **act III.**

**third AD; 3rd AD; third assistant director** *n.* An additional assistant to the first AD beyond the second AD.

**third electrician** *n. See* **electrician, third.**

**third harmonic** *n.* A third order beat whose three beating carriers all have the same frequency. *Compare* **second harmonic.**

**third man** *n.* [After the hierarchy within a production sound crew — the first two people being the sound mixer (who operates the tape recorder) and the boom operator (who controls the microphone).] *See* **[2]cable operator.**

**third order beat** *n.* An interference pattern created by the combination of three separate carriers waves. The beating carriers may have the same or different frequencies. *Compare* **second order beat; triple beat.**

**[1]third person** *n. See* **[2]cable operator.**

**[2]third-person** *n. See* **omniscient point-of-view.**

**third-person narrative** *n.* A story told from the perspective of one of its characters. *Compare* **first-person narrative; omniscient camera.**

**third screen** *n.* The collective hand-held media player market, such as mobile telephones and PMPs (personal media players): *Mobisodes are produced specifically for the third screen.*

**Third World cinema** *n.* A collective term for works produced outside of the developed industrialized world.

**13 ans+** ABBR. *n.* A French Canadian theatrical and home entertainment rating symbol of the Régie du Cinéma du Québec indicating that the program is not appropriate for children less than 13 years of age. The Régie du Cinéma du Québec Web site is www.rcq.gouv.qc.ca.

There are actually different classification mechanisms in place for theatrical exhibition (which is overseen by the provinces), home entertainment (which is generally an industry-run classification, based upon provincial classifications), and a television system, which was created by a pan-industry body, the Action Group on Violence on Television (AGVOT), with government input from the television regulatory authority, the Canadian Radio-television and Telecommunications Commission (CRTC).

According to the Régie, "[motion pictures classified 13 ans+] require a certain level of judgment. These films contain passages or sequences that may offend the sensibilities of younger viewers." The advisory for televised works warns that, "Viewing with an adult is therefore strongly recommended for children under 13." 13 ans+ rating may be further qualified as containing coarse language, eroticism, violence, or horror.

**1394** *n. See* **IEEE 1394.**

**thirty** *n. See* **30-second spot.**

**30 × 40** *n. obs.* A movie poster that measures 30" wide by 40" tall (76 × 102 cm). *Compare* **one sheet.**

**30° rule** *n.* A technique for avoiding the appearance of a jump cut by changing the camera angle by at least 30° between successive shots of the same subject.

**30 Hz** *n.* Thirty cycles per second; the original frame rate in frames per second for black-and-white NTSC video. When color was added to the NTSC television standard in 1953, the frame rate was adjusted to 29.97 frames per second as a technical compromise, so contemporary NTSC equipment actually runs at 29.97 Hz rather than 30 Hz. (The speed change was necessary to avoid audible noise caused by beat-frequency interference between the color subcarrier and the average value of the sound carrier.)

**USAGE:** Even though it is technically inaccurate, contemporary NTSC video is often referred to as operating at 30 Hz as a matter of convenience.

*Compare* **25 Hz; 29.97 Hz; 60 Hz.**

**30-mile zone** *n. See* **studio zone.**

**30P** *mod.* Video that is recorded at 30 progressively scanned frames per second (fps); a device capable of recording or playing back such a video signal. Some 30P equipment may actually run at 29.97 fps, rather than a true 30 fps to maintain backward compatibility with NTSC video.

**30PsF** *mod.* Video that is recorded at 30 progressively scanned frames per second, but presented (stored, transmitted, or viewed) as an interlaced image with odd and even lines in separate fields; a device capable of recording or playing back such a video signal. (May also operate at 29.97 frames per second to maintain backward compatibility with NTSC video.) Such video has the advantage that it is compatible with less expensive (and generally more available) interlaced video equipment, but since it lacks field-level movement, it does not suffer from interlaced video's motion artifacts. *See* **progressive segmented frame.**

**Thirty Rock** *n.* NBC's corporate headquarters in New York City, located at 30 Rockefeller Plaza. *Compare* **Black Rock; Hard Rock; Three Rocks, The.**

**30-second spot** *n.* **1.** A television commercial with a total running time of 30 seconds (:30). Thirty- and 20-second spots are presently the most common. **2.** A 30-second time slot allocated for a commercial message in a television broadcast schedule. The slot can accommodate one 30-second spot or several shorter commercials. *Also* **thirty.** *Compare* **15-second spot; 60-second spot.**

**32-bit color; 32bpp** *n.* A digital image color depth where each pixel uses 32 bits to describe its color value. Depending on the implementation, this can allow for up to 16,777,216 different colors to be displayed simultaneously. With sufficient pixel density (dots per inch), 32-bit images can be truly photographic in quality.

While each pixel in a 32-bit image requires 32 bits to describe its color value, not all of the bits may be used. Each color consists of specific levels of red, green, and blue (the three primary colors). Computers tend to use data in groups of 8 bits (commonly called a byte), but 32 (4 bytes) cannot be divided evenly by 3, so the same number of bits cannot be allocated to each primary color. One solution is to use only 24 bits to describe the display color (8 bits for each primary) and leave the remaining 8 bits unused. (This wastes storage space and gives no more color fidelity than 24-bit color, but increases processing speeds significantly.)

Another alternative is to use the extra 8 bits to represent a transparency level (or alpha channel) from 0 to 255 representing fully opaque through fully transparent. This allows the material beneath an image to show through, blending into the colors of the image and creating the appearance of more colors than 24 bits could normally describe. It also creates a built-in key (or mask) that simplifies compositing (layering) multiple images on top of one another and increases the photorealism of the resulting composite image.

*See* **true color.** *Compare* **color depth; RGBA; RGBT.**

**35mm** *mod.* Film that measures 35mm (1.378") from edge to edge with sprocket-hole perforations on both sides. This is the most common film gauge for both principal photography and theatrical exhibition.

When allowing four perforations per frame (as is most common), there are 16 image frames per foot of film. 35mm film usually has an optical sound track for projection. Magnetic sound tracks may also be used, though this is now quite unusual. By convention, 35mm prints are always A-wind and negatives are B-wind, so one rarely has to specify the image orientation for 35mm film.

Edison's original Kinetoscope film gauge was 1⅜-inches — within ¹⁄₁₀₀₀ of an inch of the 35mm gauge used by the Lumières. Once the Lumières adopted Edison's square punched sprocket hole perforation standard, their respective film stocks became interchangeable and established the worldwide popularity of 35mm motion picture film. Adopting this standard also allowed independent U.S. producers to import Lumière film and European film equipment in circumvention of the patent stranglehold of the Edison Trust.

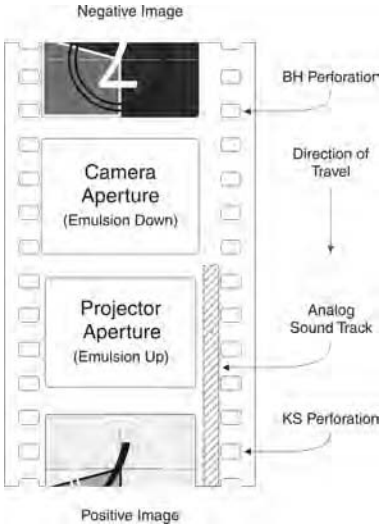
*Compare* **Super-35.**

**35mm mag** *n. See* **magnetic stock.**

**35mm optical track** *n. See* **optical sound track.**

**3,200°K** *mod.* The color temperature of tungsten light measured on the Kelvin scale. *See* **tungsten-balanced.** *Compare* **4,300°K; 5,400°K; 5,600°K.**

**Thomson Viper FilmStream** *n. See* **Grass Valley Viper FilmStream.**




**The traditional arrangement of 35mm Academy aperture 4-perf film. Note that the sound track area is empty in the camera original negative.**

**thorough protection** *n.* A scene that is shot several times using a long establishing shot, a full-length medium shot, and individual close-ups and reaction shots of each actor. This gives the editor an array of shots to choose from when assembling the finished scene. Editors prefer the flexibility; producers dislike the cost. *Compare* **insurance.**

**thought-piece** *n.* A thought-provoking or cerebral segment within a television news or news magazine program. *Also* **think-piece.**

**thousands of colors** *n.* [A Macintosh computer naming convention.] *See* **16-bit color.**

**thread; ~ up** *v. See* **lace.**

**thread up** *v. See* **lace.**

**threading path** *n.* The rout that film takes as it passes through a machine. *Also* **film path.**

**three-act play; three-act structure** *n.* A three-act dramatic structure; a work that is roughly divided into the beginning, middle, and the end, also called the set-up, conflict, and resolution. The traditional three-act structure can be summarized as, "In the first act you get your hero in a tree; in the second act you throw rocks at her; in the third act you get her down from the tree." In addition, there may be a prologue (taking place before act I) or a dénouement (taking place after act III). Flashbacks, or flash-forwards, are considered part of the act where they appear.

Not every story follows a clear act structure. Even when they do, the exact break between acts may not be clear and audiences often fail to notice either the act structure or the plot points that turn the action. According to *Crafty Screenwriting* (pub. 2002), "three-act structure is overrated. In comedy, if you keep them laughing, they'll forgive you anything. In adventure stories and thrillers, tell a good yarn, and you can chuck the turning points out the window."

Television programs are broken into more acts to accommodate commercial breaks. Half-hour sitcoms tend to run 40–45 pages and have two formal acts with a teaser and an optional tag, each separated by commercials:

- Teaser: may not relate directly to the episode plot;
- Act I: introduces the primary and secondary story lines (most sitcoms have two story lines — occasionally three) and ends with a major plot point — either the most hilarious moment in the story or a dramatic/serious moment bordering on a mini-cliffhanger;

- Act II: brings the story lines to their conclusion; and
- Tag (or dénouement): often commentary on the plot resolutions in Act II (optional).

Hour-long television dramas and comedies tend to run around 54 pages and may have four, five, or six major acts:

- Teaser or prologue: sets up the story — often presents a mini-cliffhanger;
- Act I: establishes the primary story line;
- Acts II & III; develops the story;
- Act IV: resolves the story (unless there is an act V, in which case IV continues the story and V resolves it)
- Epilogue (or dénouement): wraps up any loose ends and may set up future story lines.

Long form television (anything running longer than an hour, generally movies-of-the-week), tends to run around 105 pages for a two-hour program and have seven major acts, plus optional prologue and epilogue.

*See* **beginning, middle, and end.** *Compare* **Plot Point I; Plot Point II.**

**three-blade shutter** *n.* A spinning projector shutter with three individual blades. Each image is projected three times to help avoid image flicker. Commonly used with silent film running at less than 24 frames per second (fps) in order to achieve a sufficiently high flicker rate. *Compare* **two-blade shutter.**

**three-camera format; three-camera set-up; three-camera technique** *n.* The process of filming the same scene simultaneously with three cameras from three different distances or angles. Commonly used for sitcoms and other programs that are filmed live on a stage or before an audience. Multi-camera set-ups are also used on film production, particularly for action scenes, stunts, and other shots that are difficult or expensive to shoot more than once from different angles. The cameras are typically designated "A," "B," and "C" for easy reference.

**USAGE:** Programs (particularly sitcoms) shot on a stage using multiple, simultaneous cameras are routinely referred to as *multi-cam*, but other types of programs (including episodic television programs) that are not shot on a stage before an audience are commonly referred to as *single-cam* even if they regularly employ multiple cameras.

*Also* **3-camera format.** *See* **multi-motion picture camera filming.** *Compare* **"A" camera; "B" camera; "C" camera; multi-camera setup.**

**three-chip camera** *n.* A video camera that uses three separate imaging devices, one for each of the primary colors of light (red, green, and blue). Light coming into the camera from the lens is split into three beams using a trichroic prism. Each beam is then directed at a separate imaging grid, producing three separate images of the scene, one for each primary color.

The principal advantage of a three-chip camera is that each pixel in the image has a full complement of color information. In a single-chip camera, each pixel has recorded information for only a single color — the other two colors must be interpolated. Given this, a three-chip camera will have greater color fidelity than a single-chip camera with the same total number of pixels. However, this comes at the cost of higher data bandwidths for the three-chip camera as well being incompatible with traditional film camera lenses.

*Also* **three-sensor camera; tri-sensor camera.** *Compare* **single-chip camera; trichroic prism.**

**three-color process** *n.* A method of color photography that records all three primary colors of light (red, green, and blue) and reproduces a full-color image.

**3-D; 3D** ABBR. *mod.* **1.** Three-dimensional; having, or appearing to have, height, width, and depth, such as a natural object in the physical world. Many computer-generated images are represented as having three dimensions when they are in electronic form, but are then rendered in two-dimensional space for distribution, such as on film or video. ➢ *n.* **2.** An audiovisual work that has simulated three-dimensional images. With very few exceptions, the viewer must wear special glasses to appreciate the effect. The glasses, which are either passive or active, ensure that each eye (left or right) only sees the appropriate image for that eye. Passive eyewear is fit with either colored or polarized lenses. Active eyewear switches the right and left lenses on and off in time with the projected images. Active 3-D glasses are larger and more expensive than passive glasses since they contain electronics to control the lenses.

**The film that started the 1950s' 3-D production boom, Arch Obler's *Bwana Devil* (1952) (courtesy Heritage Auctions, www.ha.com).**

3-D projection systems started out in the last part of the 19th century, but did not receive widespread attention for many years. Several processes were developed, but none caught on until the 1950s when motion pictures began competing with television. This brief surge in popularity for 3-D films died out within the decade. Though 3-D technology has continued to advance, and 3-D films and television programs continue to be made, they do not enjoy nearly the level of popularity of their heyday in the 1950s.

The first 3-D systems were developed in the 1890s using the anaglyph method of red and blue-green filters. The Lumière brothers demonstrated three-dimensional motion pictures to the public as early as the 1903 Paris Exposition. The first paid public exhibition of a commercial 3-D work occurred on June 10, 1915 at the Astor Theater in New York City when Edwin S. Porter and W.E. Waddell presented a program of three black-and-white short films produced with an anaglyphic process. In the 1920s, several 3-D projection systems were developed including the Fairall Process, the Grandeur Process, Plastigrams, and the Teleview System. The Fairall Process was used for the first 3-D feature film, *The Power of Love* (1922). 3-D failed to catch on with the public, though Plastigrams (produced by Paramount) were popular for about three years before their novelty wore off.

In the 1930s, the anaglyph process was replaced with polarized-light stereograms as the most popular 3-D format. As with all 3-D processes, anaglyphs required a special camera with two lenses, but the images could be recorded on a single strip of two-color film, allowing them to be presented using a standard projector. Polarized-light stereograms use polarized filters on the camera lenses rather than red/green filters. This still required a special camera to produce the two strips of film and also required a special projector (or pair of projectors) to present the separate polarized images. However, the polarized process could be used to produce full-color images and caused less eye strain compared to the original, color-based anaglyph process.

MGM conducted several experiments with three-dimensional filmmaking, developing first the Audioscopiks process and then the Metroscopics process. MGM's most significant 3-D release at the time was the short subject *Third Dimension Murder* (1941). Various polarized 3-D movies were also screened in Germany during the 1930s and at the 1939 New York World's Fair. In 1947, the Soviet Union produced the first color 3-D feature film with sync sound, *Robinzon Kruzo* (*Robinson Crusoe*), but 3-D technology did not gain wide success until the 1950s.

Competition from television inspired filmmakers to experiment further with 3-D movies. In 1951, the Festival of Britain commissioned and screened several polarized stereoscopic short films to demonstrate the latest improvements in the technology. 3-D filmmaking then enjoyed a brief run of popularity, beginning with the November 30, 1952 release of Arch Obler's *Bwana Devil*, produced using the Natural Vision 3-D process. Numerous 3-D films were produced over the next several years such as the first 3-D musical, Paramount's *Those Redheads from Seattle* (1953) — which narrowly beat out MGM's *Kiss Me Kate* (1953) for this honor. The most enduring 3-D films of the 1950s were horror films: Universal's *Creature from the Black Lagoon* (1954) and Warner Bros.' *House of Wax* (1953).

3-D filmmaking hit its peak in 1953 when Hollywood studios released a total of 23 3-D feature films. In 1954, 13 new 3-D features were released, including Alfred Hitchcock's *Dial M for Murder*, which was produced in 3-D, but released in 1954 as a standard 2-D film print. By 1955, the 3-D fad died off, due in part to the poor quality of many 3-D offerings, the inconvenience of the viewing glasses, the headaches many viewers experienced, and competition from Cinerama and CinemaScope. The competition between CinemaScope and 3-D is evidenced by the CinemaScope marketing slogan, "The modern miracle you see without glasses!"

3-D films continued to be made and the technology continued to advance, despite the waning interest in the technological novelty. 3-D adult films were popular for a time. (The X-rated 3-D film *The Stewardesses* (1969) remains one of the world's most profitable films on a percentage basis, earning more than $25 million at the box office on an initial investment of just over $100,000.) 3-D television broadcasting (using the traditional red/green anaglyphic process) began in Melbourne, Australia in 1979 and enjoyed brief popularity in the early 1980s. At the same time, several 3-D films were released theatrically including *Metalstorm: The Destruction of Jared-Syn* (1982), *Parasite* (1982), *Friday the 13th Part 3* (1982), and *Amityville 3-D* (1983). These new works demonstrated some technical improvements in the 3-D process since the 1950s, but did nothing to revive the theatrical format.

Over the years, a new 3-D work would occasionally be released, such as *Spy Kids 3-D: Game Over* (2003) and the "Still Life" episode of *Medium* (2005–). Perhaps the most financially successful — certainly the longest-running — 3-D film to date was the Francis Ford Coppola short subject *Captain EO* (1986) produced for the Disney theme parks. Even so, 3-D remained mostly a special venue medium until the recent availability of digital 3-D image projection systems, which has inspired a new 3-D renaissance. These typically add 3-D capability to digital cinema using a single, high-speed projector running at twice the normal frame rate and a special polarizing lens that switches between left- and right-eye images. *Chicken Little* (2005) was the first all digital 3-D feature film and other digital works have followed suit, such as *Beowulf* (2007) and *Ice Age: Dawn of the Dinosaurs* (2009).

*Also* **stereovision.** *See* **stereoscopic.** *Compare* **2-D; 4-D; anaglyph; autostereoscopic; hologram; polarized stereograms.**

**3-D animation; 3-D graphics** *n.* **1.** Presently: Visual material that appears to have three-dimensional depth and that moves in three-dimensional space. Generally produced using a computer, often created as part of a virtual three-dimensional world that is viewed through a virtual camera. Photorealistic 3-D animation is often combined with live action footage as a visual effect. 3-D animation may be presented as flat two-dimensional images, as with a traditional motion picture or television images, or as three-dimensional images using a variety of techniques to impart the illusion of depth to the viewer. **2.** Originally: synonymous with puppet or clay animation; an animated work produced by photographing three-dimensional objects rather than two-dimensional drawings. *Compare* **2-D animation.**

**3-D eyewear; 3-D glasses** *n. See* **active eyewear; passive eyewear.**

**3-D monitor** *n.* An autostereoscopic display device; a device that allows the viewer to observe a simulated 3-D image without the use of special viewing glasses. Older 3-D monitors use a vibrating mirror mechanism to achieve a 3-D effect. Newer ones (such as the SynthaGram from StereoGraphics of San Rafael, CA and the 4D monitor from Germany's 4D-Vision) fit a special lens over an LCD screen to allow 3-D viewing from various vantage points.

**3-D multiplane camera** *n. See* **multiplane camera.**

**three-dimensional character** *n.* A well-developed character in a narrative. *Also* **round character.** *Compare* **characterization; two-dimensional character.**

**three-fer** *n. See* **threefer.**

**3fSC; 3Fsc; 3fsc** ABBR. *n. obs.* A composite analog video sampling technique used in time-base correctors in the 1970s and 1980s where the video signals are sampled at three times the frequency of the color subcarrier. [An initialism of *4 times the Frequency of the SubCarrier*.]

**#3 grip clip** *n. See* **number three grip clip.**

**three-head** *mod.* Relating to a magnetic tape recorder with separate record, replay, and erase heads.

**360° pan; 360; three-sixty** *n.* A panning shot where the camera spins in a complete circle along its vertical axis. This can be achieved with the camera on a fixed mount (usually a tripod) or as a handheld shot with the camera operator turning in a circle to take in the entire surrounding scene from all directions. *Also* **circular pan.**

**three-party agreement** LEGAL *n.* A contract for the services of an individual hired through a loan-out company.

For example, a producer (the first party) could contract with a director's loan-out company (the second party) to provide the services of the director (the third party). Since the director (the ultimate subject of the three-party agreement) does not actually sign the agreement (her loan-out company signs the agreement), the producer may require an inducement agreement from the directory promising to perform as stipulated in the original three-party agreement.

*Compare* **loan-out agreement.**

**3-perf; three-perf; three-perforation** *mod.* Thirty-five millimeter film with a widescreen image and three perforations, or sprocket holes, per image frame rather than the standard four, resulting in a 25 percent savings in film and processing costs.

The 3-perf format is most often used in a camera fitted with a spherical lens to produce a flat (un-squeezed) image with a widescreen aspect ratio. If such images were spaced one for every four sprocket holes (film perforations) instead of three, there would be excess space between the frames. (The 4-perf standard was established for use with a 1.33 image aspect ratio.) Spacing the images so there is one for every three sprocket holes reduces film stock and processing costs without degrading the final image, since the actual negative image size remains the same in both 3- and 4-perf formats.

Traditionally, this film format was not widely used because of the relative scarcity of the specialized equipment required. Digital post-production and finishing have eliminated the need for specialized editing equipment and additional laboratory procedures, making 3-perf a more attractive film format, especially for television productions.

The use of 3-perf for television production was pioneered by Bernie Laramie while working on *Max Headroom* (1987–1988). Lorimar Productions, which produced *Max Headroom*, was the first company to move to electronic postproduction for its television programs shot on film. Almost every shot in *Max Headroom* involves an image of at least one live television screen. Conventional wisdom said that to avoid rolling bars on the television screens (caused by the difference between film and video frame rates), the video either had to be converted to 24 frames per second (requiring special equipment and adding production delays) or the film camera had to run at the nominal 30 frames per second (fps) rate common to NTSC video instead of the standard 24 fps (increasing the film and processing costs by 25 percent). Instead, they used a specially-modified Panavision 35mm film camera that had been released recently to shoot 3-perf film at 30 fps, using the same amount of film and processing as at 4-perf/24 fps, but without the rolling bars in the TV screens, the cost of 24 fps video equipment, or any loss of image quality.

Film manufacturers do not normally encourage the use of the 3-perf format, so 35mm edge numbers always increment after every four sprocket holes. These mismatched edge numbers do not affect editing, but they do provide an added complication and cost if the negative must be conformed. If there will not be a film finish, or if the film finish will be produced from a digital intermediate, then this is not a concern.

*Compare* **2-perf; 4-perf; 8-perf.**

**three-point lighting** *n.* A basic system of lighting that uses three lights: one bright light called the key light, one behind the subject for back lighting, and one at an angle to the subject called the fill light, used to reduce the shadows cast by the key light.

**3.1; ~ channel** *n.* An audio system or sound mix with four discrete sound channels — three full range channels (left, center, and right) and one low frequency effects (LFE) subwoofer channel. *Also* **four-channel mix.** *See* **multichannel stereo.** *Compare* **CEA-861-D.**

**3.58 MHz** *n.* The nominal frequency of the NTSC color subcarrier. The actual frequency is 3.579545 MHz ± 10 Hz. *Compare* **4.43 MHz.**

**three-quarter angle** *n.* Half way between a frontal shot and a profile. *Also* **three-quarter profile; three-quarter view.**

**A three-quarter angle (photograph by Shahla Omar, www.shahlaomarphoto.com).**

**three-quarter front key** *n.* A key light set above the camera's level and directed at the subject from a 45° angle with respect to the camera.

**three-quarter inch video; ~ tape; ¾" video; ¾" tape** *n.* A commercial ¾" (1.9 cm) tape format developed by Sony in the late 1960s and early 1970s that contains two audio cannels and a separate time code control track. *Also* **¾" tape.** *See* **U-matic.** *Compare* **half-inch video; one-inch video.**

**three-quarter profile** *n. See* **three-quarter angle.**

**three-quarter shot; ¾ shot.** *See* **medium long shot.**

**three-quarter view** *n. See* **three-quarter angle.**

**Three Rocks, The** *n.* A nickname for the three major U.S. television networks. At the time, all three networks were headquartered along the Avenue of the Americas in New York City. The rock-based nicknames began with NBC, located at 30 Rockefeller Plaza in a building long known as *Thirty Rock*. In 1965, CBS moved into a building with a dark granite façade and became known as *Black Rock*, a play on words based on the film *Bad Day at Black Rock* (1955). Rounding out the rock nicknames was ABC, called *Hard Rock*, in reference to its perennial third place finish in the ratings after CBS and NBC. [Industry trade paper jargon coined by *Variety* in the late 1960s.]

**three-sensor camera** *n. See* **three-chip camera.**

**[1]three sheet; ~ poster** *n.* A promotional poster three times as large as the typical one sheet (the most common contemporary movie poster size in the U.S.) and measuring approximately 41" × 81" (104 × 205 cm). See illustration with one sheet entry.

**[2]three-sheet** *n.* Bragging; hype.

**A three shot (illustration by William Mitchell, www.largedarkshape.com).**

**three-shot** *n.* A shot composed so that three actors are in frame, generally with equal prominence. Often a medium shot. *Compare* **one-shot; two-shot.**

**three-sixty** *n. See* **360° pan.**

**three-strip** *n. obs.* A color film process that uses three separate black-and-white negatives — each one filtered through a different primary color — such as three-strip Technicolor. *Compare* **field-sequential color; persistence of vision method.**

**three-strip camera** *n.* A camera that uses three strips of film to expose separate red, green, and blue images from which a composite color image may be produced.

**three-strip Technicolor** *n. obs.* The color film system developed by Technicolor that reproduces a full-color spectrum using three individual black-and-white negatives.

The three black-and-white negatives for three-strip Technicolor are each filtered for one of the primary colors of light (red, green, and blue). A special camera simultaneously exposes three strips of film through a single lens. Directly behind the lens is a beam splitter that redirects ⅓ of the incoming light through an aperture to the left of the lens. The remaining ⅔ of the incoming light continues on through the camera's standard aperture. A green filter set off to the side absorbs all but green light and exposes a frame of black-and-white film. At the same time, the light that passes directly through the standard aperture exposes a film bipack, two strips of film black-and-white film arranged with their emulsion sides in direct contact. The first layer of film is sensitive only to blue light and has a red-orange dye that prevents any blue or green light from reaching the next layer. This acts as a filter and exposes the second layer of the bipack to only red light. When these three negatives are developed, the result is three perfectly synchronized black-and-white negatives, each one exposed to only one of the primary additive colors — red, green, or blue.

If the three black-and-white negatives were printed as standard black-and-white positives and projected through matching red, green, and blue filters, the result would be a full color image. However, this would take a special projector and the colored lenses would absorb much of the projector's light. Instead a single, composite color print is produced using a four-step process. (Five if one counts the process of exposing the optical sound track, which would not be necessary when producing a color workprint for editing.)

First, a very light gray black-and-white image is recorded onto the print film as a registration guide and to add definition to the final image. This is somewhat akin to the process used in a standard printing press when black ink is added to the cyan, magenta, and yellow for CMYK printing. A separate gelatin relief (or matrix) is produced from each of the black-and-white negatives. This is coated with a complementary colored dye (cyan for the red matrix, magenta for the green matrix, and yellow for the blue matrix) and transferred to the print using an imbibition method of printing. All three dye images are transferred on to the same print in perfect registration with the original gray image. The result is a composite color print that can be shown in a standard film projector.

Filming with three-strip Technicolor was more expensive than simply three times the cost of black-and-white film because of all of the special equipment and processing involved: production required three times as much light; editing, sound and projection were the same, but opticals and negative cutting had to be repeated three times, once for each negative. Despite the costs, three-strip Technicolor was a hit, but because of the costs, its use was limited to big budget pictures such as *Gone with the Wind* (1939) and *The Wizard of Oz* (1939).

*Also* **3-strip Technicolor.**

**3-stripe** *n. See* **3-track.**

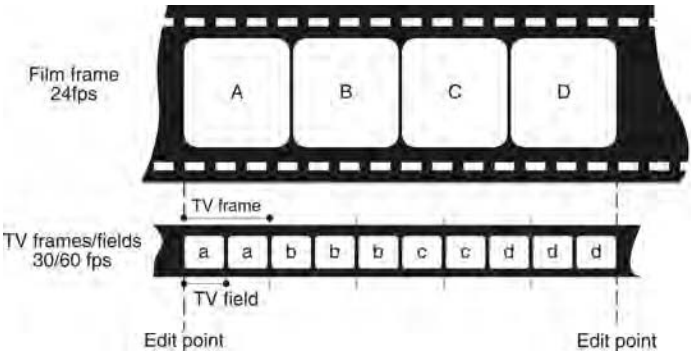
**three thousand two hundred** *mod. See* **thirty-two hundred (3,200).**

**3:1** *n.* A general rule of thumb governing the placement of multiple microphones: separate the microphones by at least three times the mic-to-source distance. For example, if two mics are each placed one foot from their sound sources, then they should be at least three feet apart. This prevents the blurred, distorted sound that may be caused by phase cancellation between the microphones when sound from the two sources are mixed in the same recording.

**3-track** *n.* A complete sound mix combining dialogue, music, and effects, each recorded on a separate channel on 35mm magnetic film. *Also* **3-stripe.**

**3:2 cadence** *n.* The transfer pattern used when converting 24 frames per second (fps) source material (such as film or 24p video) to 30 fps interlaced video (traditional NTSC) or 23.976 fps material to 29.97 fps interlaced video (after applying the 1/1.001 slow-down factor necessary for contemporary NTSC video). In the 3:2 cadence, one frame of the source material is used to fill 3 fields in the output video. The next frame of the source material is used to fill only 2 of the output video fields, the next frame fills 3 fields, the next frame 2 fields, and so on. This sequence causes 4 frames of the 24 frames per second from the source material to fit into 5 frames of the output video.

**USAGE:** A 3:2 pulldown includes a 1/1.001 speed adjustment and a 3:2 cadence. The cadence by itself is not sufficient for a successful 3:2 pulldown.




**The 3-2 cadence (© 2008 Quantel Ltd., All Rights Reserved, www.quantel.com).**

**3:2 pulldown** *n.* The transfer process used to convert film shot at 24 frames per second (fps) or 24p video to NTSC video, which runs at a nominal 30 fps. A 3:2 pulldown includes both a speed adjustment and a 3:2 transfer cadence.

Technically, contemporary NTSC video runs at 29.97 fps, not 30. (This slight speed difference was introduced as a technical compromise in 1953 when color was added to the original black-and-white NTSC television standard.) Before it can be transferred to NTSC video, 24 fps material must first be slowed down by a similar amount to 23.976 fps. This introduces a visual slow motion effect and drops the sound pitch slightly, but it is not enough for a viewer to notice. Without this speed adjustment, the sound and picture would grow progressively farther out of sync as a program progressed.

Next, the 23.976 fps material must be converted to 29.97 fps interlaced video using a 3:2 cadence. (That speed difference is enough for viewers to notice, so the 23.976 fps material cannot simply be sped up to match the video rate.) Each interlaced video frame is made up of two fields. By recording every other source frame on three video fields instead of the normal two, a proper video frame rate is achieved without affecting the playback speed of the source material. This results in the sequence 3 video fields/source frame, 2 video fields/source frame, 3 video fields/source frame, 2 video fields/source frame, etc., or a 3:2 cadence.

*Compare* **2:3; 23.976.**

**three-wall set; three-walled set** *n.* A set constructed with two side walls and one back wall (three in total) but with no front wall, allowing the camera (or audience) to view the action from the perspective of the missing fourth wall. *Also* **box set.** *Compare* **four-wall set; two-wall set.**

**threefer; three-fer** *n.* A molded electrical line adapter with one male plug and three female plugs, allowing three low-amperage devices to be connected to one extension cord or electrical outlet. *See* **cube tap; Y.** *Compare* **twofer.**

**threefold** *n.* A flat made from three separate panels joined with hinges so it can be folded.

**threes** *n. See* **shooting on threes.**

**threshold** *n.* **1.** The specific point in a range at which some process or effect occurs. **2.** The minimum exposure level required to achieve a recorded image on photographic film. **3.** The minimum level at which a signal of any kind can be detected, either by the human senses or by using an electronic instrument.

**threshold current** *n.* The minimum electrical current necessary to place a laser into a lasing state. That is, transmitting a controlled beam of coherent light, such as that used to transmit data in a fiber optic system.

**threshold of hearing** *n.* The lowest-level sound detectable by a listener with good hearing. Defined as 0 dB SPL and usually specified for a 3 kHz tone since the human ear is most sensitive in this frequency range. *Compare* **equal-loudness contour; loudness; sound pressure level.**

**thrill** *n.* A sensation of tremulous excitement, causing a tingling sensation that runs through the body with a slight shivering, such as a thrill of horror or a thrill of joy.

**thriller** *n.* A work that sets out to thrill the audience, generally more through suspense than horror. Hence, the promise of "thrills and chills." *Also* **chiller.** *See* **suspense.**

**Thrillerama** *n.* The trade name for a widescreen process developed in 1956 that used a single 70mm camera and two split 35mm film prints. The 70mm image was divided between the two standard 35mm film prints, each of which was then projected onto a screen using a standard projector. This avoided the cost of the special projectors required for standard 70mm theatrical prints, but at the cost of image synchronization issues. *See* **Widescope.**

**throat** *n.* The opening at which a loudspeaker driver attaches to a speaker horn; the narrow end of the horn itself.

**through-line** *n.* A continuing theme or style carried throughout a work or from one related work to another.

**through-the-lens; TTL** *mod.* Referencing the actual light that passes through the taking lens of a camera. In smaller gauge cameras, TTL light meters inside the camera body take their readings after light has passed through the lens. In contemporary cameras, TTL viewfinders present the exact same image to the camera operator as will be recorded by the camera. *Compare* **reflex viewfinder.**

**throughput** *n.* A measure of system data handling efficiency or capacity such as the speed at which data passes through a system, generally measured at the receiving end.

In many cases, throughput can be increased by compressing data before they are transmitted, then decompressed when received, or by using a more efficient transmission protocol. Since throughput is a measure of the actual content or data payload of a communications channel, it is generally less than the maximum bandwidth would allow. The difference is consumed by timing signals, error detection and correction, data re-transmissions to correct reception errors, etc.

*Compare* **bandwidth.**

**throw** *n.* The distance from a light source to the subject it illuminates, also the distance from a projector to the screen. *Compare* **beam area; field area; hot spot.**

**throw-away; ~ line** *n.* **1.** A short, one-line joke or aside. **2.** A phrase or line of dialogue added to provide flavor to a scene (helping to establish time, place, social class, etc.), but which does not further the plot in any way. For example, much of the medical jargon used in a hospital scene.

**throw the line** *v.* To remind an actor of a passage of forgotten dialogue from the script, often during rehearsals and pickups. An actor may ask the continuity supervisor to throw a line by stopping her delivery and calling out "Line!" *Compare* **feed.**

**throw to commercial** *phr.* To deliver an introduction to a commercial break, such as when an on-air talent announces that the program will return after the break (go to commercial) or introduces the product that is featured in the commercial about to air (sponsor identification). *Compare* **out cue.**

**thrush** *n.* A female singer: *The thrush was the highlight of the musical-variety show.* [Industry trade paper jargon. After the family of migratory songbirds noted for their clear and melodious songs.] *See* **chantoosie.** *Compare* **warbler.**

**thumper** *n.* A low-frequency sine wave at around 30 Hz used to give filmed dancers the beat of a song while recording sync sound. The sound of the thumper is easily filtered out during post-production.

**THX** *n.* The trade name for the theater, re-recording studio, and home entertainment sound and video system certification program established by Lucasfilm Ltd. in 1983, now operated as an independent entity. The THX Web site is www.thx.com.

The original intent of the THX certification process was to ensure that theatrical audiences experience the audio portion of a motion picture program exactly as the director intended, without distortions caused by poor theater architectural design and sound system performance. Sound mixing stages and home entertainment systems can also be THX Certified to ensure proper sound and video presentation from the mixing stage to the final consumer experience. The first motion picture with a THX-certified sound mix was *Star Wars: Episode VI — Return of the Jedi* (1983). THX certification is now featured on HD video products, such as plasma and LCD displays, DVD players, DVRs and projectors. THX is also developing technologies, such as Neural-THX Surround and THX Media Director, that reach beyond its traditional product certifications to streamline content delivery and simplify AV product setup and operation.

[An eponym, after *THX 1138* (1971), George Lucas' first feature film, based on his similarly named USC student film.]

**TIA** ABBR. *n. See* **transmission amplifier.**

**TIA-422** ABBR. *n.* The Telecommunications Industry Association's (TIA) standard for a serial binary communications interface, linking two digital devices via a wired connection (up to 1,200 meters). TIA-422 is often used to extend the length of RS-232 serial cable interfaces when connecting the wired remote control interfaces of multiple video devices to a centralized control unit. *Also* **EIA-422; RS-422.**

**ticket** *n.* The paper token issued to indicate that a patron has paid for admission to a particular film showing. Tickets may be purchased at the theater, over the phone, or through the Internet. AMC implemented the first electronic ticketing system in 1982. The first tickets by phone system, Moviefone (a.k.a. 777-FILM), began providing service in select U.S. markets in 1989. In 1995, Moviefone was the first to expand its operations to include Internet-based ticket sales.

**ticket price** BUSINESS *n. See* **admission price.**

**ticket revenue** *n. See* **box office receipts.**

**ticking clock** *n.* A storytelling convention that raises the dramatic stakes by forcing the protagonist to work against a looming deadline. In some cases, this is quite literally a ticking clock — as in the western *High Noon* (1952) and its outer space science fiction remake *Outland* (1981) — but more often it is a metaphorical ticking clock such as an impending wedding that must be stopped — *The Graduate* (1967) and *My Best Friend's Wedding* (1997) — or the seemingly inevitable destruction of the earth — *When Worlds Collide* (1951) and *Deep Impact* (1998).

**tie-down** *n.* **1.** A harness used to secure a camera tripod in situations where it might tip over (such as when carried on a moving vehicle). **2.** A spreader.

**A tie-down strap (courtesy Matthews Studio Equipment, www.msegrip.com).**

**tie-in** *v.* **1.** To bypass the local fuse box or breaker panel and connect directly to the main electrical service — illegal in many localities. ➢ *n.* **2.** A relationship between an audiovisual program and some other product, as in *marketing tie-in* or *product tie-in*. The fast-food chain McDonald's is particularly known for its marketing tie-ins. *Compare* **tie-ups.**

**tie-in box** *n. See* **distribution box.**

**tie-in kit** *n.* The equipment necessary to perform an electrical tie-in.

**tie line** *n.* A physical link from the output of one router or matrix switch to the input of another. *Compare* **patch cord.**

**tie-tack microphone** *n. See* **lavaliere.**

**tie-ups** *n. obs.* Commercial products made in imitation of those shown in motion pictures or endorsed by motion picture stars, primarily in the U.S. during the 1930s. Formal advertising tie-ins did not come until years later. During the Studio Era (1927–1954), brand name products were rarely shown on film, due in no small part to objections from exhibitors that could not share in the income derived from such marketing deals. *Compare* **advertising tie-in.**

**tier** *n.* **1.** One layer in a series of items arranged in order, one above the other. **2.** The stratified levels of cable television service providing a predefined selection of channels. **3. tiering:** The practice of dividing the channels offered by a cable service into a series of packages (tiers), each progressively more expensive and generally inclusive of all of the channels in the lower-priced tiers.

**tiered pricing** BUSINESS *n.* The practice of charging different rates for different services. For example, the different rates charged by a cable television system operator to subscribers for different bundled channel packages or the different rates paid in a broadcast television distribution contract for airing the same program at different times of day (usually according to the day part). *Also* **bundled package.** *Compare* **à la carte; price discrimination.**

**tiered programming** *n.* A group of programs for which the customer is charged a fee. For example, most cable television systems offer different packages of channels, each priced as a single unit.

**TIFF; .tif** ABBR. *n.* A graphic file format for digital still images. Supports lossless compression, black-and-white, color, and multi-page documents.

The TIFF format was developed in 1986 by an industry committee chaired by the Aldus Corporation (now part of Adobe Software). Microsoft and Hewlett-Packard were among the contributors to the format. One of the most common graphic image formats, TIFF files are commonly used in desktop publishing, faxing, 3-D applications, and medical imaging applications. TIFF files can be in any of several classes, including black-and-white, gray scale, color palette, or RGB full color, and can include files with JPEG, LZW, or CCITT Group 4 standard run-length image compression.

[An acronym of *Tagged Image File Format*.]

**Tiffany Network** *n. See* **CBS.**

**tight** *mod.* **1.** When the low-frequency performance of a loudspeaker is relatively free of hangover. Poorly damped systems are said to sound loose. **2.** Relating to a recording made using close miking.

**tight gate** *n.* A film gate that holds the film in place with a pressure plate. Employed in situations requiring precise image registration. *Compare* **loose gate.**

**tight shot; tightly framed shot** *n.* A shot composed so that there is little or no space to the sides of the subject; a shot where the subject fills the full frame. *Compare* **loose shot.**

**tight two** *n.* A tight two-shot.

**tight wind** *n.* **1.** A method of winding film onto an open core so that the film's edges are evenly aligned. This does not mean that the film is pulled tight as it is wound, since this could damage the film. **2. tight winder:** A device that enables a tight wind on an open core, generally mounted to one of the right-hand rewinds on an editing bench. A tight wind keeps the film from traveling sideways as it is wound, resulting in a neat and tidy roll of film. One could wind the core using a split reel (open the reel, insert the core, reassemble the reel, wind the film, open the reel, remove the core, and reassemble the reel) and achieve the same effect, but tight winds are quicker and easier to use — particularly when one is only interested in rewinding the roll. *Compare* **tight wind hub.**

**tight wind hub** *n.* A special hub that can be added to the spindle of a rewind so that the spindle can hold a core instead of a reel. Without it, one could not use a tight wind with a standard rewind.

**tighten** *v.* To re-frame a shot so that the subject fills more of the frame and less of the background is visible. *Compare* **loosen.**

**[1]tilt** *v.* **1.** To rotate a camera or light up or down along a horizontal axis perpendicular to the lens; following the motion of an object by rotating a camera or light up or down.

**USAGE:** It is not correct to say "tilt left" or "tilt right," since a tilt is a strictly vertical movement. Horizontal rotation is a *pan* while rotation along the lens axis is a *roll*.

➢ *n.* **2.** The degree of rotation from the horizontal on the pitch axis. *See* **tilt shot.** *Compare* **dutch angle.**

**[2]tilt** *n.* **1.** The maximum difference in transmission gain of a cable television system over a given bandwidth. Typically measured over the entire forward operating frequency range. **2.** The amount of surface deviation in an optical disc. If the surface of an optical disc is not completely flat, then the light from the reading laser will not be properly reflected into the reading detector, resulting in misread or lost data. Tilt is a critical quality assurance parameter in optical disc manufacturing. *Compare* **slope.**

**tilt and scan** *n.* A method of presenting an image that has a narrower aspect ratio than the display device by cropping the top or bottom of the image so it fits within the bounds of the display device. This creates a virtual window through which a portion of the full image can be viewed. This window can be moved up or down as necessary — either smoothly (introducing a virtual tilt that did not exist in the original material) or abruptly (introducing a cut that did not exist in the original). Depending on the composition of the original frame and the skill with which the tilt and scan is applied, this can be quite effective or oddly disconcerting.

When converting a standard aspect ratio (4:3) program to fill a widescreen (16 × 9) television frame, only a portion of the original full frame can be seen at any given time through the widescreen frame. About 19 percent of the original image is lost when programs are converted using tilt and scan.

Low-quality aspect ratio conversions simply focus on the center of the frame, cutting off the extreme top and bottom edges (a center cut-out). This can lead to people losing the tops of their heads or text captions bumping up against the bottom of the screen where they may be hard to read. Alternatively, the original image may simply be stretched horizontally by 30 percent so that it will fit within the television frame, causing the actors to appear shorter and fatter than they actually are.

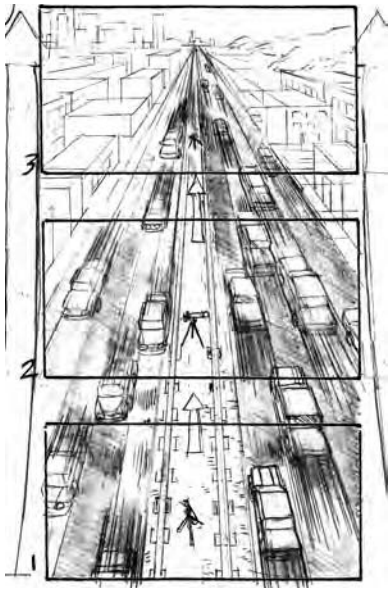
*Also* **reverse pan and scan.** *See* **full screen.** *Compare* **center cut-out; letterbox; pan and scan; Pan-Scan.**

**tilt angle** *n.* The number of degrees from the horizontal; the amount of downward or upward tilt of a camera or light, measured as an angle.

The tilt angle is an important consideration when operating certain kinds of lights. If the light it tilted too far down, heat can build up inside the housing, shortening the bulb life and discoloring — or in some cases, even melting — the reflector. For example, as a rule, Fresnel lights are generally operated with a tilt angle of no more than 45°. Double-ended HMIs can be tilted up or down, but not side to side (technically, sideways tilt is called *roll*). The lamp should never roll more than 15° from the horizontal.

**tilt plate** *n. See* **camera wedge.**

**tilt shot** *n.* A shot during which the camera tilts; a shot where the camera appears to tilt, even if it was accomplished by some other means (such as post-production optical or visual effects). *See* **[1]tilt.**




**A series of storyboard panels indicating a tilt shot (illustration by William Mitchell, www.largedarkshape.com).**

**timbre** *n.* The audio qualities that distinguish one voice or instrument from another operating at the same pitch and volume. Timbre is determined by how many harmonics are present in the sound, their frequencies, how loud each is in relation to the fundamental frequency, and how the relative amplitudes of those harmonics change over time. The initial and ending transients of a tone have more to do with the timbre of a tone than its harmonic content. *Also* **tone color.** *Compare* **tone.**

**time** *n. See* **cinematic time; filmic time; narrative time; non-real time; real time.**

**time alignment** *n.* The coordination of the time delay of each driver and its associated crossover network in a multiple-driver loudspeaker system. Time alignment is necessary to preserve accurate transient response. That is, to ensure that the high frequencies and low frequencies reach the listener's ear at the same time. Crossover networks have different delays depending on the frequency range they cover, as do speakers. In general, woofers have more delay than tweeters. To achieve proper time alignment, one can place tweeters farther from the listener or build time-delay into the high-frequency signal path. *Compare* **transient response.**

**time and date table; TDT** *n.* Data carried in a digital television transport stream that provides the current time and date to synchronize the receiver's internal clock with the broadcaster. *Compare* **event information table; network information table; service description table.**

**time bank** *n.* A barter system where a television station purchases goods or services using commercial time as currency. An advertiser or agency with a commercial time credit in the time bank may use this credit to purchase commercial time at some future date. Programs sold through barter syndication result in time bank credits, allowing the program provider to obtain commercial time during other programs.

**time-base corrector; TBC** *n.* An electronic device that repairs dropouts and corrects the minor video timing errors caused by the slight mechanical defects and variations in record/playback speeds that occur naturally in videotape players and recorders. The result is a stable video stream suitable for seamless editing or broadcast. When introduced in 1973, TBCs made widespread use of electronic news gathering (ENG) possible, since they allowed broadcasters to mix material recorded in the field with material shot live in the studio. *Compare* **frame synchronizer; genlock.**

**time-base error** *n.* Minor variations in video signal horizontal frequency rates or brief dropouts caused by mechanical defects and variations in record/playback speeds resulting from tape stretch and imperfections in the tape transport mechanism of a videotape players and recorders.

**time-base signal** *n.* A synchronizing signal recorded on the edge of the film in-camera and onto a separate audio track on the magnetic sound recording made at the same time in a double-system sound configuration. Used for automated synchronization of sound and picture at the film lab, especially for video dailies later used in nonlinear editing.

**time code; time-code; timecode; TC** *n.* A system of electronically numbering a recording (audio, video, or film) so that individual frames can be identified, so media can be reliably played back at the same speed of its original recording, and so content recorded on multiple devices or different media can be precisely synchronized at a later time to facilitate editing.

Time code is usually expressed as some number of hours, minutes, seconds, and (optionally) frames, or HH:MM:SS:FF. When time code is used to synchronize multiple, independent recordings of the same event (for example, to synchronize audio and video from a double-system sound recording), each device must use a common reference point. This is often the local time of day according to a single, master clock. It may also be the time-zone independent UTC time at which the recording was made, or simply the elapsed time since the recording began (starting with 00:00:00 at the beginning of the tape).

*Compare* **AatonCode; Arri Code; drop frame; LTC; non-drop frame; RC time code; SMPTE time code; VITC.**

**time code address; TCA** *n.* The HH:MM:SS:FF bits of each SMPTE time code data block.

**time code generator** *n.* An electronic device that produces SMPTE time code signals, which can be used to synchronize the frame rate of motion picture cameras and recorders, television cameras, VTRs, VCRs, etc.

**time code regeneration** *n.* The process of creating a new time code based on an incoming time code signal or positional reference. *Compare* **drop out; freewheeling.**

**time code slate; time code production slate** *n. See* **digital slate.**

**time division duplex** *n. See* **TDD.**

**time-fog curve** *n.* A diagram showing the rate of image fog increase as development time increases for a particular combination of film, developer, and temperature. Extending negative film development time to bring out details in the shadow areas or positive film development time to bring out details in the highlights adds to the overall image density in the form of fog. *Compare* **flashing; push processing.**

**time-gamma-temperature curve** *n.* A diagram showing the rate of image contrast (gamma value) increase as development time increases for a particular combination of film, developer, and temperature. Extending negative film development time to bring out details in the shadow areas or positive film development time to bring out details in the highlights increases the image contrast.

**time lapse; ~ photography** *n.* **1.** The compression of an extended period of time achieved by exposing individual frames at longer-than-normal intervals and then playing them back at a standard presentation speed. **2.** The gaps in the chronological progression of a story as recounted by a script. Most stories do not play out in real time, but instead skip over intervals during which there is no action central to the plot (such as the time a character spends sleeping).

The natural progression of time can have an impact on continuity. For example, if one scene follows another by a matter of minutes, an actor's hair and wardrobe are not likely to have changed, but if the scenes are separated by months in the chronology of the story, then the actor's appearance is almost certain to have changed. To keep track of the flow of time within a work (and importantly, the time that does not appear on the screen), the script supervisor will often record the time lapses between scenes on a story chronology/time breakdown sheet.

**time-lapse camera** *n.* A camera capable of exposing individual frames at precise intervals over an extended period to achieve a time-lapse effect. *Also* **low-speed camera.**

**time-lapse cutaway; ~ shot** *n.* The insertion of a time-lapse sequence, generally to show the passage of time in a short interval.

**time-lapse motor** *n.* The motor that drives a time-lapse camera.

**time-lapse photography; time-lapse shot** *n.* A process where the individual frames in a moving image are separated by an unusually long time interval — perhaps a few seconds or perhaps several days. When played back at standard speed, the motion will appear exceedingly fast. This effect is used to show clouds scurrying across the sky, a flower blooming and wilting in a few seconds, etc. Time-lapse photography is fast motion (or undercrank) taken to the extreme. *Compare* **intervalometer.**

**time-masking** *n. See* **temporal masking.**

**time scale exposure** *n. See* **sensitometric strip.**

**time shifting** *n.* Recording a scheduled television broadcast with the intent to view the program at a later time or date. Formally established as legal fair use under U.S. copyright law by the *Betamax Case*.

**USAGE:** The proper definition of the fair use allowed by time-shifting does not include making copies of non-broadcast works or creating archival copies that are retained for an extended period.

**time signature** *n.* The meter of a musical work, indicated by two numbers presented one above the other. The lower number indicates the chosen unit of measurement (2 for a half-note, 4 for a quarter-note, etc.), while the upper indicates the number of such units that make up a full measure. *Also* **compound time.** *Compare* **alla breve.**

**The time signature from a piece of music indicating that there are five beats per measure with the quarter note receiving one beat.**

**time slot** *n.* A period within a television broadcast schedule allocated to a particular program, generally not smaller than 30 minutes in duration. *Also* **slot.** *See* **²spot.**

**time stretch** *v.* To change the duration of a sound without altering the pitch. *Compare* **frequency shift; pitch shift; pitch transpose.**

**time-to-live; TTL** *phr.* The length of time allotted before expiration, generally applied to a cached electronic data element that can become out of date after a certain period of time and therefore must be refreshed from an authoritative source.

**timed** *mod.* Relating to synchronized devices or signals.

**timed print** *n.* A film print that has been color timed. It may not be the final answer print, but if the colorist has attempted to adjust the color timing for each individual shot, then it is a timed print. *Also* **corrected print.** *Compare* **best light; one-light.**

**timeline** *n.* **1.** A horizontal grid in a non-linear editing system upon which different elements (video, audio, and effects) can be arranged to specify the content and chronology of an edited work. Also the application window that contains this grid. **2.** A feature of a video effects system or switcher that allows the operator to pre-program a series of timed events, such as auto transitions, and re-play them at a later time.

**timeline-based; timeline representation** *n.* A conceptual organization structure in a computer animation or effects system where the different elements are attached to a common timeline, representing the point(s) within a sequence where the object exists, during which it moves, when and how it is composited with other elements to form a complete image, etc. Common to programs such as After Effects. *Compare* **node-based.**

**timer; color ~** *n. See* **colorist.**

**Time Warner Inc.** *n.* A leading media and entertainment company, whose businesses include interactive services, filmed entertainment, television networks and publishing. The Time Warner Web site is www.timewarner.com. *Compare* **Warner Bros. Entertainment Inc.**

**timing; color ~** *n.* The process of adjusting the color balance and exposure of each shot in a completed work to achieve the desired look — generally so that all of the shots in a single scene blend together properly, and one scene transitions smoothly to the next within a sequence. The final product is the list of printer light settings necessary to reproduce the answer print. *Compare* **Hazeltine; timed print.**

**timing lights** *n.* The adjustable lights in a film printer used to expose an image onto the film.

The brightness of the timing lights is adjustable and is measured on a scale of 1 to 50 (1 being the dimmest and 50 being the brightest — at 0 the light is off). Since the light is shining through a negative to expose a positive print, the brighter the light, the darker the print. Black-and-white film printing uses only one light. Color film printing requires three lights. (The relative exposure of color film can be corrected using just one light, but the color balance would be unaffected.) Each of the color timing lights is filtered through a different primary color (red, blue, or green) allowing each of the primary colors to be adjusted individually, and resulting in over 140,000 different light combinations. To confuse the issue, contemporary color negatives use subtractive color based on dyes so the timing lights are known by their complementary color values: yellow, magenta, and cyan, or YMC. Therefore, adjustments to the red light would be recorded as a change in yellow, and so on.

**timing notes** *n.* Instructions from the music spotting session to the composer indicating the type, duration, and placement of each musical cue. Generally produced by the music editor. *See* **cue sheet.** *Compare* **spotting notes.**

**timing pulse** *n. See* **sync pulse.**

**timing report** *n.* A written report detailing the timing light changes and the footage count at which they occur in a color-timed print. Usually, the report will also identify any serious faults with the negative such as image out of focus, edge fog, scratches, etc. The timing report is a useful tool for analyzing the complete film and identifying opportunities for further correction.

**timing scatter** *n.* A signal synchronization anomaly caused by running signals through different lengths of wire as may happened when using a routing switcher.

**Tinseltown; Tinsel Town** *n. See* **Hollywood.**

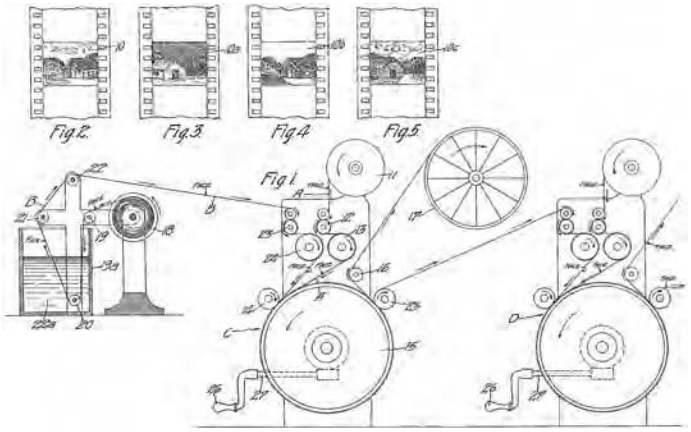
**tint** *n. See* **hue.**

**tinted base** *n.* Black-and-white film with a solid color dye added to the film base. Used during the Silent Era (c. 1886–1830) to color an entire scene a single color (such as red for a fire or blue for night).

**tinting** *n. obs.* A process used to add color to black-and-white film.

Generally, one or more tints (colored dyes) were added to each frame by hand (as with the original release prints of 1903's *The Great Train Robbery*) or to entire sections by automated stencil machines (as with the original *Pathécolor* process). A second form of tinting added a single color to an entire image by using a pre-tinted film base, processing the finished film print through a chemical bath, or hand painting an entire section of film with a colored dye. In either case, the tinting process had its greatest effect in the lighter areas of an image since the metallic silver that made up the image remained black. As with most early color processes, tinting was often reserved for specific sections within a film and less often applied to the entire film. The last fully-tinted film released was *Portrait of Jennie* (1948).

*Compare* **color; toning.**




**A machine developed for Famous Players-Lasky Corporation to automate the process of tinting black-and-white film. From U.S. Patent No. 1,303,836, issued May 13, 1919 (courtesy U.S. Patent and Trademark Office).**

**titan arc** *n.* The most powerful type of carbon arc lamp in common use.

**[1]title** *n.* **1.** The name by which a work is known, as in the title of a film or television program.

The title of a work is not eligible for the same copyright protection enjoyed by the work itself, though some titles may be protected under trademark law. In the U.S., the Title Registration Bureau coordinates the use of its members' titles to avoid confusion in the theatrical marketplace.

The record for the longest film title goes to Lina Wertmüller's *Un Fatto di Sangue Nel Commune di Sculiana Fra due Uomini per Causa di una Vedova si Sospetano Moventi Politici. Amore-Morte-Shimmy. Lugano Belle. Tarantelle. Tarallucci è Vino* (1978), or *Blood Feud*, as it was known in its U.S. release. (Interestingly, Lina Wertmüller's birth name was Arcangela Felice Assunta Wertmuller von Elgg Spanol von Braucich, so her fondness for long names may be genetic.)

**2.** An audiovisual work, in general: *The studio produced 18 new titles last year.* **3.** A set of written words (text) that appear on screen, generally expressed as a plural (titles); written credits or captions. *See* **work.** *Compare* **alternate title; local title; working title.**

**[2]title** LEGAL *n.* **1.** The ownership right to property, including an audiovisual work and its associated creative materials. **2.** The document that provides evidence of an ownership right. *Compare* **bad title; chain of title; clear title; good title; just title; proper title; *Title 17*.**

**title artist** *n.* One who creates the artwork that appears during opening or closing title sequences, including the lettering of the credits themselves.

**title background** *n.* The material that appears behind the opening or closing credits — anything from a solid color (most often black) to a live-action sequence.

**title card; title board** *n.* A static text display that does not roll or crawl, often employed for opening film credits.

**title defect** LEGAL *n. See* **cloud on the title.**

**title design** *n.* The layout and visual appearance of the opening and closing credits. Great care may be given to the opening credits or title sequence as this sets the mood and expectations for the work to follow. Closing credits are not usually given such lavish treatment. On television, they often go by too fast to read individually. In theatrical films, they tend to run longer on screen than the opening credits.

**title drum** *n. See* **drum titler.**

**title key; title inserter** *n.* A process that superimposes text or graphics from a character generator or graphics camera over a video background.

**title kind** *n. See* **work type.**

**title music** *n.* The music that accompanies a works' opening or closing credits. Motion pictures tend to use different music for the opening and closing credits, while television programs tend to use the same title music for both (or a variation on the same melody). *See* **theme music.**

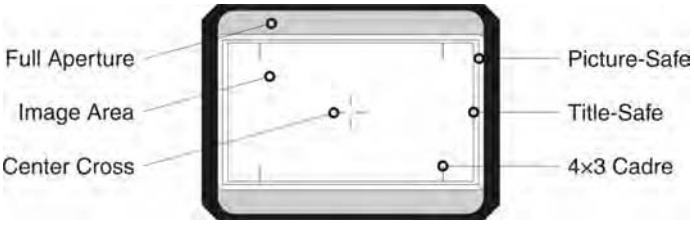
**title report** LEGAL *n.* **1.** A summary of all prior uses of a proposed title for an audiovisual work, covering other audiovisual works, books, plays, radio programs, etc. Titles are exempt from copyright protection, but may still be protected by trademark or other rights, such as those controlled by the Title Registration Bureau for U.S. theatrical works. **2. ~ and opinion:** A title report accompanied by a summary of any potential legal claims to the title or complications that may arise from its proposed use.

**title role** *n.* The role for which a work is named, such as the parts played by Paul Muni in *The Life of Emile Zola* (1937), Wesley Snipes in *Blade* (1998), and Angelina Jolie in *Lara Croft: Tomb Raider* (2001).

**title-safe area** *n.* The central 80 percent of an image that is certain to appear on screen when the work is shown on television. One generally allows a 20 percent border (10 percent on all sides) around the outer edge of an image so that any text does not run up against the edges of the screen where it might be cut off or become difficult to read. This is in addition to any allowance made for material that may be lost during an aspect ratio conversion. No text should appear in this border area.

Title-safe may be further qualified to identify the aspect ratio of a down-converted format. For example, a widescreen 16:9 television image may have both a 16:9 title-safe area and a 4:3 title-safe area for use when down-converting the widescreen material to a standard television aspect ratio (such as when the same program is simulcast in HD and SD on different channels).

*Also* **safe area; safe caption area; safe-title area.** *Compare* **picture-safe area; TV-safe area.**




**A camera reticule showing the title-safe area.**

**title search** LEGAL *n.* The research conducted in the preparation of a title report.

**title sequence** *n.* The titles or credits themselves as well as any other elements (images and sound) that may accompany them.

Traditionally, James Bond films open with a lavish stunt sequence before the opening titles. The titles themselves appear over further stylized action, often involving the silhouette of a woman. The opening title sequence for *West Side Story* (1961) presented the credits as graffiti painted on various walls while an animated Pink Panther and Inspector Clouseau accompany the title sequences for the Pink Panther films, both opening and closing. In one of the more unusual credit sequences, Harry Nilsson sang the closing credits to *Skidoo* (1968), right down to the copyright notice.

*Also* **credit sequence.**

***Title 17*; ~ *of the United States Code*** LEGAL *n.* U.S. federal legislation governing copyright. The full text is available at the U.S. Copyright Office Web site www.copyright.gov. *Compare* **copyright.**

**title song** *n.* **1.** A song (music with lyrics) that accompanies a works' opening or closing credits. **2.** A titular song — a song that has the same name as the work in which it appears, regardless of where the song is used within the work. *See* **theme song.**

**title stand** *n.* An animation stand used for photographing film credits. *Also* **titler.**

**title treatment** *n.* The distinctive visual presentation of a work's title. There are often two different title treatments for a theatrical release — the one used in print advertisements (such as one sheets) and the one used in the work's opening credits (main title sequence). For example, print ads for *Raiders of the Lost Ark* (1981) used one title treatment while the opening credits used another. *Star Wars* (1977), on the other hand, used the same title treatment in its print ads and opening credits.

**Two different title treatments for New World Pictures' *Galaxy of Terror* (1981) (courtesy Heritage Auctions, *www.ha.com*).**

**titler** *n. See* **title stand.**

**titles** *n.* The written words that appear on screen, often credits (including front credits, main title, and end credits) or subtitles.

Titles generally exclude words that appear within the background image

(such as on an actor's nametag, the side of a passing taxicab, or on a billboard) unless they were placed there intentionally as part of a work's credits sequence.
*Compare* **intertitles.**

**titling** *n.* Adding text or other graphics to an image. This includes film credits, subtitles, text crawls, visible time code, etc. *Compare* **character generator.**

**titling stock** *n.* A high-contrast black-and-white negative stock used to shoot film credits. *Compare* **film stock.**

**tits and ass** SLANG *mod. See* **T&A.** *Compare* **boobs and butts; breasts and buttocks.**

**tits on a worm** SLANG *phr.* An extremely detailed prop, or the fine details on such a prop, implying that no one will notice the level of detail being employed.
**USAGE:** Potentially offensive.
*Compare* **frou-frou; gak.**

**TiVo** *n.* **1.** The trade name for a brand of personal digital video recorder. ➢ *v.* **2.** To record a television program using a digital video recorder: *Could you TiVo that for me? Compare* **DVR; PVR.**

**tix** *n.* Tickets: *Theaters may stop offering discounted matinée tix.* [Industry trade paper jargon.]

**TK** ABBR. *n.* [A regionalism of the U.K.] *See* **telecine.**

**TM** ABBR. *n. See* **traffic manager.**

**TMSDD; TMSDirectData** ABBR. *n.* The trade name for a TMS (Tribune Media Services) television listing service that provides Internet-delivered, XML-encoded electronic program guide information for the U.S. and Canada. [An initialism of *Tribune Media Services Direct Data*.] *Compare* **XTVD.**

**TMZ** ABBR. *n.* [An initialism of *Thirty-Mile Zone*.] *See* **studio zone.**

**...to one; :1** *phr.* An expression of a ratio (one number compared to another) with a base of one, such as "eleven to one," "1.85:1," etc. For example, the 16:9 widescreen television aspect ratio could also be expressed as (approximately) 1.78:1.
Common ratios include:
- **Aspect Ratio:** The ratio of the width to the height of the usable image portion of a film or video frame, such as 1.33:1, 1:85:1, 2.39:1, etc.
- **Compression Ratio:** The reduction in file size or signal bandwidth achieved by means of digital compression expressed as the ratio of the original size to the final size.
- **Contrast Ratio:** The ratio of the lightest areas in an image to the darkest areas in an image, often 2:1.
- **Golden Ratio:** A mathematical constant where the ratio of width to height provides aesthetically pleasing proportions that are often found in architecture, art, and nature. Approximately 1.62:1.
- **Shooting Ratio:** The ratio of the total footage shot compared to the length of the final piece. A 1:1 ratio indicates that everything that was shot was used while a 10:1 ratio indicates that the footage shot was ten times longer than the edited length of the finished work.
- **Signal-to-Noise Ratio:** The ratio of desired content (signal) to unwanted noise.
- **Squeeze Ratio:** The amount of horizontal compression in an anamorphic image.
- **Zoom Ratio:** The magnification factor of a zoom lens expressed as the ratio of the longest to shortest focal lengths, such as 11:1 for a lens that can range from 275-24mm.

**TOC** ABBR. *n.* The inner track of an audio CD, containing information about the disc such as the number of tracks, their position on the disc, timing, and the disc ID number. [An initialism of *Table Of Contents*.]

**Todd-AO; Todd/AO** *n.* **1.** *obs.* The trade name for a single camera widescreen process originally based on 65mm camera negatives and 70mm release prints (at a time when three-camera Cinerama dominated the widescreen market) that was developed for film producer Michael Todd in 1954.
First used on *Oklahoma!* (1955) and *Around the World in 80 Days* (1956). Todd-AO featured a flat image (no anamorphic squeeze, such as used in CinemaScope) with a 2.2:1 aspect ratio and ran at 30 frames per second (later versions of Todd-AO ran at the standard 24 frames per second). Ampex developed the first multi-track stereo magnetic theatrical sound system for use with the Todd-AO process. (The magnetic track occupied the extra 5mm added to the release prints.) In the 1970s, a short-lived anamorphic 35mm Todd-AO format was developed. All told, 22 different films were shot using the 70mm Todd-AO format.
**2.** A post-production sound house now a part of CSS Studios, a wholly owned division of Discovery Communications. The Todd-AO Web site is www.todd-ao.com. [An eponym, blending *Michael Todd* (who commissioned the development of the process) and *AO* (from *American Optical Company*, the firm that developed the process).] *Compare* **CinemaScope; Cinerama; Magnascope; Panavision; Super Panavision; Ultra Panavision; VistaVision.**

**toe** *n.* **1.** That portion of a film emulsion's characteristic curve where steady increases in exposure have a gradually increasing impact on the resulting image density when the film is finally processed. The toe is the transitional stage of the characteristic curve between the base plus fog (in black-and-white) or D-min (in color) and the straight-line portion of the curve. **2.** The front end (towards the lens) of the bottom edge (the foot) of the camera magazine. The opposite of the *heel*. *Compare* **characteristic curve.**

**toe nail** *v.* **1.** To drive nails or screws in at an angle, generally employed when joining perpendicular objects: *Toe nail that in place.* ➢ *n.* **2.** The nail or screw itself: *Put a toe nail in that board.*

**toggle** *v.* To switch back and forth between two states, such as on/off or before/after.

**tomato** *n.* Wire mesh used to decrease light intensity by a full lens stop; a double scrim. [After the characteristic red color of a double scrim's rim.] *Compare* **lettuce.**

**tonal montage** *n.* Editing together different shots based on similarities or differences in the dominant emotional tone. [Coined in 1929 by Russian film pioneer Sergei Eisenstein.] *Compare* **intellectual montage; metric montage; overtonal montage; rhythmic montage.**

**tone** *n.* **1.** The lightness or darkness of a particular area. A highlight is a light tone, a shadow is a dark tone. **2.** The range of contrast from light to dark within a particular image. **3.** The color added to an otherwise black-and-white film by dying the metallic silver particles that make up the image, changing the image from shades of gray to shades of the colored tone. **4.** The timbre, or character, of a sound; the unique quality of the sound from any voice or instrument, such as low, high, rich, loud, bright, sweet, reedy, harsh, etc. **5.** A single frequency of sound, such as the 1,000 Hz sine wave audio signal often used to regulate playback speed. **6.** The author's emotional state or attitude as perceived by the viewer, as opposed to the atmosphere, which is the general mood generated by a work and the world where the characters live. *Compare* **timbre; value.**

**tone color** *n. See* **timbre.**

**tone track** *n. See* **room tone.**

**tongue** *n.* The horizontal platform atop a camera crane upon which the camera is mounted and the camera operator and focus puller sit.

**toning; chemical ~** *n. obs.* A process used to add color to black-and-white film.

The metallic silver particles in a processed positive film print are treated with an inorganic compound, changing the image from shades of gray (the natural form for a black-and-white image) to shades of the tone color. Unlike tinting, which applied dye to the base or to the finished print and mainly affected the light areas in an image, toning mostly affected the darker areas since the dye was carried with the silver that made up the image itself. The best known example of toning is sepia tone where the metallic silver is treated with sulfides to form a brownish silver sulfide image. As with most early color processes, toning was often reserved for specific sections within a film (generally with the tone color matching the scene, such as red for fire or blue for night) and less often applied to the entire film.

*Compare* **color; tinting.**

**toon** *n. See* **cartoon.**

**toonshading** *n.* [A blend of *cartoon* and *cel-shading*] *See* **cel-shading.** *Compare* **tradigital.**

**top** *v.* To add a topper to a light so that the upper portion of the light cast is blocked, reducing excess light or unwanted shadows on the set: *Can you top that light?*

**top 100 market** *n.* One of the 100 largest broadcast markets in the U.S. based on the total number of viewers and television households. A key factor in FCC rulemaking and advertising rates.

**top and tail** *n.* [A regionalism of the U.K.] *See* **open and close.**

**top billing** *n.* The first or most prominently listed credit in each category, often the top billed actor. Top billing generally refers to above the title credits and print advertising. To satisfy contention for top billing, multiple versions of print ads, including one sheet posters, may have to be produced with a different actor receiving top billing in each version.

**top end** *n. Also* **highs.** *See* **high frequency; treble.**

**top floor** *n.* The highest height a particular equipment stand can be extended to reach. *Compare* **basement.**

**top hat** *n. See* **hi-hat.**

**top hinge floppy** *n. See* **floppy.**

**top lighting** *n.* Light that originates from above the subject. Works filmed live are mostly lit with top lighting.

**top sheet** BUSINESS *n.* **1. budget ~ :** The first page of a budget containing the above-the-line and below-the-line budget summaries. **2. sound mixing ~ :** A chart indicating the layout and content of the individual premixes that will be incorporated into a sound mix. *Compare* **above-the-line costs; below-the-line costs.**

**top shelf** *n. See* **[1]topper.** *Compare* **bottom shelf.**

**toplight** *n.* A light that is positioned directly above a subject or the illumination produced by such a light.

**topline** *v.* **1.** To star in: *Alan will topline the studio's latest sci-fi epic.* ➢ *n.* **2.** Top or first billing. [Industry trade paper jargon. After the first above-the-title credit that may be given to a star actor.]

**topliner** *n.* The principal star in a work: *Contractual disputes between the topliner and the producer may hold up principal photography.* [Industry trade paper jargon.]

**topology** *n.* The physical configuration of a communications network, such as a computer network or cable television system, including ring, bus, star, and tree.

**[1]topper** *n.* A flag or cutter placed above a lighting unit so that it blocks the top portion of the light cast, eliminating excess light and unwanted shadows on the set. *Also* **top shelf.** *Compare* **barn doors; bottomer; sider.**

**[2]topper** *n.* The chief executive of an entertainment company: *The studio is looking for a new topper.* [Industry trade paper jargon.]

**topping and tailing** *n.* The process of removing extraneous sound at the beginning and end of a musical recording, adding or adjusting any fades, and calculating actual running times.

**topspin** *n.* Momentum. [Industry trade paper jargon.]

**torn porn** *n.* Particularly graphic television news footage of a tornado. May be extended to apply to gratuitous footage of any natural disaster. [Coined through rhyming reduplication that combines *tornado* with *pornography*.]

**torture porn** *n.* [First appeared in print on February 6, 2006 in a *New York Magazine* article by American film critic David Edelstein.] *See* **gorn.**

**toss** *n.* The transitional material delivered during a news program when the reporting shifts to a new location, such as when an anchor introduces a field piece by saying, "We now take you to our senior political correspondent on the convention floor." *The Daily Show* (1996–) often ends with a parody of the toss as an introduction to *The Colbert Report* (1005–), which follows immediately after. *Also* **bye-bye.**

***Total Activity Report*; TAR** *n.* A quarterly Nielsen ratings report that lists all the television activity during a sweeps period, including broadcast stations, basic cable, pay cable, and superstations. It shows household rating and share delivery by daypart for all program sources.

**total audience** *n.* The cumulative television audience including all viewers at least 12 years of age or older.

**total audience plan** *n. See* **package plan.**

**total audience rating** *n. See* **TA rating.**

**total harmonic distortion; THD** *n.* The ratio of the sum of a signal's harmonics (the combined amplitudes of all secondary signals that are integer multiples of the frequency of the original, or fundamental, signal) to the amplitude of the original, fundamental signal.

**total running time; TRT** *n.* The length of an edited program, measured in minutes or hours:minutes:seconds (HH:MM:SS) from the first frame to the last.

**total theater gross** BUSINESS *n.* The total income generated by a theater from all sources, including: gross box office receipts (also called theater gross), concession sales, theater rental to outside groups, and ad sales.

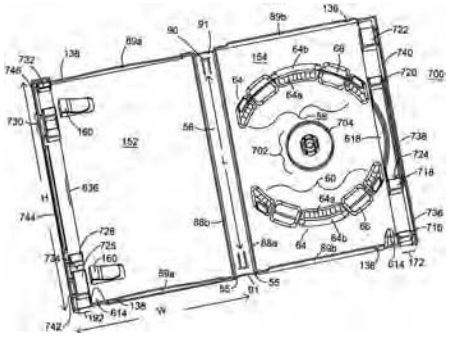
**Touchstone Pictures** *n.* A Walt Disney Company subsidiary motion picture production company, established in 1983 by Ron Miller, Disney's CEO at the time. Touchstone's first release was *Splash* (1984). In addition to numerous commercial hits over the years, Touchstone was also responsible for Disney's first R-rated film, *Down and Out in Beverly Hills* (1986).

**tout-ensemble** ACADEMIC *n.* The general effect of a work taken as a whole, without regard to the execution of the separate parts. [French.]

**town, the** *n.* Hollywood.

**Trac-Pac** *n.* The trade name for a type of hinged, hard plastic DVD case with a molded hub that holds the disc in place on the inside of the back face and clips to hold printed materials on the inside of the front face. The case itself can be secured with a magnetic security locking

mechanism that prevents the case from being opened in a retail environment until released by the retailer. The case is the same height as a VHS cassette tape (7½") for convenient handling, storage, and retail presentation. *Compare* **clamshell; FLP; Laserfile; sleeve; wrap.**



**A Trac-Pac optical disc case (From U.S. Patent No. 7,260,962, issued August 28, 2007 (courtesy U.S. Patent and Trademark Office).**

**traced matte** *n.* A matte produced using a rotoscope where one outlines the shape of the area to be matted out (or in).

**track** *n.* **1.** A component of the sound mix, such as the dialogue track, M&E track, etc. **2.** A channel of the sound mix, such as the left surround track, center track, etc. **3.** The physical portion of a videotape set aside for a particular type of signal, such as the video track, audio track, time code track, etc. **4.** In double-system sound editing, the film that contains the sound track (full coat or stripe) as opposed to picture, the film that contains the images. **5.** The separate media types that are combined in a video signal. Most video works include a video (visual) track and an audio (sound) track. In some multimedia architectures, such as QuickTime, there are also text tracks, sprite tracks, music tracks, etc. **6.** The vertical layers in a non-linear editor's timeline window where the different video, audio, and effects elements are arranged to include them in the edited program. **7.** Dolly track. ➢ *v.* **8.** To move the camera, generally using a dolly or wheeled pedestal. Especially when moving towards, away from, or along with the subject. **9.** To adjust the lens to keep a moving subject in sharp focus. **10.** To use pre-recorded music from another source in the final musical score of a work, often producing a song-driven score. For example, films such as *American Graffiti* (1973), *The Big Chill* (1983), and *Grosse Pointe Blank* (1997) were tracked extensively. Tracking can cost more than scoring a film with original music, depending on the licensing costs of each song used. Often, a home entertainment release will use different songs if the theatrical release was tracked. This saves the expense of obtaining home entertainment rights to the songs used in the theatrical version. Instead, less expensive music is substituted for the tracked songs. (This was done for the home entertainment release of *Fast Times at Ridgemont High* (1982), for example.) Tracking was most common in the 1930s through 1950s. **11.** To overdub.

**track analysis** *n.* The process of reviewing each sound track (dialogue, music, and sound effects) for an animated work and logging the exact times at which each sound begins and ends. For dialogue, the editor may make note of each word, each syllable, or each change in vocal sound. For music, the editor makes note of each musical beat. The exact timing of each of these sound elements is recorded on an exposure sheet. *Also* **track reading.** *Compare* **animation timing.**

**track back; TB; track out** *n.* An animator's notation calling for the camera to zoom out to show the original frame in the context of its surroundings (mimicking a live action zoom out) or indicating that the animated subject is to reduce in size while the background remains constant (mimicking a live action dolly out).

**track building** *n.* The process of syncing individual dialogue, music, and sound effects tracks to picture so that they appear in their proper position within the work and recording them to one or more sound tracks in preparation for the final sound mix. *Also* **track laying.**

**track layer** *n. See* **sound cutter.**

**track laying** *n. See* **sound editing; track building.**

**track negative** *n. See* **sound negative.**

**track pitch** *n.* The distance between the centers of two adjacent tracks on a disc, measured in line with the disc's diameter.

**track reading** *n. See* **track analysis.**

**track up; TU; track in** *n.* An animator's notation calling for the camera to zoom in to show the subject and its immediate surroundings larger in the frame (mimicking a live action zoom in where a portion of the frame is enlarged) or indicating that the animated subject is to increase in size while the background remains constant (mimicking a live action dolly in).

**track wedge** *n.* A wooden wedge, typically cut from a piece of 2" × 4" lumber, used to help level equipment such as dolly track on uneven ground.

**Leveling blocks and wedges in use (courtesy Matthews Studio Equipment, www.msegrip.com).**

**tracking** *n.* **1.** The physical path that magnetic tape takes when it passes over the read/write heads, including position, angle, and speed. Due to mechanical variations between different devices, it may be necessary to adjust the tracking in order to play back a clear signal from a tape recorded on a different device. For example, newer VCRs include automatic tracking adjustment, while older VCRs give the user the ability to adjust tracking manually. **2.** The process of overdubbing.

**tracking error** *n.* When the read/write head in a magnetic or optical disk drive cannot be placed accurately over the data blocks due to a misalignment in the head servo, a defect in the recording medium, or a misalignment in the recording process.

**tracking shot** *n.* A camera movement that has the camera following a moving subject. Commonly performed with the camera on a dolly, although it may also be performed from a camera car or a crane. *See* **dolly shot; traveling shot; trucking shot.** *Compare* **following shot.**

**tracking vehicle** *n. See* **insert car.**

**tracks** *n. See* **dolly track.**

**traction** *n.* A property of a television program that has a strong, consistent audience from week to week: *The ratings show no real growth, but excellent traction.*

**trade advertisements** *n.* Advertisements in trade papers targeted at members of the entertainment industry (distributors, exhibitors, awards committees, etc.) rather than the general public.

**trade announcement** *n.* A notice in an industry trade paper (a paid advertisement or a free listing in a section of the trade paper dedicated to such things) that publicizes an event, often the achievement of a critical stage in a work's production such as receiving a green light, beginning principal photography, completing principal photography, etc. Such announcements maintain industry awareness, and presumably interest, in a project building up to its eventual release. *Also* **announcement in the trades.**

**trade association dues and assessments; trade dues** *n. See* **dues and assessments.**

**trade libel** LEGAL *n.* Libel against a business (or its products or services) rather than against a person. *Compare* **slander.**

**trade magazine** *n.* A periodical focusing on some aspect of the entertainment industry, such as *American Cinematographer*, *Broadcasting & Cable*, *Post*, and *Television Quarterly*. This does not include fan and gossip magazines. *See* **trade paper.**

**trade name** LEGAL *n.* The name by which a business or one of its products is known. A trade name may or may not be trademarked.

**trade-out** *n. See* **barter; time bank.**

**The cover of the March 20, 1926, issue of *Motion Picture News*, published in New York. A subscription cost $2 per year (Library of Congress American Memory collection).**

**trade paper** *n.* A daily or weekly business newspaper targeted at professionals working in a particular industry. Entertainment industry trade papers include *Billboard*, *The Hollywood Reporter*, or *Variety* (both *Daily* from Los Angeles and *Weekly* from New York City). This does not include fan and gossip newspapers. Entertainment industry trade papers have their origin in the first regularly scheduled newspaper column to cover the motion picture industry, which appeared in the *New York Morning Journal* in 1909. *Also* **industry trades.** *See* **trade magazine; trades.** *Compare* **fan magazine; film journal; film magazine.**

**trade publication** *n.* A periodical (newspaper, magazine, or annual) targeted at professionals working in a particular industry rather than critics or consumers. Entertainment guilds and unions also publish trade magazines and newsletters for their members. The most famous motion picture trade publications are *Daily Variety* and *The Hollywood Reporter*. Other audiovisual industry trade publications include *American Cinematographer*, *Broadcasting*, *Advertising Age*, *millimeter*, and *Videography*.

**trade screening** *n.* The presentation of a work to potential buyers in advance of its release in that market, such as a screening of a film sponsored by a distributor and open to likely exhibitors.

Before a distributor can negotiate with exhibitors in a territory with anti-blind bidding laws, it must offer a trade screening and invite all eligible exhibitors. On the one hand, this allows exhibitors to see exactly what they are bidding on (so they can attempt to judge its revenue potential before negotiating terms with the distributor). On the other hand, this discourages the distribution of smaller, independent or niche market works since their revenue potential may not justify the cost of a trade screening in every potential market.

**trade sneak** *n.* A combination trade screening and sneak preview; a trade screening open to a broad audience, including the general public (to help generate positive word-of-mouth for the work), critics (giving them an opportunity to see the work with an audience, since the communal experience often plays an important part in the reaction one has to a particular work — especially comedies), and exhibitors (to encourage them to bid on the rights to exhibit the work).

**trade use** LEGAL *n.* The meaning ascribed to terms through their common use within a particular industry or professional trade. *Compare* **commonly understood; terms of art.**

**trades; industry ~** *n.* Publications targeted towards professionals working in a particular industry or trade. *Compare* ***Hollywood Reporter*; *Variety*.**

**tradigital** *mod.* Relating to the seamless melding of animation techniques, including hand-drawn cel animation and computer generated digital animation. The technique dates back to Disney's *The Great Mouse Detective* (1986) when it was first used in an animated feature film, but the term was coined in reference to the DreamWorks SKG film *Spirit: Stallion of the Cimarron* (2002). [Coined c. 2002 as a blend of *traditional* and *digital*. Attributed to American animation producer Jeffrey Katzenberg.] *Compare* **cel-shading.**

**DreamWorks' *Spirit: Stallion of the Cimarron* (2002) combines traditional and digital animation techniques (courtesy Heritage Auctions, www.ha.com).**

**traditional screenplay format** *n. See* **screenplay format.**

**traffic management** *n.* The department responsible for the physical receipt, storage, and eventual return of film prints, such as for a film festival or exhibitor.

**traffic manager; TM** *n.* One who is responsible for traffic management, such as for a film festival or exhibitor. Among other things, the traffic manager ensures that the necessary film prints have been received and are available to project according to the exhibition schedule.

**trafficking** *n.* The transport and delivery of advertising materials and film prints.

**tragedy** *n.* A dramatic work that represents the sad or unfortunate aspects of character and life, especially those that are essentially avoidable and caused by a flaw in the central character. *Compare* **comedy; tragi-comedy.**

**tragi-comedy; tragicomedy** *n.* A mixture of tragedy and comedy, serious and funny; taken loosely, a drama with a happy ending.

**tragic flaw** *n.* A failure in the morals, character, or judgment of the protagonist that brings misfortune and often leads to a dramatic climax.

**tragic hero; tragic figure** *n.* A protagonist who comes to a bad end as a result of her own behavior, usually caused by a character flaw.

**trail** *n.* **1.** A situation in sound recording where off-camera sounds, such as laughter or crying, are recorded along with the primary dialogue. Since these sounds are all part of the same sound track, it is very difficult to adjust their relative volumes. Normally, dialogue is recorded separately from background sounds to allow full flexibility during the final sound mix. **2.** A digital video effect where a moving image leaves behind copies of itself at regular intervals, creating a trail that marks its path. If the trail is set to decay, then the trailing images will slowly fade away.

**[1]trailer** *n.* A short filmed advertisement, typically two to four minutes in length, that is shown in a theater to promote a motion picture with an upcoming release date; coming attractions. Occasionally, trailers may advertise a movie currently playing in another auditorium or theater under the same management (a trailer crossplug).

Trailers may be a compilation of the best moments from a motion picture, may include scenes shot for but not actually included in the film, or may be produced from entirely original material. Depending on the market, they may be shown on television or included in home entertainment packages. Trailers may also be produced as a promotional tool to help raise funds for a production that has not yet been produced. Trailers originated in 1898 when Georges Méliès projected previews of programs currently playing above the entrance to the Théâtre Robert Houdin in Paris, while trailers for coming attractions were first produced in 1920 by National Screen Services of New York.

**USAGE:** Advertisements for commercial products or television programs and public service announcements may also be shown in advance of a motion picture and may be called trailers, although they are more properly cinema advertisements. Trailers are specifically audiovisual promotions for motion pictures.

[The exact origin of the term is unclear, but during the early days of the double feature, coming attractions were shown between the two features, trailing one and preceding the other, perhaps leading to the name "trailers."] *Compare* **promo.**

**[2]trailer** *n.* **1.** A mobile dressing room; a honeywagon: *I'll be in my trailer.* **2.** Tail leader.

**Trailer Audio Standards Association** *n. See* **TASA.**

**trailer card** *n. See* **trailer tag.**

**trailer crossplug** *n.* Presenting a trailer for a work presently playing in a different auditorium at the same theater complex or in another theater under the same management. *See* **cross-plug.**

**trailer tag** *n.* The green, yellow, or red title card that appears for at least four seconds in advance of all MPAA–approved trailers, indicating the age appropriateness of the trailer to follow (green for all audiences, yellow for select audiences, red for restricted audiences).

Works that have (or are expected to have) a CARA rating for their U.S. theatrical release (issued by the MPAA/NATO sponsored Classification and Rating Administration) may only be promoted in the U.S. using MPAA–approved advertising materials. In practice, the trailer tags are often cut off by the projectionist when splicing the trailers together for presentation to the theater audience.

*Also* **trailer card.**

**trailing edge** *n.* The signal state transition at the end of a digital pulse or square wave. *Compare* **leading edge.**

**trainer** *n.* One who trains, especially an instructor who prepares one for exercises requiring physical agility and strength: *Before he played an action hero, Alan worked with a trainer for six months. Compare* **personal trainer.**

**training film** *n. See* **instructional.**

**Transamerica Corporation** *n.* A U.S.–based insurance and financial services company, originally founded in 1784 as the Bank of Italy (later Bank of America). The Transamerica Web site is www.transamerica.com.

The *Bank Holding Company Act of 1956* required Transamerica to divest itself of its banking interests, spinning off Bank of America as an independent business. In the 1960s and '70s, Transamerica began to diversify into the leisure industries, eventually acquiring Trans International Airlines, Budget Rent A Car, and, in 1967, United Artists. In 1972, Transamerica moved into the now iconic Transamerica Pyramid building in San Francisco's Montgomery Financial District. Following UA's disappointing financial performance — in particular the losses associated with *Heaven's Gate* (1980) — Transamerica sold UA to MGM in 1980, resulting in the creation of MGM/UA Entertainment. By the mid 1980s, Transamerica had re-focused its energies on its core financial services and sold off the remainder of its leisure industry holdings. Since July 1999, Transamerica has been a member of the AEGON Group.

**transaural audio** *n.* The use of psychoacoustics to give the listener the illusion of sound coming from all around, even though there are only two loudspeakers. The effect works best and the listener will correctly perceive the phantom images when positioned on the center line between the two speakers. *Also* **fifty-yard line surround; psychoacoustic surround-sound.**

**transceiver; TRX** *n.* A single device capable of transmitting and receiving an electronic signal, such as a walkie-talkie, CB radio, videoconferencing system, etc. *Compare* **receiver; transmitter.**

**transcode** *v.* To convert from one file or signal format to another or from one media type to another. Transcode normally implies a significant change (as from text to speech or analog to digital), but is also used to mean "recompress" or "format conversion" (such as from NTSC to PAL).

**transcript** *n.* A written record of what was said during a live event such as an interview, a speech, a news report, etc. When used as an editorial aid, a transcript will include time code references so a particular piece of dialogue can be located easily.

**transducer** *n.* A device that converts energy from one form, such as acoustic, electric, light, magnetic, or mechanical, to another form using a predictable and repeatable exchange rate. For example, a microphone includes a transducer that converts the mechanical energy of sound waves into electrical energy while a speaker includes a transducer that converts electrical energy into mechanical energy in the form of sound waves. In general, transducers do not exhibit a linear frequency response except for a relatively small range of signal frequency and amplitude.

**transfer; XFR** *n.* Re-recording; the process of copying data from one medium to another, possibly also combining several input sources into a single output. *See* **mag transfer; optical transfer; sound transfer.**

**transfer characteristic; transfer curve** *n.* The two-dimensional plot of input signal amplitude to output signal amplitude. If the system is perfect, the transfer curve is a straight line with the slope equal to the system's gain or loss. *Compare* **X-curve.**

**transfer rate** *n.* The speed with which data can be moved from an input device, such as a DVD drive, to a host system, such as a computer.

**transfer sound** *v. See* **re-record.**

**transfer tape** *n.* An adhesive product supplied in a roll, much like standard adhesive tape. Unlike adhesive tape, the substrate is discarded and only the adhesive is transferred to the surface. Transfer tape adhesive is rubbery and can be removed, repositioned, and replaced. It is often used to attach gels to frames. *Also* **snot tape.**

**transform coding** *n.* An audio compression technique used as part of the Dolby AC-2 and MPEG codecs that first divides the input signal into a series of narrow frequency bands and then determines if the sounds in any of the bands are masked by sounds in other bands. If they are, then they are discarded, significantly reducing the size and complexity of the signal before subjecting the signal to further digital compression. In addition, transform-based systems use a set of predefined waveform patterns stored in a library of sound models and records only the waveform's code rather than the waveform itself.

**transformation** *n.* A modification made to the appearance, size, or position of an image, such as rotation, change in perspective, scaling, skewing, etc.

**transformation path** *n.* The path that an image follows as it moves from one key frame to the next including speed, direction, and any transformations that happen along the way.

**transformer; XFMR** *n.* An electronic device that changes the impedance or voltage of an alternating electric current without affecting its frequency. In its most simple form, it consists of two or more coils of wire wound on a common core of soft iron or other magnetically permeable material. The number of turns in one coil divided by the number of turns in the other coil determines the rate of voltage change.

**transient** *n.* **1.** A non-periodic sound waveform or electrical signal. Any of the non-sustaining, non-periodic frequency components of a sound, usually of brief duration and higher amplitude than the sustaining components. Transients contribute significantly to a sound's timbre. For example, striking a drum with a drumstick produces a sound with a strong transient followed by the sharply diminished reverberations of the drum. **2.** A brief surge or drop in a signal or power level. *Also* **attack transient.**

**transient generator** *n. See* **envelope generator.**

**transient response** *n.* The extent to which high- and low-frequency components of a sound reach the listener's ear at the same time.

**transition** *n.* **1.** The change, cut, or movement from one shot to the next; the punctuation of film grammar.

Common transitions include:

- **Straight cut:** An immediate switch form one shot to the next. The most common type of cut.
- **Dissolve:** Now rather unfashionable except when used between sequences or in an extend montage.
- **Fade in/out:** Now mainly used to indicate the passage of time.
- **Wipe** and **Iris:** Now used mainly for archaic effect — to give the feel of an earlier time when these types of cuts were much more common.
- **Special purpose:** Video editing (including digital editing of film) allows for very sophisticated shot transitions, including simulated 3-D page turns, among others. These are mainly used in television and rarely appear in film.

**2.** An optional script notation at the start or end of a scene identifying a specific type of transition (dissolves, fades, wipes, etc.). Straight cuts are not normally called out (since the vast majority of scenes end with a straight cut).

In the standard Hollywood screenplay format, transitions are presented in 10 pitch (12 point) Courier type. FADE IN: transitions are given a 1.7" left margin (the same as shot headings and direction) while all other transitions have a 6" left margin.

FADE IN:

INT. ALAN'S LIVING ROOM - DAY

Tess the cat is asleep on the rug in a pool of sunlight. She twitches in her sleep.

DISSOLVE TO:

*DREAM SEQUENCE* - INT. CARTOON PLAYHOUSE - DAY

The cat skids around a corner, regains her traction, then runs OFF CAMERA. Hot on her heels is a mouse three times her size.

*Compare* **dialogue; direction; shot heading.**

**transition focus** *n.* When one shot goes out of focus immediately followed by another shot coming into focus. This is often used to indicate a passage of time, a change of location, or a dream sequence. *Compare* **transitional effect.**

**transition time** *n. See* **fringe time.**

**transitional effect** *n.* A visual bridge that is more complex than a straight cut, used between scenes or sequences or within a montage (dissolves, fades, iris in/out, transition focus, whip pans, or wipes). Originally, transitional effects were produced in-camera and required advanced planning, but for the most part are now produced as optical or digital effects. *Compare* **cut.**

**[1]translator** *n.* A low-power television transmitter that receives, amplifies, and re-transmits an otherwise unaltered copy of a broadcast signal on a different channel. Used to extend the reach of a broadcast signal into remote areas that the original signal could not reach without causing interference with the original transmission. *Also* **transposer.** *Compare* **repeater; satellite station; transponder.**

**[2]translator** *n.* A device that converts video from one component color space to another. For example, from a Y, R-Y, B-Y signal to an RGB or HSV signal.

**translight; translite; ~ backing; ~ screen** *n.* A large photographic background employed on a set. Originally, a still image rear-projected onto a large screen. More recently, a large translucent photographic blow-up used as a set backing. Such translights are generally backlit to give a greater sense of realism, especially when used to depict a night scene. *Also* **chromatrans.** *Compare* **scenic projection.**

**translucent** *mod.* Diffusing light as it passes through so that one cannot perceive distinct details.

**translucent screen** *n. See* **rear-screen projection.**

**transmission** *n.* **1.** An electrical signal that is sent from one point to another — in the case of a broadcast transmission (such as with radio or television), from one point to a general area where any number of devices can receive the signal. **2.** The process by which some form of energy (electricity, light, radio waves, sound, etc.) passes through a medium, such as light through glass, radio waves through the air, sound through a wall, etc. *Also* **transmittance.**

**transmission amplifier; TIA** *n.* A device used to convert input currents to output voltages.

**transmission control protocol** *n. See* **TCP.**

**transmission density; transmission factor** *n.* A measure of the relative light-stopping power of the metallic silver or colored dyes in processed photographic film equal to the ratio of all light striking (incident to) the surface of the film to the light that passes through the film.

Technically, the transmission density is equal to the log (base 10) of the fraction volume of incident light divided by volume of transmitted light. Naturally, the value is dependent on the sensitivity of the light measuring device. The two most common sensitivities are that of human vision (in which case the transmission density may also be called the *visual density*) and film print or duplicating stock (also called *printing density*).

*Also* **transmittance.** *Compare* **diffuse density; specular density.**

**transmission line** *n.* A physical wire, such as a coaxial cable, that carries a television signal. *Compare* **trunk cable.**

**transmission medium** *n.* The material on which information signals may be carried, including optical fiber, coaxial cable, twisted-pair wires.

**transmittance** *n. See* **transmission; transmission density.**

**transmitter; Tx; XMTR** *n.* A device capable of encoding and sending an electronic signal, especially a device that modulates information into a carrier wave and sends it to an antenna for broadcast as a radio wave. *Compare* **receiver; transceiver.**

**transmitter site** *n.* The location where a television station's amplifier, transmitter, and broadcast antenna are physically located, generally some distance from the studio.

All things being equal, the higher the antenna, the greater the reach of the broadcast signal. This leads to the common placement of transmitter sites on top of conveniently located hills or mountains. If the transmitter site is on high enough ground, the antenna tower (the supporting tower topped by the transmitting antenna) may be 100–200 feet tall. If the transmitter site is in a flat area, the tower may extend well over 1,000 feet in the air.
*See* **antenna farm.**

**transmitter-studio link** *n. See* **TSL.**

**transondency** *n.* The degree to which some medium transmits sound without blocking, disrupting, or diffusing it. For example, the grill cloth on a speaker must be highly transondent.

**transparency** *n.* **1.** A positive photographic image on transparent film suitable for projection. Usually packaged as a single image mounted in a rigid paper or plastic frame as with a traditional photographic slide or translight. **2.** The degree to which some medium transmits light without blocking, disrupting, or diffusing it. *See* **slide.** *Compare* **diffusion.**

**transparency film** *n. See* **reversal film.**

**transparency map** *n.* A two-dimensional image whose tonal values equate to varying levels of transparency in some other object. For example, the alpha channel in a digital image is a transparency map that is used when layering one image on top of another, allowing the lower image to show through the upper image to a varying degree. *Compare* **mapping.**

**transparency shot** *n. See* **process shot.**

**transparency value; T** *n.* The level of relative transparency or opacity at a particular point in a transparency map or alpha channel.

**transparent** *mod.* An attribute of a system that can accurately reproduce music without distortion or noise. *Compare* **clarity.**

**transparent DRM** *n.* Interoperable digital rights management (DRM) where access to and use of different works may be controlled by different DRM technologies, but this does not affect the user experience. Regardless of the work selected or the DRM employed, the system behavior is the same from the user's perspective. *Compare* **Coral Consortium.**

**transpo** *n. See* **transportation department.**

**transponder** *n.* The device in a communications satellite that receives a signal from the earth, translates and amplifies it, then retransmits it on another frequency. *Compare* **transceiver; [1]translator.**

**transport** *n. See* **[1]film movement; tape transport.**

**transport control** *n.* The buttons on a tape recorder or player, including Play, Rewind, FF, Stop, etc., that control the movement of the tape within the unit.

**transport stream; TS** *n.* A collection of electronic data sent from one location to another (over a wire, through a terrestrial broadcast, via satellite, etc.) that contains one or more MPEG–encoded video or audio programs divided into individual data packets and multiplexed into the same transmission.

**transportation captain; transportation coordinator** *n.* One who is in charge of the transportation department, including budgeting, acquiring, and managing all vehicles used by a production both on- and off-screen; supervises those crew members directly involved in transportation activities, principally drivers; and deals with the logistics of transporting the production's cast, crew, and equipment to and from the various filming locations. On larger productions, the transportation captain (or gang boss) may be responsible for on-set operations while reporting to a transportation coordinator who is responsible for the overall transportation department. *Also* **gang boss.**

**transportation department; transpo** *n.* The portion of a production crew responsible for the operation and maintenance of all motor vehicles used by a production, possibly excluding camera and picture cars.

**transposer** *n. See* **[1]translator.**

**transverse chromatic aberration; transverse chromatic distortion** *n.* An image aberration where different colors focus at slightly different positions, causing object to have colored halos. *Also* **lateral color.** *See* **lateral chromatic aberration.**

**[1]trap** *n.* A band-reject filter designed to eliminate a particular frequency from a desired signal, such as a bass trap.

**[2]trap** *n.* A type of character common to anime; one who is identified as male, but who is depicted as quite beautiful and feminine. *Compare* **bishounen.**

**trapeze** *n.* A rig used to suspend a light above the set. The trapeze consists of a metal bar with a 1⅛" (junior) female receiver in the center. Opposite the receiver is a hoist ring that is attached to a chain or rope to raise the rig into the air. With a light attached, the trapeze is above and the light hangs below. On either end of the bar are rings for attaching guide lines. These are tied off to keep the light in place.

**A light hanging from a trapeze, left, and a close-up of the trapeze (courtesy Mole-Richardson Co., www.mole.com, and Matthews Studio Equipment, www.msegrip.com).**

**trapezoidal error** *n.* A change in the angle of the recording tracks in a helical scan system. This can cause tracking errors.

**trash TV** *n.* [Coined c. 1989.] *See* **shock-talk; tabloid television.**

**travel film** *n. See* **travelogue.**

**travel ghost** *n. See* **shutter ghost.**

**travel well** BUSINESS *phr.* To be financially successful in foreign markets. *Compare* **cultural discount.**

**traveling matte; ~ process** *n.* A composite shot where foreground elements in motion are superimposed onto a separately photographed background plate with a matte keeping the two from overlapping and causing a visible double exposure; a shot in which the matte changes or moves from frame to frame rather than a static matte such as a split screen. Generally produced using chromakey technology. Also produced using a special single-camera twin-film process such as the infrared and sodium yellow screen processes. *Also* **articulated matte; moving matte.** *Compare* **blue screen; fixed matte.**

**traveling matte process** *n. See* **chromakey; dual-film traveling matte process.**

**traveling shot** *n.* A shot taken while the camera is moving — on a dolly, truck, camera car, etc. Such shots are much harder to set up and take longer to shoot than a static camera shot filming the same action. *See* **dolly shot; tracking shot; trucking shot.**

**traveling show** *n.* Exhibition of a film in venues not generally used for theatrical exhibition, often for a single performance per venue. Before the introduction of film rentals, exhibitors were not fixed theater operators but traveled from town to town showing films they had purchased. Traveling exhibition as a common practice in the U.S. faded by 1905 but experienced a brief resurgence during World War II; they still occur in regions without established theatrical infrastructures, such as parts of Africa.

**travelogue; travelog** *n.* A work that brings the sights and sound of exotic or foreign locations to a local audience. Such works often present idealized views and seem more tourism promotion than serious documentary.

**tray** *n.* A digital disc burner (CD or DVD). A single enclosure may contain multiple burners, each of which is counted as an individual tray.

**treatment; ~ outline; film ~ ; screen ~** *n.* A summary of a proposed project, often written in short story form, longer than an outline or synopsis, but shorter than the complete script; a summary of each major scene in a film, perhaps with sample dialogue, and a description of the significant characters, written in the third person and with the story presented present tense and in the in the order that it will appear on screen.

Treatments may be of any length. Frances Marion, "the most renowned female screenwriter of the twentieth century," never wrote a treatment that was less than 100 pages. Marion was by far the exception. Most treatments are shorter, between 15 and 30 pages. According to a Hollywood joke, "Q: Why shouldn't a treatment be longer than 30 pages? A: Because the producer's lips get tired."

Writing a treatment is generally the second step in script development. Treatments may be prepared by a writer pitching a script that has yet to be written or by a producer following up on an initial project pitch to a potential production or distribution company. Once a treatment has been accepted, the next step is fleshing it out into a complete script.

**treble** *n.* The upper range frequencies within the audible sound spectrum, about 2–20 kHz. *Also* **highs; top end.** *Compare* **bass; midrange.**

**tree** *n.* **1.** A communications network topology where nodes branch off of a central bus. In a traditional bus configuration, each connection point to the central communications path serves a single node. In a tree configuration, each connection point may serve one or more nodes. **2.** A single stand supporting multiple lights; a Christmas tree. *Compare* **bus; ring; [1]star; trunk cable.**

**tree and branch** *n.* A cable television distribution wiring plan utilizing a master trunk cable with individual wires tapped off to serve each subscriber premises. This differs from a bus because the wiring inside the subscriber premises may serve multiple devices via its own bus or star configuration. [A regionalism of the U.K.]

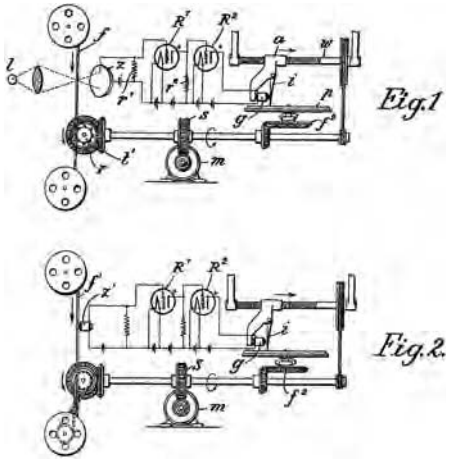
**tree and bush** *n.* A cable television distribution wiring plan utilizing a master trunk cable linking a series of distribution boxes that split out into a star configuration, providing separate wires to serve a number of subscribers premises. Within the subscriber premises, the network may serve multiple individual devices via a secondary bus or star configuration. [A regionalism of the U.K.]

**A tree branch holder holding a tree branch (courtesy Matthews Studio Equipment, www.msegrip.com).**

**tree branch holder** *n.* A clamp designed to hold branches, poles, and similarly shaped items, allowing them to be attached to an equipment stand. The two most common designs feature either a short length of pipe into which the branch end is inserted (with a pin that can screw in from the side to hold the branch in place) or a modified C clamp. *Compare* **branch-a-loris; dingo.**

**tremolo** *n.* A slow amplitude oscillation; a periodic change in signal amplitude of less than 20 Hz. *Compare* **vibrato.**

**Tri-Ergon** *n. obs.* The trade name for an optical sound-on-film process developed in Germany by Josef Engl, Joseph Massole, and Hans Vogt c. 1919. In 1926, the Tri-Ergon U.S. patents were acquired by the Fox Film Corporation. With Tri-Ergon, the optical soundtrack was placed outside the sprocket holes so it did not interfere with the picture area as did the later Fox Movietone system. [From Greek roots, meaning the work of three (in reference to its three creators).]




**Details of the Tri-Ergon system, from German Patent No. 102,809, issued March 25, 1926.**

**tri-sensor camera** *n. See* **three-chip camera.**

**tri truss** *n. See* **truss.**

**triacetate** *n. See* **acetate.**

**triacetate base** *n. See* **acetate base.**

**trial; ~ answer print; ~ composite print; ~ print** *n. See* **approval print.** *Compare* **answer print.**

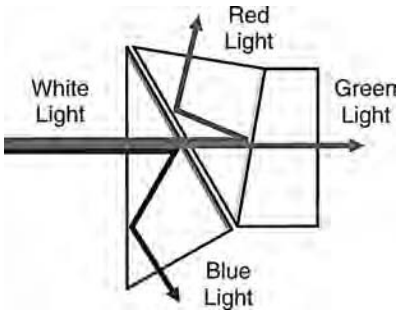
**triangle** *n. See* **spreader; three-point lighting.**

**Triangle, the** *n. See* **filmmaker's triangle.**

**triaxial cable; triax** *n.* A signal-carrying cable composed of three concentric electrical conductors. From the center out, a triaxial cable consists of an inner wire, an insulating layer, a conducting sleeve, a second insulating layer, a second conducting sleeve, and a final protective coating. The three electrical conductors in a triaxial cable run along the same central axis, hence the tri- in triaxial. The central wire and the two concentric sleeves react with one other to set up an electromagnetic field between them. This reduces frequency loss and gives the cable significant signal-carrying capacity — greater even than coaxial cable.

**trichroic prism** *n.* An optical glass device that combines two dichroic prisms, one that refracts only blue light and another that refracts only red light, to create a compound prism that separates white light into its three primary colors (red, green, and blue). A common component in the imaging system of a three-chip video camera where each of the three chips records a different color of light. Also used in certain types of video projectors to combine red, green, and blue color separations into a full-color composite image. *Compare* **dichroic prism.**

**trichromatic; trichroic** *mod.* Relating to a system that represents color as three separate components. The RGB (red, green, and blue) color space used for computer images and the contemporary three-layer color film emulsion are examples of trichromatic systems.




**White light enters the trichroic prism from the left. It strikes a low-pass filter on the back of the first prism block that reflects high-frequency light (blue) and passes low-frequency light. The blue light strikes the inner face of the prism block at an angle and is reflected out the bottom of the block. The light exiting the first prism block enters the second block where it strikes a high-pass filter that reflects low-frequency light (red) and passes high-frequency light. Since the blue frequencies were extracted by the first prism block, the remaining high-frequency light is green. The red light is reflected back and strikes the inner face of the prism block at an angle. A small air gap between the two blocks ensures that the red light is reflected out the top of the block.**

**trick film** *n. obs.* A type of film produced during the early Silent Era (c. 1900) that relied heavily on special photographic effects (trick photography), such as the works of Georges Méliès. *See* **effects film.**

**trick flick** *n.* A pornographic movie. [Coined through rhyming reduplication.]

**trick line** *n.* **1.** Lightweight (#4) black, braided cotton rope, used for a variety of utility tasks on a set. Similar to sash cord. **2.** Any line rigged to release a catch (for example, to drop something) when pulled. *Compare* **baling wire; mason line; sash cord.**

**trick photography** *n. Also* **photographic effects.** *See* **special effects; visual effects.**

**trick play** *n.* A video playback function other than standard speed forward play, including pause, fast-forward, rewind, etc. *Compare* **²motion control.**

**tricklecast** *v.* To transmit an electronic signal (generally television) at a very low data rate over an extended period of time (much slower than real time) so that it can be recorded locally and they played back once the complete program has been received. May be used to deliver programming in the background to a mobile device or digital video recorder *Compare* **broadcast; multicast; unicast.**

**trickster archetype** ACADEMIC *n.* A mischievous or roguish figure. The trickster can see or inhabit both sides of a situation, and often is outside social convention.

Examples of this include the Fool in Shakespeare's *King Lear* (c. 1600), Loki playing gods against giants in Norse mythology, comic characters such as Pseudolus (played by Zero Mostel) the scheming slave in *A Funny Thing Happened on the Way to the Forum* (1966), and the many personas of musician David Bowie. The transformations of Stanley Ipkiss (played by Jim Carrey) in *The Mask* (1994) are examples of trickster changes. Trickster characters have ranged from Charles Dickens' Artful Dodger to Roald Dahl's Willy Wonka, to the bikers in *Easy Rider* (1969). Willie Wonka in particular is at once father, trickster, and wise old man.

**triethylene glycol** *n.* The active ingredient in fog juice: $(HO(CH_2)_2O(CH_2)_2O(CH_2)_2OH)$. *Compare* **propylene glycol.**

**trim** *v.* **1.** To shorten a shot or scene by removing a portion. In film editing, the film is physically cut shorter. In video and digital editing, the original material is not altered but the resulting edit is shortened contracting the end points. **2.** To reduce the amount of light coming from a lamp by inserting a scrim.

**trim bin; bin** *n.* **1.** A container on wheels used during editing to hold segments of cut film or sound stock that may be needed later. (The optional cloth bag lining the bin protects the film from damage.) The top frame of the bin is lined with pins or small hooked nails from which strips of film may be hung during editing. Selects and outtakes are fairly long and the excess spills into the cloth bag. When the editor is done with a scene, an assistant marks all of the excess film segments, rolls up the longer ones (securing them with a rubber band) and places the smaller ones in a vault box or trim book. **2.** A virtual storage location in a computer-based editing system that simulates the physical film editing bin where different elements (picture or sound), edited sequences, and related files can be stored for convenient retrieval; an album. A bin is often a representation of a computer file folder. *Also* **editing bin; film bin.** *Compare* **album; wall rack.**

**trim pot** *n. See* **pad.**

**trims** *n.* **1.** Short film segments cut from the workprint during editing.

Trims may refer generically to anything cut from the workprint, though the longer segments are usually called *selects* or *outtakes*. The shorter segments, generally of a foot or less, are uniquely *trims*. When the editor is through with a scene, an assistant labels the trims, rolls up the longer segments, and stores them for later use. The shorter trims are usually stored separately from the longer segments, collected in a vault box or trim book.

**2.** Short segments of film left over after conforming the negative to match the workprint. *Also* **cuts.** *See* **clip; cutout.**

**Trinitron; Sony ~** *n.* The trade name for a type of color cathode ray tube (CRT) developed by Sony in 1968 where all three electron guns (for red, green, and blue) are focused by the same lens system. This allows for a much sharper picture than traditional systems that use three separate lenses.

The unique design of the Trinitron screen made the CRT immune to an unusual artifact that plagues other types of high resolution CRTs — the effect of gravity on the electron beams. This effect, while slight, is enough to bend the beam slightly, causing it to fall lower on the screen than anticipated. This has no effect on a Trinitron screen, though it can cause some odd color artifacts on other types of screens.

*Compare* **aperture grille.**

**tripack; integral ~** *n.* Color film stock with three emulsion layers on a single strip of film base. Each layer is sensitive to a different primary color of light and produces a color negative. The combination produces a full spectrum of colors.

Traditionally, the top layer is sensitive only to blue light. Beneath that is a yellow filter layer that prevents blue light from penetrating to the deeper emulsion layers. Next comes a layer sensitive to both blue and green light. (A satisfactory green-only emulsion has yet to be developed, but since blue light cannot penetrate past the yellow filter, a blue/green emulsion can serve the purpose of a green emulsion.) Next comes a layer sensitive to blue and red light, acting as the red emulsion. When the exposed film is processed, each layer forms a black-and-white negative image of the original scene according to its primary color.

Substantive film includes dye couplers in the emulsion attached to the silver halide crystals. When activated, they form a subtractive color negative image coupled to the metallic silver black-and-white image during processing — dark is light and light is dark while blue light is represented with yellow, red light by cyan, green light by magenta. With non-substantive film, the dye couplers are added during processing. In either case, the fixer bath dissolves away the silver crystals that were not exposed with the original image while the optional bleach bath removes the silver making up the black-and-white image, leaving only the dye couplers behind. Release prints are produced using a second tripack negative (a negative of a positive produces a positive), generally with the emulsion layers re-ordered green, red, blue. Light areas are now light and dark areas are now dark. The color values of the negative are also reversed, resulting in a proper full color image.

*Compare* **bipack; monopack.**

**triple beat** *n.* An interference pattern created by the combination of three separate carrier waves, each operating at a different frequency with an equal amount of frequency separation between them. *Compare* **third order beat.**

**triple bilateral sound track** *n.* Three sound channels recorded as three parallel bilateral variable area optical sound tracks. *Compare* **dual bilateral sound track; unilateral sound track.**

**triple header** *n. See* **[1]header.**

**triple play** *n.* When a single company achieves commercial success delivering voice (telephone), video (cable television), and data (Internet broadband) as a bundled service to its customers, ideally across the same wire other or delivery mechanism. *Compare* **double play; full service network; quadruple play.**

**triple take** *n.* Filming exactly the same action three times, each time with a different shot composition (long, medium, and close) to give the editor greater flexibility during editing.

**triple threat** *n.* One who is accomplished in three different but complementary disciplines. In entertainment, the traditional triple threat is one who can act, dance, and sing.

**triplex** *n.* A motion picture theater with three separate auditoriums in the same physical structure, all sharing the same ticket booths and main entrance. Concession stands may be shared or separate. The first triplex was Taylor Twentieth Century Theaters' Burnaby Theater in Burnaby, British Columbia, opened in 1965. *Compare* **miniplex; multiplex; quad-plex; twin-plex.**

**tripod** *n.* A three-legged support for a camera. Usually the height is adjustable and the top or head is movable.

The standard tripod designed for use with a 35mm film camera adjusts from 4–7 feet high, 3–5 feet high, or 2–3 feet high, depending on the model. A three-legged object such as a tripod will sit steady on almost any uneven surface. This derives from the geometric fact that any three points will define a smooth plane. A tripod's leg height may have to be adjusted so the tripod does not over-balance when the camera is added, but it will not wobble as would a four-legged stand. For this same reason, equipment and light stands also have three legs.

[From the Latin *tripus*; from the Greek *tripous*; a blend of *tri* (meaning three) and *pous* (meaning foot). Literally, *three-footed.*] *See* **legs; sticks.**

**A camera tripod (courtesy Matthews Studio Equipment, www.msegrip.com).**

**tripod dolly** *n.* A set of three wheels attached to a frame upon which a camera tripod can be mounted. Generally used to move the camera between shots, not during a shot. *Compare* **wheeled spreader.**

**A tripod dolly awaiting the addition of a tripod (courtesy Matthews Studio Equipment, www.msegrip.com).**

**tripod head** *n.* A mechanical device fixed to the top of a tripod that accepts a camera and allows the camera to be leveled and positioned as desired. Most tripod heads support pan and tilt functions (pan-and-tilt head), so once on the tripod, the camera can be locked off (the tripod head is locked in position) or moved as desired.

Tripod heads are often categorized according to the means they use to control pan and tilt movements. The most common kinds are fluid, friction, gear, gimbal, and gyroscope. The latter two provide varying degrees of camera stabilization when shooting from an unsteady surface (such as a boat or airplane).

*Also* **camera head.** *See* **camera mount.**

**tripole** *n.* A type of loudspeaker designed for use with surround sound systems that features both a direct radiator and a bipole speaker.

***TRIPS Agreement*** ABBR. *n.* The World Trade Organization's (WTO) international treaty, negotiated from 1986–1994, that attempts to provide global consistency in the way that intellectual property (IP) rights are protected through a set of common international rules. The *TRIPS Agreement* establishes a minimum level of protection that each participating government has to give to the intellectual property of other WTO members.

*TRIPS* covers five general areas:

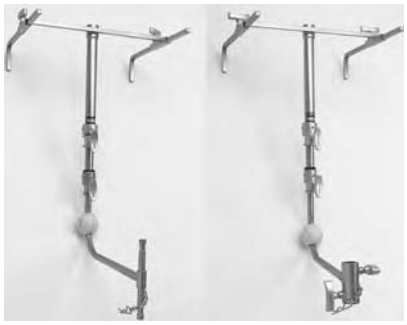
- Application of basic trading system principles and international IP rights agreements;
- Providing adequate protection for IP rights;
- IP rights enforcement within a country;
- IP rights dispute settlement between WTO members; and
- Special arrangements that may be made during *TRIPS* implementation.

[An acronym of *Trade-Related Aspects of Intellectual Property Rights Agreement.*]

**TriStar Pictures** *n. obs.* A U.S.–based production company founded in 1982 by three partners: CBS television, HBO (Home Box Office) pay–TV cable company, and Columbia Pictures. The company was originally called Nova, then renamed Tri-Star, then TriStar. In 1986, TriStar purchased Loew's Theaters, becoming one of the first U.S. production companies to own a U.S. exhibition circuit since the studio divestitures ordained by the *Paramount* decree. CBS and HBO eventually sold their interests in TriStar. Coca-Cola (Columbia's parent company at the time) merged TriStar with Columbia to form Columbia TriStar. In 1989, Sony purchased Columbia TriStar from Coca-Cola for $3.4 billion and merged it with Guber-Peters Entertainment Company in 1991 to form Sony Pictures Entertainment. The Sony Web site is www.sonypictures.com. [A blend of *tri-* (Latin, meaning three), and *star* (a reference to the prominence of the founding partners).]

**Trojan horse** *n.* A marketing gimmick where an advertisement endorses a fictitious product or service. For example, the trailer for the film *Eternal Sunshine of the Spotless Mind* (2004) began with a disclaimer from the fictitious company Lacuna Inc.

**Troma Entertainment, Inc.** *n.* A U.S. production company specializing in genre films. Troma's releases have included *The Toxic Avenger* (1985), *Class of Nuke 'Em High* (1986), and *Terror Firmer* (1999). The Troma Web site is www.troma.com.



**Baby (with a ⅝-inch mounting pin, left,) and junior (with a 1⅛-inch receiver) trombones. The hooks at the top fit over the wall while the bar in the center rests against the front face of the wall (courtesy Matthews Studio Equipment, www.msegrip.com).**

**trombone; baby ~ ; junior ~** *n.* A rig designed to

hang from the top of a set wall and hold a light some distance out from the wall.

A homemade trombone may be as simple as a length of pipe with a C-clamp on one end and an equipment mounting fixture on the other. Commercially manufactured trombones are more complex. They begin with a central shaft attached to a horizontal bar in a T-configuration. On each end of the T-bar is an adjustable leg. This allows the trombone to hang from walls of various thicknesses. At the other end of the central shaft is a telescoping arm that adjusts to set the working height of the light attached to the trombone. The telescoping arm takes a right-angle bend to extend the light away from the wall. (Near the bend is a rubber pad or tennis ball to protect the wall from damage.) At the end of the right-angle arm is either a double-ended ⅝" male pin (baby trombone) or a 1⅛" female receiver (junior trombone).

[After the telescoping nature of the musical instrument of the same name.] *Compare* **becky; wall sled.**

**trombone gobble** *n.* A classic cartoon sound effect originally developed by Warner Bros. to accompany a character being hit on the head.

**Trompeter** *n.* A manufacturer of RF interconnect products, cross-connects, and related tools, such as tools for plugging and unplugging BNC connectors. The Trompeter Web site is www.trompeter.com. *Compare* **Amphenol.**

**trough; cable ~** *n.* A slot under the floor or an overhead tray (sometimes hidden inside a drop ceiling) where cables are laid between equipment within a room or rooms within a facility. *Also* **raceway.**

**TRT** ABBR. *n. See* **total running time.**

**A dolly truck equipped with skateboard wheels. Four such trucks can be attached to a doorway dolly, converting it for use on tubular dolly track (courtesy Matthews Studio Equipment, www.msegrip.com).**

**truck** *n.* **1.** A camera dolly. **2.** A hand truck or steve-a-door. **3.** A frame assembly to which one or more pairs of wheels are attached, such as used in aircraft landing gear, at either end of an automobile, and in skateboard-type dollies; a wheel assembly. [From the Greek *trochos*, meaning wheel.]

**trucking** *n.* Moving the camera. This could be as simple as putting wheels on a tripod or as complex as placing the camera on the end of a crane mounted on a truck chassis. In the past, most camera moves were called trucking shots. They are now more likely to be called dolly shots unless they actually involve a car or truck as the camera's mobile platform.

**trucking shot** *n.* A camera movement, often a following shot, performed with the camera on a camera car or truck; a tracking shot taken from a moving vehicle. *See* **dolly shot; tracking shot; traveling shot.**

**true** *mod.* Something that seems to be correct or accurate: not false; a performance that is in keeping with the character; dialogue that is organic to the situation: *Alan's every gesture rang true.*

**true color** *n.* A level of digital color detail that is sufficiently high to produce images of photographic quality. In theory, true color surpasses the color resolution capabilities of the human eye, resulting in color that appears natural. [A Microsoft Windows naming convention.] *See* **24-bit color; 32-bit color.**

**trunk** *n.* An analog or digital connection from a circuit switch that carries user media content in a communications network.

**trunk amplifier** *n.* An amplifier connected to a trunk line to maintain signal strength along the length of the trunk. Trunk amplifiers must have low distortion, low noise, and moderate gain. Degradation of the signal along the trunk cannot be corrected downstream. In fact, a series of amplifiers with similar faults simply amplify the faults along with the signal. Trunk amplifiers compensate for cable losses with automatic slope control and automatic gain control. *Compare* **bridge amplifier.**

**trunk cable** *n.* The main signal distribution line in a cable television system, carrying the signal from the headend to local groups of subscribers. The cables can be either coaxial or fiber optic depending on the design of the system. Feeder lines branch out from the trunk and eventually lead to subscribers' premises. *Also* **trunk line.** *Compare* **bus; topology; transmission line.**

**trunk circuit** *n.* The circuit within a switching system that connects a trunk line to the switching system. It serves to convert between the signal formats used internally in the switching system and those used in the transmission circuit.

**trunk line** *n. See* **trunk cable.**

**trunking** *n.* The process of transporting signals from one point (such as an antenna farm) to another point (such as a cable headend), usually without serving customers along the way. In cable television systems, trunking is usually accomplished using coaxial cable, fiber optics, or microwave radio.

**truss; box ~ ; flat ~ ; tri ~** *n.* A prefabricated metal beam that can be used singly or bolted together to create longer sections to span open spaces and provide a mounting point for lights and other equipment. Trusses are often constructed from aluminum tubing to reduce weight. The tubing is arranged in an open truss configuration, optionally with a triangular or square cross-section to give the beam additional structural strength and rigidity.

**Trust, The; Edison Trust** *n. See* **Motion Picture Patents Company.**

**TRX** ABBR. *n. See* **transceiver.**

**TS** ABBR. *n. See* **transport stream.**

**T's and P's** ABBR. *n.* A semi-independent geographic area (dependent territory) that lacks full political sovereignty and is under the administrative control of another country, such as Christmas Island (Australia), Greenland (Denmark), French Polynesia (France), Aruba (The Netherlands), Bermuda (U.K.), and Puerto Rico (U.S.).

In distribution contracts, these T's and P's may be included as non-contiguous areas when licensing their parent country or may be excluded and licensed on their own or in other combinations. This confuses box office and revenue reporting since the data may include or exclude a country's T's and P's depending on the data source, the distribution channel or media being reported, the time period, and the particular country, territory, or possession.

[An initialism of *Territories and Possessions*.] *Compare* **non-contiguous area.**

**TSL** ABBR. *n.* A radio frequency (RF) transmission system used by television stations to send material from the transmitter to the studio, generally for remote diagnostics. Part of a broadcast auxiliary service (BAS) system. [An initialism of *Transmitter-Studio Link*.] *Compare* **STL.**

**tsundere** *n.* An archetypal character of anime and manga who is initially harsh (often violent) then later gentle, or one who is initially seen as cold and aloof on the outside, but later shown to be loving and warm on the inside. While the term is gender neutral, the character appears most often as female as with Naru Narusegawa in *Rabu Hina* (*Love Hina*, 2000) and Rin Tōsaka in *Feito/sutei naito* (*Fate/stay night*, 2006).

[Transliterated from the Japanese. A blend of *tsuntsun* (meaning aloof) and *deredere* (meaning love struck).] *Compare* **yandere.**

**TTL** ABBR. *phr. See* **through-the-lens; time-to-live.**

**TU** ABBR. *n. See* **track up.**

**tub-thump** *v. See* **tubthump.**

**tub thumper** *n.* A publicist or publicity agent. *See* **flack.**

**tubby** *mod.* **1.** A subjective quality of sound that contains too much low frequency content in comparison to the higher frequencies: *The bass sounds tubby.* ➢ *n.* **2.** The audio quality of a space that combines a slight echo with a drop in high frequency sounds. *Compare* **boomy; bright; forward; muddy.**

**tubthump; tub-thump** *v.* To drum up business for; to publicize; to make an obvious appeal or sales pitch; to promote strongly: *The gala premiere was held to tub-thump the picture before its general release.* [Industry trade paper jargon.]

**tuffet** *n.* A rolling stool with a swivel seat. [What Little Miss Muffet reportedly sat upon.]

**tulip crane** *n.* A compact camera crane that can be folded for easy transport.

**tumble** *n.* A visual transformation where the image seems to spin on its X-axis; a horizontal flip.

**[1]tuner** *n.* A device that can select electromagnetic (radio) signals at a specific frequency or range of frequencies and convert them into a usable form, generally by passing the radio signals through a demodulator that converts the signal into sound (for radio) or sound and images (for television). *See* **receiver.**

**[2]tuner** *n.* **1.** A music composer. **2.** A musical, such as *Phantom of the Opera* (1943), *Paint Your Wagon* (1969), or *The Little Mermaid* (1989) [Industry trade paper jargon.]

**tunesmith** *n.* [A blend of *tune* and *smith*. Literally, *maker of songs*.] *See* **cleffer.**

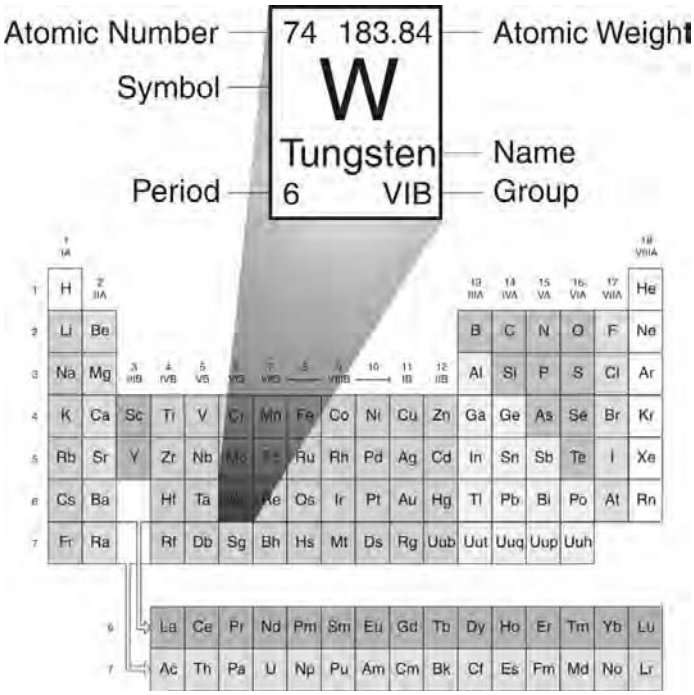
**tungsten** *n.* **1.** A common material used in electric lamp filaments that incandesces with a color temperature of approximately 3,200°K. **2.** A hard white to gray metallic element having the highest melting point and lowest vapor pressure of any metal, making it ideal for use in high-temperature electric lamp filaments. Atomic number 74 on the periodic table of elements and symbol W — a reference to *wolfamite*, one of the common sources of tungsten, and *wolfram*, the German name for tungsten. [Swedish for *heavy stone*. A blend of *tung* (from the Old Norse *thungr*, meaning heavy) and *sten* (from the Old Norse *steinn*, meaning stone).] *See* **quartz light.** *Compare* **tungsten-balanced.**

**tungsten-balanced** *mod.* Able to create, or intended for use with, lighting conditions that approximate that of an incandescent light with a tungsten filament, with a color temperature of roughly 3,200°K. When shooting on film, it is important to match tungsten-balanced light with tungsten-balanced film, since daylight-balanced film will have an orange cast if used in tungsten-balanced light. *See* **3,200°K.** *Compare* **color-compensating filter.**

**tungsten conversion filter** *n. See* **CTB.**

**tungsten film** *n.* Color film that is designed to reproduce accurate color when the light source has a color temperature of about 3,200°K, as do many tungsten lamps. If tungsten-balanced film is used in daylight or under daylight-balanced lamps without proper filtration, the resulting images will have a blue cast. *Compare* **daylight film.**

**tungsten-halogen bulb** *n. See* **quartz bulb.**




**Tungsten on the periodic table of elements.**

**tungsten index** *n. See* **tungsten rating.**

**tungsten light** *n.* Light with color characteristics similar to that of a lamp that contains a tungsten filament, namely a tungsten wire that incandesces (emits light) with a color temperature of about 3,200°K when an electric current is passed through it. Similar to an ordinary household light bulb in concept, but not precisely the same color.

Tungsten lamps tend to run hot because as much as 80 percent of their energy is converted to heat. HMI lights, by contrast, are much more energy efficient and run at cooler temperatures. A traditional tungsten lamp will blacken with age as tungsten evaporates from the hot filament and deposits on the inside of the glass bulb. This alters both the volume and the color of the light output by the light. Eventually, too much tungsten evaporates from the filament and it breaks. As a result, contemporary tungsten lamps are often filled with a halogen gas that reacts with the evaporated tungsten, causing it to re-deposit on the filament rather than on the inside of the glass bulb. The extremely high operating temperatures of tungsten-halogen lamps require that they be inside a quartz (or special high-strength glass) bulb rather than a simple glass bulb.

*See* **incandescent light.** *Compare* **daylight; fluorescent light; quartz light.**

**tungsten print** *n.* A film print that has been color timed for proper color reproduction when the print is projected using a projector equipped with a tungsten lamp (one with a color temperature of 3,200°K). *Compare* **xenon print.**

**tungsten rating; tungsten speed** *n.* **1.** The sensitivity of photographic film to tungsten light. **2.** The ability of a lamp to produce tungsten-balanced light. *Also* **tungsten index.**

**tungsten-to-daylight** *n.* Using filters or gels to convert tungsten light to daylight-balanced light. *Compare* **daylight-to-tungsten.**

**tuning** *n.* **1.** The process of adjusting the frequency of a radio or television receiver to lock onto a transmitted signal. **2.** The process of adjusting the pitch of all or some notes on a musical instrument.

**turbulation** *n.* The process of agitating a liquid, as during film processing.

**turd polishing** *n. See* **polishing a turd.**

**turkey** *n.* A poor performing or money losing project.

**turn around** *n. See* **turnaround.**

**turn-away business** *n.* Sell out; a film that is so popular, that exhibitors must turn away the overflow customers: *We did turn-away business for three weeks.*

**turn on # bubbles** *phr.* An instruction to turn on a certain number of the lamps in a multi-lamp light fixture: *Turn on two bubbles.*

**turn over** *v.* To start a motor: *Turn over the camera.* OR *The truck won't turn over.*

**turn-over prism** *n.* A prism that can invert an image (top for bottom or left for right). *Also* **dove prism.**

**turnaround; turn around** *n.* **1.** A film development project that has been abandoned by its producers and becomes available for purchase — sometimes by the original creative participants but mostly by another studio: *The project is in turnaround.*

Hollywood lore is full of successful movies that spent some part of their early life in turnaround, including *Star Wars* (Universal to Fox), *On the Waterfront* (Fox to Columbia), *Young Frankenstein* (Columbia to Fox) and *Good Will Hunting* (Castle Rock to Miramax).

**2.** A clause common to development or literary acquisition agreements where the rights to a work may revert to the original producer or writer if the work is not produced within a specified period of time. Turnaround deals often call for the producer or writer to invoke her turnaround rights (since, unlike a reversion clause, it is not automatically triggered by a specific event) and repay her fee to the production company, but she is then free sell the project to another production company. **3.** In a song or musical arrangement, the measure(s) during which one verse or chorus ends, leading into the next section; the short instrumental or vocal lines that accomplish this transition. **4.** Turnaround time. *Compare* **right of reversion.**

**turnaround hell** *n.* When a film project is interminably in turnaround.

In many cases, a production company will abandon a project but the rights cannot be re-acquired by the original writer or producer and no one else is inclined to pay the fee necessary to rescue the project from turnaround, so the work languishes in turnaround waiting for someone to come along with enough money to buy the project from the production company that presently owns it.

When a bond company steps in and shuts down a project, it pays off all the investors and owns the project. The project is now in turnaround hell because the bond company will normally ask for reimbursement of its full cost in order to release the project. This makes the acquisition too expensive to justify and so the work remains un-produced.

*Compare* **development hell.**

**turnaround notice** *n.* A formal notice issued by a production company to a party with turnaround rights that the production company is abandoning further development of the work or canceling the physical production already underway and that the party receiving the notice may wish to invoke her right to re-acquire the project.

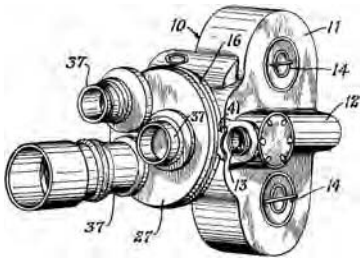
**turnaround time; turnaround; turn around** *n.* **1.** The period of rest between the end of one production day and the call time when an employee must next report to work. The minimum turnaround time, along with forced call provisions (premium pay when the full turnaround time is not given between scheduled shifts), is usually defined by union and guild contracts. **2.** The time it takes to strike one set and prepare another one for shooting on the same stage; set turnaround.

**turning around** *phr.* Called out by the AD to let the crew know that the current setup is finished and that the next setup will be a reverse angle, often used when shooting the two halves of a dialogue scene or a reaction shot. When the camera turns around like this for a new shot, almost everything that was carefully placed behind the camera so that it would not appear in the prior shot must now be moved because the camera will be pointing in the opposite direction.

**turning point** *n. See* **plot point.**

**turnout** *n.* The number of people who show up for an event.

**turret; lens ~ ; multi-lens ~** *n.* **1.** *obs.* A circular base to which multiple lenses (typically two to four) are affixed. The turret is mounted on a camera in such a way that the taking lens (the lens through which light passes into the camera) can be quickly switched to any of the available lenses by rotating the turret manually or by remote control. The individual lenses are arranges to that the taking lens never sees the other lenses (an issue if too wide an angle lens were situated too close to too long a focal length lens). **2.** A short shaft with an integrated arm that can be attached to a dolly to provide a chair for the camera operator and an attachment point for the camera. The arm can pivot on the shaft, allowing the camera to move more freely upon the dolly.




**A three-lens camera turret. From U.S. Patent No. 2,188,764, issued January 30, 1940 (courtesy U.S. Patent and Trademark Office).**

**turtle** *n.* The legs of an equipment stand (generally a C-stand) without an attached shaft. Attached to the legs is a standard 1⅛" (junior) female receiver, allowing lights to be mounted very near the floor. In some models, the legs have wheels attached. *See* **runway stand.** *Compare* **beaver board; C+ stand; hi-hat; T-bone.**

**turtle base C-stand** *n. See* **C+ stand.**

**tutor** *n.* A private teacher, often required by law or union contract when school-age children are employed by a production. *Also* **studio teacher.** *See* **schoolteacher.**

**TV** ABBR. *n. See* **television.**

**TV ad** *n. See* **advertising on television; commercial.**

**TV cutoff** *n. See* **center cut-out; pan and scan.**

**TV-14** *n.* TV (for audiences at least) 14; television programming that parents may not find suitable for children under 14 as determined by the TV Parental Guidelines Monitoring Board (U.S.). The program contains some violence, strong language, or sexual implications. The TV Parental Guidelines Web site is www.tvguidelines.org.

According to the TV Parental Guidelines: "This program contains some material that many parents would find unsuitable for children under 14 years of age. Parents are strongly urged to exercise greater care in monitoring this program and are cautioned against letting children under the age of 14 watch unattended. This program contains one or more of the following: intense violence (V), intense sexual situations (S), strong coarse language (L), or intensely suggestive dialogue (D)."

*Compare* **14+.**

**A U.S. TV classification system rating icon.**

**TV-G** ABBR. *n.* TV General (Audience); television programming suitable for all ages as determined by the TV Parental Guidelines Monitor-

ing Board (U.S.). According to the V-Chip TV ratings guide, "[A TV-G rated program] contains little or no violence, no strong language, and little or no sexual dialogue or situations." The TV Parental Guidelines Web site is www.tvguidelines.org.

**A U.S. TV classification system rating icon.**

**TV land** *n.* The imaginary place where the television audience lives. Used by someone appearing on television when talking about the audience: *I wish you folks out there in TV land could be here in the studio tonight.*

**TV listing** *n.* A published television broadcast schedule, typically found in print media (newspapers, magazines, etc.) or delivered on screen (through a special channel or an interactive electronic program guide).

**TV-MA** ABBR. *n.* TV Mature Audiences (Only); television programming that parents may not find suitable for children under 17 as determined by the TV Parental Guidelines Monitoring Board (U.S.). The program contains adult material including strong violence, sexual activity, nudity, or language. The TV Parental Guidelines Web site is www.tvguidelines.org.

**A U.S. TV classification system rating icon.**

According to the TV Parental Guidelines: "This program is specifically designed to be viewed by adults and therefore may be unsuitable for children under 17. This program contains one or more of the following: graphic violence (V), explicit sexual activity (S), or crude indecent language (L)."

*Compare* **18+.**

**TV money** BUSINESS *n.* The money that can be made (particularly by creative personnel) working in the broadcast television industry. Often as compared to the larger project budgets, and presumably larger salaries for A-list stars, available in the motion picture industry. *Compare* **movie money.**

**TV Parental Guidelines Monitoring Board** *n.* The organization that oversees the voluntary, self-applied U.S. broadcast television parental advisory content rating system that works in conjunction with the V-Chip. The TV Parental Guidelines Web site is www.tvguidelines.org.

The TV Parental Guidelines consist of six age-based ratings ( TV-Y, TV-Y7, TV-G, TV-PG, TV-14, and TV-MA) and five content-based ratings (FV, D, L, S, and V) that may be combined in a limited number of predefined ways.

| *Age Rating* | *FV* | *D* | *L* | *S* | *V* |
|---|---|---|---|---|---|
| TV-Y | | | | | |
| TV-Y7 | ✓ | | | | |
| TV-G | | | | | |
| TV-PG | | ✓ | ✓ | ✓ | ✓ |
| TV-14 | | ✓ | ✓ | ✓ | ✓ |
| TV-MA | | | ✓ | ✓ | ✓ |

This allows for combinations such as TV-Y7-FV and TV-14-S,V but not TV-G-FV. Further, the content ratings must be applied in the order listed, so TV-14-V,S is not valid.

**TV penetration** *n.* The percentage of all homes that have one or more television sets.

**TV personality** *n. See* **personality.**

**TV-PG** ABBR. *n.* TV Parental Guidance (Suggested); television programming that parents may not find suitable for all ages as determined by the TV Parental Guidelines Monitoring Board (U.S.). Parents may wish to watch such programs with their children. The TV Parental Guidelines Web site is www.tvguidelines.org.

**A U.S. TV classification system rating icon.**

**TV print** *n.* A film print that has been specifically color-timed for proper presentation on television. *See* **xenon print.**

**TV-Q.** *n. See* **TVQ.**

**TV ratings** *n.* The system of parental advisory ratings as determined by the TV Parental Guidelines Monitoring Board (U.S.), including TV-Y, TV-Y7, TV-G, TV-PG, TV-14, and TV-MA.

**TV-safe** *mod.* Relating to something that is compatible with television technology: cameras, receivers, etc. This includes the TV-safe area and TV-safe colors.

**TV-safe area; TV-safe** *n.* The central portion of an image frame that is certain to appear on screen after the image is transferred to video via telecine and transmitted to home receivers or played back from tape. Generally, one allows a 10 percent border around the image. The transfer/playback process cuts the top, bottom, and sides from a film image, so it is important that the original composition make note of the TV safe area if a transfer to standard aspect ratio television is likely. The viewfinder in most film cameras indicates the TV safe portion of the frame.

**USAGE:** Also used as an adjective to describe something that falls within the TV-safe area.

*Also* **safe area; safe-action area.** *See* **picture-safe area.** *Compare* **title-safe area; underscan.**

**TV-safe color; TV-safe** *n.* Video image signals that are compatible with television broadcast. When measured on a vectorscope, the whitest white should not be higher than 1 volt while the blackest black should not be lower than 0.3 volts. *Compare* **illegal color.**

**TV sales** *n.* The licensing of a work for television broadcast that was originally produced for another distribution channel, such as theatrical release, home entertainment release, Internet distribution, etc.

**TV series episode** *n.* A single work produced for the television market as part of a series of closely related works with contiguous or overlapping development, production, and post-production cycles. Following an extended break (such as the traditional summer hiatus) the series may return with a new season of episodes or the new episodes may be categorized as part of a new series. *Compare* **work type.**

**TV special** *n. See* **special.** *Compare* **work type.**

**TV spot** *n. See* **[1]ad; commercial.**

**TV station** *n. See* **channel; station.**

**TV to motion picture adapter** *n. See* **TVMP.**

**TV version** *n.* **1.** An adaptation where a prior work (motion picture, book, etc.) is converted into a television program, particularly when it is converted into a television series. **2.** A theatrical motion picture that has been edited for broadcast on television, typically to remove objectionable elements and to shorten it to run in the allotted time, but also to convert it to the appropriate aspect ratio (pan and scan) and to allow space for commercial breaks. *See* **adaptation.** *Compare* **edited for television.**

**TV viewing household** *n.* A residential unit (single family home, individual unit in a multi-unit complex, etc.) that has at least one work-

ing television. If a household has more than one television, it is not counted more than once. In any given area, the sum of all households with at least one working television represents the total potential audience for a television program at any given time — the actual audience watching a particular program is generally a fraction of the total that could be watching. *Compare* **ADI; DMA; reach.**

**TV-Y** ABBR. *n.* TV Youth; children's television programming suitable for all ages as determined by the TV Parental Guidelines Monitoring Board (U.S.). The TV Parental Guidelines Web site is www.tvguidelines.org.

**A U.S. TV classification system rating icon.**

According to the TV Parental Guidelines: "This program is designed to be appropriate for all children. Whether animated or live-action, the themes and elements in this program are specifically designed for a very young audience, including children from ages 2–6.This program is not expected to frighten younger children."
*Compare* **C.**

**TV-Y7** ABBR. *n.* TV Youth (aged at least) 7; children's television programming suitable for all children 7 and older as determined by the TV Parental Guidelines Monitoring Board (U.S.). The program may contain mild comedic or fantasy violence. The TV Parental Guidelines Web site is www.tvguidelines.org.

**A U.S. TV classification system rating icon.**

According to the TV Parental Guidelines: "This program is designed for children age 7 and above. It may be more appropriate for children who have acquired the developmental skills needed to distinguish between make-believe and reality. Themes and elements in this program may include mild fantasy violence or comedic violence, or may frighten children under the age of 7. Therefore, parents may wish to consider the suitability of this program for their very young children."
*Compare* **C8.**

**TV-Y7-FV** ABBR. *n.* TV Youth (aged at least) 7; children's television programming suitable for all children 7 and older as determined by the TV Parental Guidelines Monitoring Board (U.S.). The program contains some fantasy violence. The TV Parental Guidelines Web site is www.tvguidelines.org. *Also* **fantasy violence.**

**A U.S. TV classification system rating icon.**

**TVB** ABBR. *n. See* **Television Bureau of Advertising.**

**TVC** ABBR. *n.* [An initialism of *TeleVision Commercial.*] *See* **commercial.**

**TVMP** ABBR. *n.* A device that attaches to the hole in a lighting fixture designed for use with a television studio lighting grid (designed to accommodate a pipe clamp), allowing the television fixture to be used with a baby or junior light stand design for use with movie lights. Normally TV lights cannot be used with motion picture stands. [An initialism of *TV to Motion Picture adapter.*]

**TVQ; TV-Q; TvQ; Q** ABBR. *n.* The trade name for a public awareness and popularity ranking system developed by Marketing Evaluations, Inc. It indicates the percentage (or quotient) of surveyed individuals that recognize a television personality by name and would list that celebrity as "One of My Favorites." (The available rankings range from *One of My Favorites* to *Poor.*) The Marketing Evaluations Web site is www.qscores.com.

TVQ is just one of many such Q Scores developed by Marketing Evaluations over the past 40 years. Others include SportsQ (ranking sports figures), CartoonQ (ranking fictional characters, video games, etc.), and DeadQ (ranking the continuing popularity and familiarity of deceased celebrities). In 1974, the Screen Actors Guild tried unsuccessfully to use the courts to stop the TVQ ranking system claiming that it was "an illegal restraint of trade" and harmed actors by "[interfering] with the ability to earn one's living."

[An initialism of *TeleVision Quotient.*] *Also* **Q-number.** *Compare* **E-Score.**

**tvrip** *n.* An illegal copy of a television program, either recorded from broadcast or extracted from a DVD and with any commercials removed, made freely available on the Internet through the loosely organized warez community. *Compare* **moviez.**

**TVRO** ABBR. *mod. See* **television receive only.**

**tweak** *v.* To make a fine adjustment.

**Tweco; ~ connector** *n.* The trade name for a locking electric cable connector. *Compare* **Cam-Lok; VEAM.**

**tweenie** *n.* A 650-watt spotlight.

**tweening** *n. See* **in-betweening.**

**tweeny** *n.* The short segments of dialogue that separate sex scenes in an adult film.

**tweeter** *n.* A loudspeaker designed to optimize its reproduction of high frequency sounds. Often incorporated as part of a multi-purpose speaker. *Also* **high-frequency driver.** *Compare* **subwoofer; woofer.**

**12** *n.* A rating classification of the British Board of Film Classification (BBFC) first introduced in 1989, covering both theatrical and home entertainment works. In 2002, a separate 12A category was introduced to cover theatrical motion pictures. At present, children under 12 may not rent or purchase a 12-rated work on home entertainment media. The BBFC Web site is www.bbfc.co.uk.

**A BBFC classification system rating icon.**

**12 field** *n.* **1.** The standard width of the area within the camera's frame when photographing a full animation cel, generally 12 inches side-to-side (one inch per field). **2.** The most common animation cel size, technically 12½" × 10½". Twelve-field animation cell material is also available in 10½" wide, 100' rolls — primarily used for painting backgrounds that can be panned across to create the feeling of a larger space. *Compare* **4 field; 16 field.**

**12A** *n.* A classification rating of the British Board of Film Classification (BBFC) first introduced in 2002. Children under 12 may not attend a

**A BBFC classification system rating icon.**

12A-rated motion picture unless accompanied by an adult. The BBFC Web site is www.bbfc.co.uk.

**1250/50** *mod.* A high definition interlaced video signal containing 1,250 lines and 50 fields per second (25 frames per second); a device capable of recording or playing back such a video signal. Commonly used in those markets that also support the PAL analog format.

**Twentieth Century–Fox; Twentieth Century–Fox** *n.* The Hollywood motion picture studio established in 1935 when Twentieth Century Pictures (established by Joseph M. Schenck and Darryl F. Zanuck in 1933) acquired the Fox Film Corporation, one of the oldest U.S. studios (established by William Fox in 1915). Twentieth Century–Fox is a member of the Motion Picture Association and the Motion Picture Association of America. The Fox Web site is www.foxmovies.com.

In 1981, Texas oil billionaire Marvin Davis purchased Fox, becoming the first individual since Howard Hughes to own a Hollywood Studio. The hyphen, which had been a part of the company's name since Twentieth Century acquired Fox, was finally dropped in 1984. In 1985, Rupert Murdoch's Australia-based News Corporation purchased Fox, restructuring the production division to be the Fox Filmed Entertainment division of Fox Inc. In 1987, Fox launched the first U.S. television network to compete with the established big three of ABC, CBS, and NBC. The production arm of Fox returned to its roots when it changed its name to Fox Film Corporation in 1989.

*Compare* **CinemaScope; Movietone.**

**Twentieth Century Pictures** *n. obs.* The Hollywood motion picture production company established in 1933 by Joseph M. Schenck and Darryl F. Zanuck. In 1935, Twentieth Century Pictures acquired the Fox Film Corporation, creating Twentieth Century–Fox.

**twenty** *phr.* [Clipped from *ten-twenty*, a part of the CB (Citizen's Band) radio *10-Codes*.] *See* **10-20.**

**20-second spot** *n.* **1.** A television commercial with a total running time of 20 seconds (:20). Twenty- and 30-second spots are presently the most common. **2.** A 20-second time slot allocated for a commercial message in a television broadcast schedule. The slot can accommodate one 20-second spot or two 10-second spots. *Compare* **10-second spot; 15-second spot; 30-second spot; 60-second spot; 120-second spot.**

**22 by 28** *n. See* **half-sheet.**

**22:11:11** *mod.* A high definition color video sampling ratio where the luminance (Y) channel is sampled at 74.25 MHz and each of the color difference channels (R-Y, B-Y) is sampled at half that rate (37.125 MHz); a device capable of recording or playing back such a video signal.

**USAGE:** Often incorrectly referred to as *4:2:2* as a matter of convenience.

**22.2** *mod.* An audio system or sound mix with 24 discrete sound channels — 22 full range channels and 2 low frequency effects (LFE) subwoofer channels.

22.2 channel sound was developed for use with the ultrahigh-definition television (UHDTV) systems being developed to replace the current high-definition television (HDTV) standard. Traditional sound systems, such as 5.1 surround sound, are designed for 2-dimensional loudspeaker arrangements with the speakers all placed at approximately the same height from the floor. The speakers in the 22.2 channel system are arranged at three different heights, completely surrounding the listener. The lower layer is at floor level and consists of five channels in the front of the viewing space (including the two low frequency effects speakers). The middle layer is at approximately ear height for the viewers and consists of 10 channels spaced around the periphery of the listening area (5 in front, 2 to each side, and 1 in back). The upper layer is above the audience and consists of nine channels (three in front, two to each side, one in back, and one centered above the audience). This arrangement allows the listener to be totally immersed a fully three-dimensional audio environment.

**Channel Name**

| *Channel No.* | *Short* | *Long* |
|---|---|---|
| 1 | M-F-L | Middle layer — Front — Left |
| 2 | M-F-L/C | Middle layer — Front — Left/Center |
| 3 | M-F-C | Middle layer — Front — Center |
| 4 | M-F-C/R | Middle layer — Front — Center/Right |
| 5 | M-F-R | Middle layer — Front — Right |
| 6 | M-S-L | Middle layer — Side — Left |
| 7 | M-S-R | Middle layer — Side — Right |
| 8 | M-B-L | Middle layer — Back — Left |
| 9 | M-B-C | Middle layer — Back — Center |
| 10 | M-B-R | Middle layer — Back — Right |
| 11 | U-F-L | Upper layer — Front — Left |
| 12 | U-F-C | Upper layer — Front — Center |
| 13 | U-F-R | Upper layer — Front — Right |
| 14 | U-S-L | Upper layer — Side — Left |
| 15 | U-S-C | Upper layer — Side — Center |
| 16 | U-S-R | Upper layer — Side — Right |
| 17 | U-B-L | Upper layer — Back — Left |
| 18 | U-B-C | Upper layer — Back — Center |
| 19 | U-B-R | Upper layer — Back — Right |
| 20 | L-F-L | Lower layer — Front — Left |
| 21 | L-F-C | Lower layer — Front — Center |
| 22 | L-F-R | Lower layer — Front — Right |
| 23 | LFE-L | Low Frequency Effects — Left |
| 24 | LFE-R | Low Frequency Effects — Right |

*Also* **twenty-four-channel mix.** *See* **multichannel stereo.**

**22:22:22** *mod.* A high definition color video sampling ratio where the luminance (Y) and both color difference channels (R-Y, B-Y) or red, green, and blue (RGB) color channels are sampled at 74.25 MHz; a device capable of recording or playing back such a video signal.

**USAGE:** Often incorrectly referred to as *4:4:4* as a matter of convenience.

**23.976; 23.98** *n.* The actual frame rate achieved when transferring 24 frames-per-second film or digital video to NTSC video using a 3:2 pulldown.

If contemporary NTSC video ran at exactly 30 frames per second, then the 3:2 pulldown would convert filmed material at its original speed (the running time of a projected film would match the running time of the converted video). However, contemporary NTSC video actually runs at 29.97 frames per second, not 30 (this slight speed difference was introduced as a technical compromise in 1953 when color was added to the original black-and-white NTSC television standard), so when film is converted to NTSC video it actually ends up running at 23.976 (rounded to 23.98) frames per second, not 24. This slight slow-motion effect is too small for an audience to notice so it is rarely commented upon.

**24-bit color; 24bpp** *n.* A digital image color depth where each pixel uses 24 bits to describe its color value, allowing for millions of different colors to be displayed simultaneously (16,777,216 to be exact). With sufficient pixel density (dots per inch), 24-bit images can be truly photographic in quality.

With 24 bits per pixel, the color of each pixel is specified using 8 bits each for the red, green, and blue levels. Since most computers allocate memory in even multiples of 8 (using the convention of 8 bits per byte), each pixel may actually consume 32 bits with 8 bits unused and only 24 bits assigned.

*Also* **millions of colors.** *See* **true color.** *Compare* **color depth.**

**twenty-four-channel mix** *n. See* **22.2.24-bit color.**

**24-frame video** *n.* Video equipment that runs at 24 frames per second (fps) rather than the traditional nominal 30 fps (NTSC) or 25 fps (PAL). Using 24-frame video allows film and video equipment to operate in sync and avoids the rolling bar common to television screens seen in older filmed works.

In Europe, film may simply be shot at 25 frames per second so that it runs in sync with any standard PAL televisions screens that may be in

frame. Most people will not notice the slight slow motion effect this produces when the film plays back at 24 fames per second. Also, film shot at 25 frames per second can be transferred directly to PAL video without the 3:2 pulldown common to an NTSC video transfer. Film can also be shot in sync with standard NTSC video at 29.97 frames per second (the actual frame rate of contemporary NTSC video), but this results in a perceptible slow motion effect when projected at 24 frames per second and will cause a significant change in audio pitch if the shot is not filmed MOS.

**24p** *mod.* Video that is recorded at 24 progressively scanned frames per second (fps); a device capable of recording or playing back such a video signal. Most 24p equipment records 1920 × 1080 resolution images, though 24p is also used for 1280 × 720 images. Some 24p equipment may actually run at 23.976 fps, rather than a true 24 fps to maintain backward compatibility with NTSC video, which technically runs at 29.97 fps rather than 30 fps. *See* **cinema-style.**

**24PsF** *mod.* Video that is recorded at 24 progressively scanned frames per second (fps), but presented (stored, transmitted, or viewed) as an interlaced image with odd and even lines in separate fields; a device capable of recording or playing back such a video signal. Some 24PsF equipment may actually run at 23.976 fps, rather than a true 24 fps to maintain backward compatibility with NTSC video, which technically runs at 29.97 fps rather than 30 fps. Such video has the advantage that it is compatible with less expensive (and generally more available) interlaced video equipment, but since it lacks field-level movement, it does not suffer from interlaced video's motion artifacts. *See* **progressive segmented frame.**

**25 Hz** *n.* Twenty-five cycles per second; the frame rate in frames per second for PAL video. *Compare* **30 Hz; 50 Hz.**

**25mm** *mod.* The most common lens focal length for 16mm photography. With 16mm film, a 25mm lens delivers a "normal" image — namely one that approximates the angle of view of human vision.

**twenty-four sheet; ~ poster** *n. obs.* A promotional poster generally used as a billboard, measuring 19' 6" wide by 8' 8" tall. Unlike most promotional materials that are given to exhibitors for free, exhibitors must purchase twenty-four sheet posters from the distributor. No longer in common use for theatrical advertising. *Also* **poster panel.**

**29.97 Hz** *n.* Video that is recorded at 29.97 progressively scanned frames per second (fps), the true frame rate in frames per second for contemporary NTSC video, rather than 30 fps; a device capable of recording or playing back such a video signal. *Compare* **25 Hz; 30 Hz; 59.94 Hz.**

**29.97p** *mod.* Video that is recorded at 29.97 progressively scanned frames per second; a device capable of recording or playing back such a video signal.

**twin-plex; twin theater** *n.* A motion picture theater with two separate auditoriums in the same physical structure, both sharing the same ticket booths and main entrance. Concession stands may be shared or separate.

The first purpose-built twin theater was England's Regal Twins in Manchester, opened in 1930. The first twin theater in the U.S. was the Alhambra Twin in Alhambra, California, which opened in 1939. Rugoff and Becker's Cinema I and II in New York are occasionally cited as the first twin theaters, but they did not open until 1962. The first twin theater located in a shopping mall was the Durwood Theatres' Parkway II, which opened in the Ward Shopping Center in Kansas City in 1963. In 1969, Durwood Theatres changed its name to American Multi-Cinema, now better known as AMC.

[Clipped from *twin multiplex.*] *Compare* **multiplex; quad-plex; triplex.**

**twist** *n.* An unexpected or unusual turn of events in a story. *Compare* **wrinkle.**

**twisting** *n.* Physical film distortion that undulates down its length, alternating from edge to edge. Cause by winding a fresh film print too loosely with the emulsion facing in (towards the center of the reel). Twisting does not occur if the film is wound with proper tension or if it is wound emulsion out.

While film remains the most certain long-term archival medium for audiovisual works, it is susceptible to various forms of physical defect or damage. The most common include:

- Abrasions
- Buckling (Cockling)
- Channeling
- Cinch Marks (Rain)
- Curling
- Embossing
- Fluting (Edgewaving)
- Frilling
- Microspots (Redox Blemishes)
- Reticulation
- Roping (Run-Off)
- Scratches
- Shrinkage
- Sparkle
- Spoking
- Spotting
- Twisting
- Water Spots

**two-act play; two-act structure** *n.* A two-act structure common to half-hour dramatic television, especially sitcoms. On advertiser-supported television, the breaks between acts are filled with commercials. The typical sitcom is actually presented in four segments separated by three commercial breaks: the teaser (which may not relate directly to the episode plot), Act I, Act II, and an optional tag (which often provides a final joke and commentary on the plot resolutions in Act II). *Compare* **three-act play.**

**two-banger** *n.* A single truck or trailer divided into two dressing rooms. *Compare* **honeywagon.**

**2-bit color** *n.* A digital image color depth where each pixel uses two bits to describe its color value, allowing for up to four different colors to be displayed simultaneously. The color format used by CGA-compatible display systems.

Rather than indicate specific levels for the red, green, and blue (RGB) components of each pixel's color, a color lookup table (CLUT) is used to translate the number assigned to each pixel into a display color. Each of the four different entries in the color lookup table then translates into a different RGB value selected from the universe of values that a particular type of display can accurately represent.

*Compare* **color depth.**

**two bites of the apple** BUSINESS *phr.* When the same product is sold in more than one form to the same consumer. For example, when consumers purchase DVDs of films that they saw in the theater.

**two-blade shutter** *n.* **1.** A spinning projector shutter with two individual blades. Each image is projected twice to help avoid image flicker. **2.** A variable-opening shutter found in some film cameras. The shutter has one fixed blade (generally open 180°) and one movable blade that overlaps the opening in the fixed blade and allows one to adjust the angle of the shutter opening from 180–0° (in some cases, from 170–0°). *Compare* **three-blade shutter; variable shutter.**

**two-color process** *n. obs.* An early color film process that registered only two of the three primary colors (usually red and green). *Compare* **two-strip Technicolor.**

**two-column script** *n.* A written script format commonly used for non-fiction works (such as industrials, documentaries, news programs, etc.) and unscripted television programs (such as reality shows and variety shows) where descriptions of visual cues (shots, graphics, titles, etc.) appear in a column on the left side of the page while descriptions of audio cues (sound, music, dialogue, voiceover, etc.) appear in a column on the right side of the page. *Also* **A/V script; non-fiction script.**

**2-D; 2D** ABBR. *mod.* An object (generally a drawing) with only two dimensions: height and width, but no depth. Film images are two-dimensional, even if they represent photographs of three-dimensional objects. *Compare* **3-D.**

**2-D animation; 2-D graphics** *n.* Visual material created using two-dimensional images, as with traditional hand-drawn cel animation and most digital paint programs, or three-dimensional images that are limited to motion in two-dimensional space. In general, 2-D animation is less computationally complex than 3-D animation and may be mixed with 3-D materials to save time and expense.

**two-dimensional character** *n.* A poorly-developed character in a narrative. *Also* **flat character.** *Compare* **characterization; three-dimensional character.**

**two-fer** *n. See* **twofer.**

**two fold; ~ flat** *n. See* **book.**

**#2 grip clip** *n. See* **number two grip clip.**

**two-hander** *n.* A work that focuses on two primary characters, such as most romance and buddy pictures: *The two-hander features one of the best comedy teams in decades.* [Industry trade paper jargon.] *Compare* **one-hander.**

**two-inch video; 2" video; ~ tape** *n. See* **quadruplex.**

**2" 24-track** *n.* Analog magnetic tape with 22 audio channels and 2 time code or sync pulse channels. Used for feature film audio mixing, dubbing, and re-recording.

**2 kL** ABBR. *n.* A digital video image with approximately 2,000 lines of resolution, such as the UHDTV format with 3,840 horizontal pixels for each of 2,160 lines. [An initialism of *kiloLine*, meaning thousands of lines.]

**2K** ABBR. *mod.* **1.** A 2,000-watt light. Either open-faced or equipped with a Fresnel lens, generally with a standard 1⅛" (junior) male mounting pin to attach the light to a stand. The amount of power consumed by the lamp(s) in a light fixture is often used as an indication of how much total light will be produced, though there is not always a direct correlation. **2.** Any piece of grip equipment that is fitted with a standard 1⅛" (junior) mounting pin or receiver. A 2K light stand, for example. **3.** Digital video with a maximum resolution of 2,048 horizontal pixels and 1,556 vertical pixels, generally scanned from a 35mm film frame.

Since a full-aperture (Academy or squeezed anamorphic) 35mm film frame does not cover the entire width of the available 35mm image area (space is set aside for the optical sound track on the release print), and a flat image with an aspect ratio greater than 4:3 does not cover the entire height of the available 35mm image area, the actual image scanned (the active area) tends to be somewhat less than the full frame resolution.

For digital projection, digital video images must be converted to projector resolution. This tends to be in powers of 2 such as 2,048 or 4,096 horizontal pixels. 2K is considered the standard acceptable resolution for a film finish or for digital theatrical projection. 4K is typically used for its higher image fidelity, particularly for shots that will undergo extensive digital manipulation such as visual effects background plates.

**4.** The standard acceptable digital video resolution for a film finish or for digital theatrical projection. *Compare* **1K; 4K; 5K.**

**2K stand** *n.* [A regionalism of the U.S. East Coast.] *See* **junior stand.**

**2-perf; two-perf; two-perforation** *n.* Thirty-five millimeter film with a widescreen image and two perforations, or sprocket holes, per image frame rather than the standard four, resulting in a 50 percent savings in film and processing costs. The 2-perf format is used in a camera fitted with a spherical lens to produce a flat (un-squeezed) image with a 2.39:1 widescreen aspect ratio then converted to a standard 4-perf anamorphic format for theatrical release. *See* **Techniscope.** *Compare* **3-perf; 4-perf; 8-perf.**

**2.35:1; 2.35** *mod.* A common widescreen theatrical image aspect ratio; an image that is 2.35 units wide for every 1 unit tall. When a 2.35 image is displayed on a standard 4:3 or widescreen 16:9 television screen, the image is either letterboxed or pan-and-scanned. Some high-end home theater systems (commonly known as *Cinemascope for home theater*) avoid this by presenting a true 2.35:1 aspect ratio image. *See* **CinemaScope.**

**2-pop; 2 pop** *n. See* **sync beep.**

**2.2:1; 2.2** *mod. See* **CinemaScope.**

**2R** *n.* Double Perf; film with perforations along both edges. Generally appears on a 16mm film can label. *Compare* **1R.**

**two-reeler** *n.* A short film that fits on two projector reels (or one double reel). Two-reel sound films are 10–20 minutes long. Since film shot during the Silent Era (c. 1886–1930) tended to run at lower frame rates, a silent two-reeler could be up to 30 minutes long. *Compare* **one-reeler.**

**two-shot; 2-shot; 2-S; 2/S** *n.* A shot composed so that two actors are in frame, generally with equal prominence. Often a medium to close shot. Such a composition allows two actors to carry on a conversation on screen without resorting to over-the-shoulder shots or shot/reverse shot editing. *Also* **fifty/fifty; plan Américain.** *See* **American shot.** *Compare* **one-shot; three-shot.**

**Actors R. Keith Harris and Calvin Walton in a two-shot from *In/Significant Others* (2008) (photograph by Lee Roberts, © Fourth Ward Productions).**

**two-step** *n.* A split-level apple box, used variously as a step stool, prop or equipment stand, impromptu chair (especially during a close-up where it cannot be seen by the camera), etc.

**two-story structure** *n.* The traditional story structure consisting of a main story (often an action- or goal-driven story) and one or more subplots (often love interests, relationships, etc.). *Compare* **inside story; outside story.**

**two-strip** *n. obs.* A color film process that uses two separate black-and-white negatives — each one filtered through a different color, such as orange and green-blue. Used prior to the development of full color photography. *Compare* **three-strip.**

**two-strip Technicolor** *n. obs.* One of two similar color film systems developed by Technicolor.

The first two-strip Technicolor was an additive color process developed in 1914. A special camera recorded the image onto two strips of black-and-white film using red and green filters. When projected through matching red and green filters a color composite image was produced. Since it lacked blue, the remaining colors were distorted. The first two-strip Technicolor feature, *The Toll of the Sea* (1922), was produced by Technicolor and released by Metro Pictures (later MGM).

Technicolor's second two-strip process used subtractive color. The same camera shot two strips of film as before, but the negatives were used to produce gelatin reliefs on extra-thin celluloid film stock that were dyed in their complementary colors, glued back to back, and shown using a standard

film projector. This process was used for the Douglas Fairbanks production of *The Black Pirate* (1926), released through United Artists. A further improvement was made in 1928 with the introduction of an imbibition printing process similar to that used by a traditional printing press. In this case, the gelatin reliefs were covered with a dye that was then transferred onto a single strip of film using a contact printing process. This resulted in a single, composite color print. This process was quite successful, even though it still suffered from color distortions as attempts were made to simulate the full color spectrum. For example, *Follow Thru* (1930) featured golf courses with blue grass. In 1932, three-strip Technicolor replaced the various two-strip processes.
*Also* **2-strip Technicolor.**

**two T shot** SLANG ABBR. *n.* [An initialism of *two Tits shot*, after the fact that such a shot is composed to show the upper portion of the actor's chest.] *See* **medium close-up.**

**2,000-foot reel** *n. See* **AB-reel.**

**2:3** *mod.* An alternative, lesser-used way of expressing the 3:2 pulldown necessary for a 24 frames-per-second film to a nominal 30 frames-per-second NTSC video transfer; every two film frames consume three video frames. *Compare* **2:2.**

**two-three-five to one** *n. See* **2.35:1.**

**two-to-three adapter** *n. See* **ground plug adapter.**

**2:2** *mod.* The telecine transfer pattern used when converting 24 frames-per-second film to 25 frames-per-second interlaced video (PAL or SECAM) video; every two film frames consume two video frames. Each frame is scanned twice, once for the odd numbered field and a second time for the even numbered field. The resulting video is played back at 25 frames per second. This avoids the 3:2 pulldown necessary for a nominal 30 frames-per-second NTSC video transfer. *Compare* **2:3.**

**two-two to one** *n. Also* **2.2:1.**

**two-wall** *v.* To exhibit a motion picture using a variation on a four-wall engagement where the producer/distributor and the exhibitor share the expenses and the revenue. *Compare* **four-wall.**

**two-wall set; two-walled set** *n.* A set constructed with only two walls that meet in a corner. Less expensive and smaller (but also less flexible) that a three- or four-wall set. *Compare* **four-wall set; three-wall set.**

**two-way** *mod.* Relating to bidirectional communications over the same communication medium.

**two-way capacity** *n.* The ability to carry signals in two directions, such as from a cable television headend to subscribers (the traditional downstream path) and from subscribers to the headend (an upstream return path). Used to deliver interactive services such as ordering pay-per-view events, home shopping, banking, and polling. *Also* **bi-directional capacity.**

**two-way mirror** *n. See* **half-silver mirror.** *Compare* **beam-splitter.**

**two-way system** *n.* A cable television system that allows the customer to communicate back to the headend, supporting interactive systems, cable broadband, telephony, etc. *Compare* **one-way system.**

**two week window** *n.* The contiguous fourteen day period beginning with a program's first airing during which a program's ratings are measured, including repeat broadcasts (reruns) during the first or second week (part one or part two airings in the parlance of Nielsen Media Research).

**twofer; two-fer** *n.* A molded electrical line adapter with one male plug and two female plugs, allowing two devices to be connected to one power source. *Also* **siamese.** *See* **cube tap; Y.** *Compare* **threefer.**

**twos** *n. See* **shooting on twos.**

**TWPI** ABBR. *n.* A variation on the preservation index (PI) that adjusts for the cumulative effect of deterioration over time to give a more realistic estimate of the long-term effect of the storage environment on archived materials. TWPI is calculated as the harmonic mean of individual PI measurements over time. This is a more accurate way of accounting for the cumulative effect of environmental fluctuations than a simple arithmetic mean. [An initialism of *Time-Weighted Preservation Index*.] *Compare* **PI.**

**[1]Tx** ABBR. *n. See* **transmitter.**

**[2]TX** ABBR. *n.* A class of U.S. copyrights issued to non-dramatic literary works, commonly extended to advertisements (if their verbal elements are more prominent than their visual ones), the literary material underlying motion pictures, short stories, books, catalogs, etc. Copyright certificate numbers for works of this type all begin with the letters "TX." *Compare* **PA; SR; VA.**

**TXT file; .txt** *n.* A standard text file; a computer file that contains text in a directly human-readable form.

**tying agreement** LEGAL *n.* An arrangement between buyer and seller where, as a condition of purchasing one item, the buyer agrees to purchase a separate item from the same seller (or not to purchase the second item from a different seller)— the sale of the two items are tied together, rather than negotiated separately and independently. Depending on how they are structured, tying agreements may be illegal under anti-trust laws since the buyer may be forced into purchasing an item that the buyer did not want in order to obtain an item that the buyer did want. *Also* **illegal tie-in arrangement.** *Compare* **block booking.**

**Tyler helicopter mount; Tyler mount** *n. See* **gyro-stabilized camera system.**

**typage** *n.* Casting non-actors based on the physical character archetype that they represent. [Coined by Russian film pioneer Sergei Eisenstein.] *See* **people.** *Compare* **street-casting.**

**type** *n.* A class of person with certain defining characteristics: *Alan's not the leading man type.* OR *She's just the type for this part. See* **work type.**

**Type B; one-inch ~ ; ~ video** *n. obs.* A 1" professional video recording format standard developed by Bosch. Generally considered superior to Type C, but without the same market penetration. Type B was only ever used in a few production and post-production facilities, so Type B video masters had to be transferred to Type C for broadcast. *Also* **B-format.** *See* **one-inch video.**

**Type C; one-inch ~ ; ~ video** *n. obs.* The SMPTE video recording format standard for 1" non-segmented helical scan videotape recording, introduced in 1976 by Ampex with its VPR-1 videotape recorder. Ampex won an Emmy in 1978 for developing the Type C format. *Also* **C-format.** *See* **one-inch video.**

**Type F connector** *n. See* **F connector.**

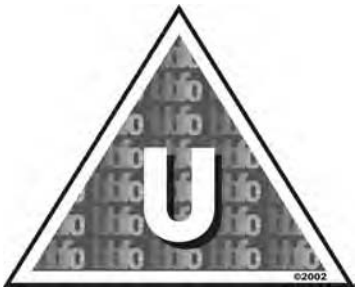
**typecast** *v.* To cast an actor in a role based on the actor's public persona, the roles that the actor has played many times before, or the actor's physical appearance.

Examples of typecasting include: Walter Brennan as a feisty western sidekick; Cary Grant as a suave leading man; Goldie Hawn as a ditsy blond; and Arnold Schwarzenegger as an action hero. Some actors become so thoroughly typecast that they cannot get any other acting work. This often happens to the cast members of particularly successful television series. Typecasting can also extend to directors, writers, producers, and other creative personnel who are regularly hired for a particular type of project. According to director Niki Caro, "When *Whale Rider* started to

become quite successful in the States, I got offered a lot of projects. Admittedly many of them involved large mammals and small girls."
*Compare* **casting against type; personality actor; stereotype.**

**tyro** *n.* A beginner; one performing a task for the first time.
**USAGE:** *Tyro* is also used as a modifier: *The tyro director showed surprising skill with a difficult subject.*
[Industry trade paper jargon. From the Medieval Latin *tyro*, meaning squire; from the Latin *tiro*, meaning recruit.] *See* **freshman.**

**TyZingy** *n.* A plastic cable tie or zip tie.




**A BBFC classification system rating icon (definition 1).**

**U** ABBR. *n.* **1.** Universal audience; a classification rating of the British Board of Film Classification (BBFC) first introduced in 1912 (applied to theatrical motion pictures) and extended to cover home entertainment in 1985. Works classified as U are appropriate for audiences of all ages, though they are not necessarily targeted at children. The first film to earn a U rating was *Mary of Briarwood Dell* (1913), issued on January 1, 1913. The BBFC Web site is www.bbfc.co.uk. **2.** A nickname for Universal Studios or Universal Pictures: *Films from U dominated the box office this holiday season.* **3.** A standardized equipment rack unit. Electronic equipment racks allocate vertical space in multiples of a standardized rack unit (equal to 1¾" or 44.45 mm). As a result, equipment that is manufactured for rack mounting is designed to be in multiples of a U in height. **4.** One of the two color difference channels in the YUV color space used by the PAL system. *Compare* **G; Uc; V.**

**U-B-C; U-B-L; U-B-R; U-F-C; U-F-L; U-F-R** *n. See* **22.2.**

**U/C** ABBR. *n. See* **up converter.**

**U core** *n.* A plastic film core used with 35mm film, generally for lengths of film under 1,000 feet. *Compare* **T core; Y core; Z core.**

**U-matic** *n. obs.* The trade name for a ¾" helical scan videocassette format introduced by Sony in 1971. U-matic was originally intended for the home market, but was embraced by commercial interests instead where it was used for industrial video and electronic news gathering (ENG).
U-matic was the first cassette tape format used for television broadcast, as well as the forerunner of the home videocassette systems such as Sony's Betamax and JVC's VHS. U-matic cassettes are unique in that their two internal spools rotate in the same direction. The cassettes are large compared to contemporary tape formats, but they are also very durable and widely available. U-matic's three variants include: Low-Band, primarily used in industrial video and commercial advertising; Hi-Band, primarily used in television studio settings but now rarely used for broadcast; and SP (for Superior Performance), now fallen largely out of use.
[After its U-shaped tape path.] *See* **three-quarter inch video.**

**U/S; U.S.** ABBR. *n. See* **upstage; upstream.**

**U-S-C; U-S-L; U-S-R** *n. See* **22.2.**

**U-tube** *n.* A U-shaped fluorescent lamp.

**A 220-watt Molescent BIAX four-light fixture equipped with four U-tube fluorescent lamps (courtesy Mole-Richardson Co., www.mole.com).**

U-tubes are common to office building ceiling light fixtures. Such lamps are generally replaced with special tungsten-balanced versions prior to filming in an environment where the existing lights will be used as practical sources of illumination to ensure proper color balance.
*Compare* **YouTube.**

**UA** *n. See* **United Artists Corporation; United Artists Entertainment LLC.**

**UART** ABBR. *n.* An integrated circuit that connects a serial communications port to a microcomputer. [An acronym of *Universal Asynchronous Receiver/Transmitter*.]

**UBR** ABBR. *n. See* **unspecified bit rate.**

**Uc** *n.* Universal audience, but particularly suited to children; a classification rating of the British Board of Film Classification (BBFC) introduced on July 26, 1985 to identify home entertainment works that are suitable for small children to watch unattended. The U classification remains in use for general audience home video products not specifically targeted at children and all general audience theatrical works (the Uc classification is not applied to theatrical motion pictures). The BBFC Web site is www.bbfc.co.uk.

**A BBFC classification system rating icon.**

**UCLA Film & Television Archive** *n.* An archive dedicated to the preservation and presentation of motion pictures and television programs, both past and present. The Archive collections include 220,000 motion picture and television titles as well as 27 million feet of newsreel footage. Its collection of media materials is the second largest in the United States (only the U.S. Library of Congress is larger) and the largest of any university in the world. The Archive Web site is www.cinema.ucla.edu. *Compare* **Association of Moving Image Archivists; Fédération Internationale des Archives du Film.**

**UDF** ABBR. *n.* A standard optical disc format developed by the Optical Storage Technology Association (OSTA) for both read-only and writable media. Originally developed in 1996 as a subset of the ISO/IEC 13346 standard and replacement for the ISO 9660 format. It was adopted by the DVD Consortium as the file format for both DVD-Video and DVD-Audio discs. The OSTA Web site is www.osta.org. [An initialism of *Universal Disc Format*.]

**UDITOA** ABBR. *n. See* **United Drive-In Theatre Owners Association.**

**UDM** ABBR. *n.* An electronic copy of a color-timed work in a format designed for easy conversion to any electronic distribution format while retaining the visual characteristics and creative choices of the color timing process. [An initialism of *Universal Distribution Master*.]

**UER** ABBR. *n.* [An initialism of *Union Européenne de Radio-télévision*.] *See* **EBU.**

**UFA** ABBR. *n.* A German motion picture and television studio originally established in 1917 with headquarters in Babelsberg (a suburb of Potsdam). Now located in Potsdam proper and a member of the RTL Group's FremantleMedia production division, responsible for all of FremantleMedia's production activities in Germany. The UFA Web site is www.ufa.de.
Ufa was established as the German national film studio on December 18, 1917 under the direction of industrialist General Erich Ludendorff to help Germany better compete against foreign imports and to produce propa-

**The premier of UFA's *Metropolis* (1927), and Hans Albers, center, and Heinz Rühmann, popular UFA stars of the 1940s (courtesy UFA, www.ufa.de, and Foto Baumann, www.foto_baumann.com).**

ganda films. After the end of World War I, the studio focused its efforts on popular genres. Starting in 1922, the Neubabelsberg Bioscop studios, under production chief Erich Pommer, served with the studios in Berlin's Tempelhof as the production center of Ufa. This operation expanded in 1926 with the construction of Europe's largest contemporary sound stage. During this time, Ufa produced films such as *Dr. Mabuse, der Spieler* (*Dr. Mabuse, the Gambler*, 1922), *Die Nibelungen* (1924), *Der Letzte Mann* (*The Last Man*, 1924), *Faust* (1926), and *Metropolis* (1927). Following a financial crisis in 1927, Ufa was taken over by publisher Alfred Hugenberg's Scherl Group. Ufa made a successful transition from silent to sound production, evidenced by the worldwide success of *Der Blaue Engel/The Blue Angel* (1930), shot in Germany as a co-production of Ufa and Paramount in both German and English.

After the National Socialists came to power, many of Ufa's leading directors emigrated, including Billy Wilder, Fritz Lang, and Erich Pommer. Film production fell under state control with the founding of the Ministry for Propaganda and Public Enlightenment under Joseph Goebbels, financed by the Filmkreditbank GmbH. Productions focused on popular entertainment in the spirit of the National Socialist ideology. By 1942, Germany's production companies, including Ufa, Bavaria, Terra, Tobis, and Wien-Film, had been merged into a single concern, the Ufa-Film GmbH (Ufi). Films of this period included comedies with Hans Albers and Heinz Rühmann, operettas and revues with Zarah Leander, and the opulent full-color film *Münchhausen* (*The Adventures of Baron Munchausen*, 1943).

On April 24, 1945, units of the Red Army occupied the Ufa lot in Babelsberg. On May 17, 1946, the East German government established Deutsche Filmaktiengesellschaft (DEFA), incorporating the assets of the former Ufa. DEFA's first feature film was Wolfgang Staudte's *Die Mörder sind unter uns* (*The Murderers Are Among Us*, 1946). Ufi's assets in the Western occupation zones were administered by trustees until Bavaria and Ufa were privatized in 1956. Later, Deutsche Bank led a consortium of banks that took over Universum-Film AG (Ufa) and Ufa-Theater AG. In 1964, the Bertelsmann Group acquired both Ufa and Ufa-Theater. In 1966, the Friedrich Wilhelm Murnau Foundation acquired the rights to the films of both Ufa and Bavaria. In 1972, the Riech Group acquired Ufa-Theater while Bertelsmann revitalized Ufa-led film production under UFA-Fernsehproduktion. When private television began in West Germany in 1984, Bertelsmann, together with Gruner+Jahr, concentrated its film, television, and radio activities under UFA Film-und Fernseh GmbH.

Since the fall of 1991, UFA Film & TV Produktion has grown into the largest German television production company, producing over 2,000 hours of programming each year including TV movies, light entertainment programs, soap operas, sitcoms, and non-fiction programs. At the beginning of 1997, the UFA Hamburg (now Cologne) holding company merged with CLT in Luxembourg to create CLT-UFA. An April 2000 merger with Pearson TV resulted in the creation of the RTL Group in which Bertelsmann has held the majority share since the end of 2001. All global production activities of the RTL Group are conducted under the FremantleMedia division, with UFA acting as the umbrella for FremantleMedia's production activities in Germany.

*Also* **Universum Film AG.** [An initialism of *Universum Film Aktiengesellschaft*.]

**UGC** ABBR. *n.* Material posted to a Web site by the users of that site. Also, the site itself. The content on many of these sites tends to be a mixture of original materials (both scripted and unscripted, including home movies and blogs) and clips from copyrighted programs used without the consent of the copyright holder. Examples of video UGC sites include Funny or Die (original content only) and YouTube (a mix of content types). [An initialism of *User Generated Content*.]

**UHDTV** ABBR. *n.* A widescreen digital television standard with significantly higher resolution than high-definition television (HDTV), generally with a progressively scanned image 7680 pixels wide by 4320 pixels high, or a nominal 4,000 lines of resolution per image, and 22.2-multichannel sound.

The video portion of UHDTV is essentially similar to the WHUXGA (wide hexadecatuple ultra extended graphics array) digital graphics image standard (7680 × 4800) with a slightly reduced image height to match the standard television widescreen aspect ratio of 16:9. (The WHUXGA aspect ratio is 1.6:1 or 14.4:9, slightly more square than 16:9.) Each UHDTV image contains some 33 megapixels while eighteen minutes of uncompressed UHDTV video will consume approximately 3.5 TB (terabytes) of storage space.

There are currently two different versions of UHDTV, an earlier UHD TV1 with 3840 × 2160 pixels per image and a more recent UHDTV2 with 7680 × 4230 pixels per image. Each resolution was selected as an even multiple of the highest standard resolution for contemporary HDTV of 1080 line per image (UHDTV1 is twice that, while UHDTV2 is four times that). Unlike HDTV, which supports both interlaced and progressively scanned images, all UHDTV images are progressively scanned.

Accompanying the image in an UHDTV system is a 22.2 channel 3-D sound mix. Traditional sound systems, such as 5.1 surround sound, are designed for 2-dimensional loudspeaker arrangements with the speakers all placed at approximately the same height from the floor. The speakers in the 22.2 channel system are arranged at three different heights, completely surrounding the listener. The lower layer is at floor level and consists of five channels in the front of the viewing space (including the two low frequency effects speakers). The middle layer is at approximately ear height for the viewers and consists of 10 channels spaced around the periphery of the listening area (5 in front, 2 to each side, and 1 in back). The upper layer is above the audience and consists of nine channels (three in front, two to each side, one in back, and one centered above the audience). This arrangement allows the listener to be totally immersed a fully three-dimensional audio environment.

[Coined by Japan Broadcasting Corp. (NHK) as an initialism of *Ultra-High-Definition TeleVision*.]

**UHF** ABBR. *n. See* **ultra-high frequency.** *Compare* **SHF; VHF.**

**UIP** ABBR. *n. See* **United International Pictures.**

**ulcer** *n. See* **cookie; cucoloris.**

**Ultimatte blue** *n.* The specific shade of blue developed by the Ultimatte Corp for use in blue screen work, available as paint, cloth, card stock, etc. The Ultimatte Web site is www.ultimatte.com.

**ultra-high-definition television** *n. See* **UHDTV.**

**ultra-high frequency; UHF** *mod.* Describing television signals in the range of 300 to 3,000 MHz, as designated by the FCC in 1952. This includes the broadcast television channels 14 through 83 as well as many mobile and satellite services. Most UHF television stations broadcast in the range of 470–890 MHz. UHF television signals are generally weaker than VHF signals. As a result, UHF television has not enjoyed the commercial success of VHF. *Compare* **super-high frequency; very-high frequency.**

**ultra-low budget** BUSINESS *mod. See* **micro-budget.**

**Ultra Panavision** *n. obs.* The trade name for a widescreen process that used an anamorphic lens, 65mm camera film, and a 70mm exhibition

format to deliver a 2.7:1 aspect ratio image. Also marketed under the Cinerama brand name. First used for MGM's *Raintree Country* (1957). *Also* **Camera 65.** *Compare* **CinemaScope; Cinerama; Magnascope; Panavision; Super Panavision; Todd-AO; VistaVision.**

**Ultra-Stereo** *n. See* **stereo optical print.**

**ultrasonic** *n.* Sound pitched above the range of human hearing. Generally taken to be 20 kHz and above. *Compare* **infrasonic.**

**ultrasonic cleaner; ultrasonic film cleaner** *n.* A device that uses ultrasonic sound waves passing through a liquid cleaning solution to remove the surface dust from film without danger of scratching or eroding the film.

**ultrasonic splicer** *n.* A device used to splice polyester-base film. Ultrasonic splicers are more complex and expensive than either cement splicers or tape splicers, but are the only way to produce a durable splice in polyester film. Cement splices will not work with polyester-based film stock because the cement is designed to chemically bond acetate film, not polyester. Tape splices will work, but the tape adhesive is not durable enough to withstand the rigors of regular projection. Tape splices are generally used only during editing where their ability to be removed is an advantage and their limited durability is of less concern.

**ultraviolent** *mod.* Containing far more graphic violence than the contemporary norm. Examples include the grind house exploitation films of the 1970s as well as the works of Takashi Miike, Sam Peckinpah, and Paul Verhoeven. *Compare* **gorn.**

**ultraviolet; UV** *n.* The band of invisible light rays just above violet in the electromagnetic spectrum; black light. Ultraviolet light is invisible to the human eye but strongly affects photographic materials. White and specially-coated surfaces glow brightly under ultraviolet light. *Also* **black light.** *Compare* **infrared.**

**ultraviolet filter** *n. See* **UV filter.**

**ultraviolet screen; ultraviolet traveling matte; ~ process** *n.* An in-camera traveling matte process that uses ultraviolet (black) light to produce a matte that separates the foreground subject from the background. There are two types of ultraviolet screen processes: single-pass, dual-film and multi-pass, single-film.

The original ultraviolet screen process exposed two strips of film at the same time — one recorded the foreground image while the other recorded the background matte. Since both images are both shot at the same time with the same camera, they are always in perfect registration. The subject is placed in front of a screen that is illuminated from the rear with UV light. In the camera, a beam-splitting prism directs the UV light coming from the screen to high-contrast film stock sensitive to UV light. This produces a background matte. At the same time, the visible light coming off the subject exposes a self-matted image (normal foreground with no recorded background). This process is no longer in common use.

A newer ultraviolet screen process (known as reverse or negative blue screen process) records the foreground and background in multiple passes and is generally limited to motion control photography using scale models. Before being photographed, the subject is coated with an invisible layer of ultraviolet-reactive paint. This does not affect the appearance of the subject under normal lighting conditions. The subject is photographed at least twice, hence the need for a motion control rig to ensure proper registration between the different passes. In the foreground (beauty) pass, the subject is normally illuminated. (Additional light passes, to film lighting elements integrated into the subject so that they are properly exposed, may be necessary.) In the matte pass, all other lights are turned off and the subject is illuminated only with ultraviolet light. This causes the reactive paint to glow visibly, allowing one to photograph a high contrast matte that separates the glowing subject from the black background.

*See* **chromakey; dual-film traveling matte process.** *Compare* **infrared screen.**

**ultrawide-angle lens; ultrawide lens** *n. See* **fisheye lens.**

**umbrella** *n.* A light diffusing reflector constructed like a standard umbrella and rigged so that light shown into the inside of the umbrella is reflected back out. The umbrella can be collapsed down when not in use. Particularly common in still photography.

**UMD** ABBR. *n.* A 60mm high-capacity optical disc standard, developed by Sony as a compact substitute for a DVD and first deployed for use on the Sony PSP (PlayStation Portable) video game system. The UMD 60mm form factor is half the diameter of a standard DVD, but still holds 1.8 Gb of data on a single, double-layer side — more than a CD or VCD. The disc is read with a standard 660 nm red laser and supports 128-bit AES (Advanced Encryption Standard) data encryption. [An initialism of *Universal Media Disc*.] *Compare* **EVD.**

**UN** ABBR. *mod.* Un-issued or unreleased. Generally applied to a work that was produced but never released to the public.

**un-squeeze** *v.* To convert horizontally compressed film images into their proper shape on screen. This is an anamorphic projection process. *Compare* **squeeze.**

**un-squeezed print** *n.* A standard print made from an anamorphic negative that can be shown on a normal projector with a spherical lens.

**unadvertised special** *n.* A sound that appears on a sound track but is not noted on the cue sheet.

**unauthorized cross-collateralization** BUSINESS *n. See* **de facto cross-collateralization.** *Compare* **discretionary cross-collateralization.**

**unbalanced audio** *n.* Ungrounded audio equipment that uses two wires or coaxial cable to carry the audio signal. Unbalanced audio equipment is generally less expensive than balanced audio, but is also more susceptible to electrical interference and degradation. If the cables run will be longer than 15', one should use balanced rather than unbalanced audio.

**unbalanced color** *n.* An image that does not provide an accurate representation of the colors in the original scene because the film emulsion was not correctly matched to the type of light in use (daylight-balanced film was exposed under unfiltered tungsten light or tungsten-balanced film was exposed under unfiltered daylight).

**uncanny valley** *n.* Originally a theory of robotics that held that as robots appear and act more lifelike, they will receive increasing levels of acceptance up until a point when they are nearly, but not entirely, indistinguishable from humans. At that point, the subtle imperfections in appearance and motion would make people uncomfortable and would elicit an increasingly negative emotional response. The gap between clearly not human and indistinguishable from human leads to the uncanny valley in a graph of the level of emotional acceptance. Computer animation suffers from a similar uncanny valley that lies between what is clearly not real and what is indistinguishable from real — in this space, computer-generated human characters will likely not be accepted by audiences.

This affects the appearance — and particularly the motion — of human characters more so than non-human characters — and faces more so than the rest of the human figure — because people are so familiar with how other people look and act. On the other hand, computer generated dinosaurs, which no human has ever seen in real life, are much easier to accept and do not suffer from such a profound uncanny valley.

[Commonly attributed to Masahiro Mori (as the English translation of the title of his 1970 essay "Bukimi No Tani").]

**uncertainty principle** *n. See* **Heisenberg's uncertainty principle.**

**uncompress** *v. See* **decompression.**

**uncut** *n.* Un-edited. Generally in reference to a version of a work that has not been altered to appease censors or that has been restored to its longer director's cut after an earlier release of a shorter version.

**under** *prep.* Sounds that are at a lower volume than the primary sounds in a scene and are intended to be heard in the background. For example, music is often played under dialogue.

**under age** *mod.* One who is too young to see a particular audiovisual work based on an age restriction imposed by a rating system: *A number of under age children were admitted to the NC-17 picture.*

**under crank** *v. See* **undercrank.**

**under-cranked** *mod.* A fast motion shot, either produced in the camera by undercranking or through a post-production process (optical or digital). *Compare* **over-cranked.**

**under-dress** *n.* The additional garment worn under a costume when an actor must appear scantily clad. An actor may wear briefs under boxer shorts. An actress may wear a full swimsuit while appearing to be dressed in nothing but a towel.

**under five** *n.* An actor who is hired to speak fewer than five lines, and thus generally due a lower rate than an actor hired to speak five or more lines. *Compare* **bit part; cameo.**

**under-lit animation** *n. See* **back-lit animation.**

**under-the-line** *mod. See* **below-the-line.**

**underage** BUSINESS *n.* The extent to which an advance or guarantee is not recouped from later revenue. Essentially, the excess amount paid when one considers the actual financial performance.

Under an exhibition contract, this excess may be payable by a distributor to an exhibitor unless the advance or guarantee was non-refundable. When calculating the share of box office revenue due the distributor, the house nut (exhibitor overhead) and allowed expenses (such as co-op advertising) are deducted first then the remaining box office is divided according to the agreed upon percentage split (subject to any percentage floor stipulated in the contract). If the exhibitor has paid an advance or guarantee, then this is deducted from the distributor's share. If the distributor's share is not enough to cover the advance or guarantee already paid to the distributor, then there us an underage. Even if the advance paid is not refundable, the distributor may still make an accommodation with the exhibitor to preserve their business relationship and help ensure that the exhibitor will book future films from the distributor. This may come in the form of allowing the exhibitor to apply overages from one film against underages from another as part of the settlement transaction.

A similar process applies to sub-distribution and foreign sales agreements where the sub-distributor first applies the money owed to the primary distributor or foreign sales agent to any advances or guarantees that the sub-distributor previously paid. If those are not fully recouped, then the shortfall amount is an underage. Since most such deals involve non-refundable advances, distributors rarely have to refund the difference.

*Compare* **overage; settlement transaction.**

**undercrank; under crank** *v.* To run a camera slower than the intended presentation speed. The resulting shot will play back in less time than it took to record creating the appearance of fast motion.

Undercranking is more difficult to achieve in video. Intervening frames may be skipped to simulate fast motion (skip frame printing) or the effect of undercranking can be simulated electronically by interpolating new frames with suitable motion blur added. To address this issue, Panasonic developed a digital video system capable of both under- and over-cranking known as the VariCam.

[After to hand cranked cameras used during the early Silent Era.] *See* **fast motion; slow speed.** *Compare* **overcrank; skip frame.**

**underdevelop** *v.* To give less development time during film processing than required given the emulsion type, developer temperature, and solution concentration; to shorten the development time, reduce the developer temperature, or dilute the development chemical solution during film processing.

The image on underdeveloped film is thinner than it normally would be. An underdeveloped negative will produce a dark print, which will result in a darker than normal image on screen. On the other hand, an underdeveloped print will transmit more light than normal, and therefore result in a brighter than normal, washed out image on screen.

Film may be intentionally underdeveloped (pull processing) for effect or to compensate for overexposure, though at the cost of decreased image contrast and a loss of image detail versus proper exposure and normal development.

*Also* **downrating.** *See* **pull processing.** *Compare* **overdevelop.**

**underexpose** *v.* To give film less than the normal exposure time required for an optimal exposure; to use less light than the film emulsion requires, either in camera or in a film printer.

Whether intentional or accidental, underexposure results when film is exposed for an insufficient period of time given the available light, the aperture setting, and the emulsion type, or when there is insufficient light given the other conditions. The resulting negative is "thin" with less image information than is normal. Prints will be dark and lacking in image detail and color range. Compensating for underexposure during processing (by overdeveloping) will increase the perceptible film grain and image contrast.

*Compare* **overexpose; push processing.**

**underground film** *n.* A low-budget work produced far outside the mainstream of the audiovisual industry. *Compare* **avant-garde; experimental film; New American Cinema.**

**underground filmmaking** *n. See* **guerrilla filmmaking.**

**underlit** *mod.* A set with less illumination than required for a normal exposure, resulting in deep shadows, muted colors, and indistinct details except for any areas of highlight.

**undermodulation** *n.* When the amplitude of a signal falls well below its optimum level in a recording or broadcasting system, causing it to be masked by signal noise. In digital systems, undermodulation can lead to signal distortion. *Compare* **overmodulation.**

**underplay** *v.* To deliver a restrained, low-key, or understated performance. *Compare* **overplay.**

**underscan** *v.* To reduce the display size of a video image so the entire image is visible on screen, including all four edges that typically bleed off the TV screen and the material present in the blanking intervals. Underscan is typically used to diagnose problems with a video image. *Compare* **overscan.**

**underscore** *n.* The atmospheric background music added in post-production that runs behind the primary dialogue or narration.

During the early Sound Era (c. 1930), even the underscore was recorded live on the set. This made editing quite difficult. Eventually, improved recording and re-recording techniques allowed the use of pre-scoring and post-recording and eliminated the need for a live underscore.

**underscoring** *n.* The process of recording a work's musical soundtrack after the work has been shot (during post-production). *See* **pre-record to picture; scoring.**

**undersell** *v.* To sell the distribution rights for an audiovisual work to another division of the same corporate parent for an amount below fair market value, generally to avoid having to pay higher residual fees. This reduces the revenue for the selling party and increases the return for the buying party. Overall, the corporate parent comes out ahead. *Compare* **self-dealing.**

**undershoot** *v.* To film the fewest possible number of takes and angles necessary to complete a work — generally as a time- or cost-savings

measure. If not planned carefully, this can result in insufficient footage to develop a properly edited scene, resulting in costly pickups after production has wrapped. *Compare* **coverage; overshoot.**

**underslung head; under-slung head** *n.* A camera head that holds the camera from above, allowing the camera to get into positions that a standard head (mounted from below) would not permit.

**underwater housing; underwater blimp** *n.* A waterproof shell that encloses a camera keeping it dry and protecting it from pressure at depth while allowing its relatively convenient operation from outside the housing. Used when filming underwater.

**underwriter** *n.* A private corporation or foundation that provides all or part of the production financing for a program that appears on public (non-commercial) television, usually in exchange for an on-screen acknowledgement of their contribution when the program airs (essentially an institutional commercial, promoting the organization rather than a specific product). *Compare* **sponsor.**

**undifferentiated marketing** BUSINESS *n.* Using the same marketing message or advertising campaign to reach all potential customers without regard to the unique needs of different market segments. *Compare* **market segmentation; segment marketing.**

**unduplicated audience** *n.* The total unique audience members reached by a broadcast program or advertisement over some period of time. The unduplicated audience is generally much lower than the total audience, which includes duplication due to repeated exposures. *Also* **cumulative audience.** *See* **cumulative reach.**

**unexposed** *n.* Raw film stock that has not yet been exposed to light.

**unfavorable portrayal** LEGAL *n.* An unflattering characterization of someone or something. Even if the portrayal is accurate, it may still be unfavorable — and if sufficiently unfavorable, it may inspire legal action. *Compare* **libel.**

**uni-directional; unidirectional** *mod.* Working in only one direction. For example, a film printer that cannot run in reverse; a microphone that is sensitive to sound from only one direction; or an electronic system that delivers data in only one direction, such as a traditional television broadcast system that lacks a return data path to accept information sent by the viewer.

**uni-directional microphone** *n.* A microphone with a pick-up pattern that is most sensitive to sounds approaching on-axis. *See* **directional microphone.**

**UNIC** ABBR. *n. See* **Union Internationale des Cinémas.**

**unicast** *v.* To transmit a unique data stream to each recipient across a network.

Because each viewer initiates a new stream when viewing the same source, this approach to media delivery results in increased broadcast server load and network congestion as multiple, identical streams are sent at nearly the same time. Cable television video-on-demand and Internet streaming video are generally unicast systems.

*Compare* **broadcast; multicast; tricklecast.**

**uniform data rate video** *n.* A digital compression process that produces an output stream with a constant data rate throughout the entire work. This process is less complex (both to compress and decompress) and therefore runs faster than a variable data rate process that constantly adjusts the level of compression to optimize bandwidth utilization. Real-time video compression is often produced using a uniform data rate. *Also* **single data rate encoding.** *Compare* **variable data rate video.**

**uniform noise reduction** *n.* A basic noise filtering system that applies the same filter to an entire signal. *Compare* **adaptive noise reduction.**

**unilateral sound track** *n. obs.* A single sound channel recorded on film as a variable area optical sound track where the variations in the width of the clear area of the sound track (which represent the optically encoded sound) extend in only one direction. The sound track appears straight on one edge and ragged on the other. Replaced by bilateral sound tracks, which extend in both directions from the center and deliver superior sound quality. *Compare* **bilateral sound track.**

**Union Européenne de Radio-Télévision; UER** *n. See* **EBU.**

**Union Internationale des Cinémas; UNIC** *n.* The mostly European trade association established in 1964 and based in Paris that represents the collective interests of national motion picture theater owners and operators associations and multinational exhibitors. The UNIC Web site is www.unic-cinemas.org.

**union list** *n.* **1.** A roster of union contract signatory companies, provided by a guild or union to its members. **2.** A roster of labor union members in good standing, compiled by a guild or union and made available to signatory companies to assist in the hiring of union-represented workers.

**union production; union shoot** *n.* An audiovisual work where the majority of the cast and crew are represented by labor guilds or unions. *Compare* **non-union production.**

**union scale** *n. See* **[1]scale.**

**Union screwdriver** *n. See* **[1]hammer.**

**union shop** BUSINESS *n. See* **closed shop.**

**uniqueness** *n. See* **market segmentation.**

**unit** *n.* **1.** Shooting company; a production unit. **2.** An individual item: *We shipped 40,000 units last month.* **3.** *obs.* A single reel of edited mag stock, corresponding to a given picture reel. The unit can be either single stripe or full coat and contains fill leader to keep the sound in sync with the picture.

**unit interval** *n.* The time required to transmit one bit of information at a given data rate. Used when measuring jitter.

**unit manager** *n. See* **production manager; unit production manager.**

**unit photographer** *n. See* **still photographer.**

**unit photography** *n. See* **production still.**

**unit production manager; UPM** *n.* One who is responsible for the practical day-to-day logistics of production, such as hiring and negotiating deals with the crew, ordering equipment, maintaining the production's budget and shooting schedule, etc. The unit production manager reports to the producer or line producer and works closely with the director and AD. In the U.S., unit production managers are represented by the Directors Guild of America. *Also* **unit manager.** *See* **production manager.**

**unit publicist** *n.* The publicist assigned to a particular project. *Also* **film publicist.**

**unit set** *n.* A reconfigurable set; a set made up of modular pieces (units) that can be rearranged to create the appearance of different sets.

**United Artists Corporation; UA** *n. obs.* A U.S.–based motion picture distribution company founded in 1919 by Charlie Chaplin, D.W. Griffith, Douglas Fairbanks, and Mary Pickford with the assistance of William McAdoo, Secretary of the Treasury under President Woodrow Wilson. UA is perhaps most famous for its James Bond films, beginning in 1962, and Pink Panther films, beginning in 1963. A re-organized UA now operates as United Artists Entertainment LLC.

UA was founded as strictly a distribution company. It did not put up the

money to finance its productions and so did not own the rights to any of the pictures it released. Those remained with the individual producers. Having actors in charge of the distribution of their own films led Richard Roland, former president of Metro Pictures, to declare, "So the lunatics have taken charge of the asylum."

Cowboy star William S. Hart was also one of the original founders, but he left almost immediately when Adolph Zukor offered him with $200,000 a film. UA was originally housed at Pickfair, the production company formed by Pickford and Fairbanks following their marriage in 1920. In 1924, Griffith left UA for Paramount and the remaining partners brought in Joseph M. Schenck, then an independent producer, to run the company. Schenck brought with him his wife, Norma Talmadge, and his brother-in-law, Buster Keaton, and later added Rudolph Valentino, John Barrymore, and Delores Del Rio. In 1925, Schenck tried to merge UA with MGM, then under the direction of his brother Nick, to create United Artists–Metro-Goldwyn-Mayer, Inc. UA would have benefited from the strong distribution offered by MGM and MGM would benefit from UA's prestigious image. The new UA–MGM would have continued to function mainly as a distributor while the individual companies would have retained their own corporate identities, but the plan was rejected by Chaplin.

**Eon Productions' *From Russia with Love* (1963), released through United Artists (courtesy Heritage Auctions, www.ha.com).**

Throughout the 1930s and 40s, UA maintained profitability by supporting the efforts of the independent creative producer, such as Walt Disney, Samuel Goldwyn, Howard Hughes, Alexander Korda, and Darryl F. Zanuck. UA also earned a great deal of money during this time loaning out the stars it had under contract to the other Hollywood studios. UA's founders retained control of the company even after they stopped being active producers. Lack of creative control led to the departure of Schenck and Zanuck in 1935, when the two merged their Twentieth Century Pictures with the Fox Film Corporation, creating Twentieth Century–Fox. Fairbanks left in 1936 after he and Pickford divorced. Goldwyn, after unsuccessfully trying to take over UA, left the company in 1940 for RKO. David O. Selznick was brought in as a partner in 1941 to fill the production vacuum created by Goldwyn's departure, but was bought out by Chaplin in 1946.

UA was near bankruptcy when Chaplin and Pickford, the only remaining partners, sold 50 percent of the company to a New York investment syndicate in 1950. As the Hollywood studio system crumbled (following the 1948 *Paramount Decree*), UA once again gained success distributing the works of independent producers. Previously, UA had been handicapped because it had never owned its own studio, but that now meant that UA had less overhead than the other Hollywood distribution companies. The *Paramount Decree* forced the Hollywood studios to sell off their theatrical holdings, giving UA equal access to the U.S. exhibition market for the first time. UA also moved into the lucrative TV syndication market. In 1957, UA purchased Associated Artists productions, the television distributor that had purchased Warner Bros.' pre–1948 films in 1955.

UA went public in 1957 to help raise capital to fund its growth in television and music markets. In 1959, UA acquired the domestic rights to the RKO film library, excluding the domestic TV rights for the cities of New York, Los Angeles, Boston, San Francisco, and Memphis, which had been sold off prior to the UA acquisition. In 1967, UA was acquired by TransAmerica Corporation, a division of BankAmerica. By the mid–1970s, UA was distributing MGM's films and had won three Best Picture Academy Awards, but TransAmerica was displeased with UA's financial performance and placed constraints on its management team. This led UA's senior managers to leave the company in 1978 to found Orion Pictures.

The $36 million production budget and box office failure of *Heaven's Gate* (1980) is credited with finally inspiring TransAmerica to sell UA to Kirk Kerkorian in 1981, who merged it with his MGM assets to form MGM/UA Entertainment. In 1986, Ted Turner purchased MGM/UA from Kerkorian. Turner retained the MGM film library but sold of the studio. The reorganized company emerged as MGM/UA Communications. In 1993, UA once again began operating as an independent production unit, turning out *Goldeneye* (1995), *The Birdcage* (1996), *Tomorrow Never Dies* (1997), *Man in the Iron Mask* (1998), and *The Thomas Crown Affair* (1999).

In 1996, Kerkorian re-purchased MGM/UA and in June 1999, UA ceased its independent production operations. In 2004, MGM/UA was purchased by an investor consortium consisting of Providence Equity Partners, Texas Pacific Group, Sony Corporation of America, Comcast Corporation, DLJ Merchant Banking Partners, and Quadrangle Group. In November 2006, the UA brand was revived as United Artists Entertainment LLC.

**United Artists Entertainment LLC; UA** *n.* A U.S.–based motion picture production and distribution company established in November 2006. The UA Web site is www.unitedartists.com.

The United Artists brand was revived as a partnership between actor Tom Cruise, producer Paula Wagner, and MGM, owner of the UA brand and film library. The new UA's first production was the Tom Cruise vehicle, *Valkyrie* (2008), filmed in the summer of 2007. In January 2008, in the midst of the 2007/2008 writer's strike, UA became the first motion picture production company to sign a deal with the WGA, breaking ranks from the AMPTP, which traditionally negotiates union contracts on behalf of U.S. film and television producers.

**United Drive-In Theatre Owners Association; UDITOA** *n.* The drive-in theater owners' trade association, based in Germantown, Maryland and established in 1999. UDITOA's mission is, "To be the premier organization serving drive-in theatre owners. To promote commercial motion picture exhibition at drive-in theatres world-wide. To ensure that drive-in theatres remain a viable and competitive part of the motion picture industry." The UDITOA Web site is www.uditoa.org.

**United International Pictures; UIP** *n.* The international distribution arm of Universal and Paramount in selected markets, operated as a joint venture since 1981. UIP is a member of the Motion Picture Association. The UIP Web site is www.uip.com.

**United Productions of America** *n. See* **UPA Pictures, Inc.**

**unity gain** *n.* A device that neither attenuates nor amplifies a signal; when the input and output amplitudes are the same. Most signal processing devices have unity gain, which means that they neither amplify sound nor cause insertion loss, and therefore can be added into an audio system at various places without upsetting the overall gain of the system.

**unity key frame** *n.* A memory location in a non-linear editing system set aside for user parameters such as background color, border on/off, key frame duration, etc. *Compare* **unity source memory.**

**unity of opposites** *n.* The direct opposition of the goals and needs of the protagonist and antagonist that creates conflict and drama in a story.

**unity picture** *n.* An image in a non-linear editing system where all of the key frame parameters are at their default values.

**unity source memory** *n.* A memory location in a non-linear editing system set aside for source-specific parameters. Each unique source has its own unity source memory. *Compare* **unity key frame.**

**Universal; U** *n. See* **MCA/Universal; NBC/Universal; United International Pictures; Universal Studios; Universal-International.** *Compare* **United International Pictures.**

**universal camera filter** *n. See* **universal filter.**

**Universal City** *n.* The world's first self-contained motion picture production studio, constructed by the Universal Film Manufacturing Company (now Universal Studios) on the site of a 230-acre ranch in the San Fernando valley just north of Hollywood. The land was purchased in March 1914 and the facility formally opened its doors on March 15, 1915. The Universal lot remains a working motion picture and television production facility, but is perhaps best known for the Universal Studios Tour and Theme Park established in 1964.

***Universal City Studios, Inc. et al. v. Sony Corporation of America Inc. et al.*** LEGAL *n. See* ***Betamax Case.***

**universal disc format** *n. See* **UDF.**

**universal distribution master** *n. See* **UDM.**

**Universal Film Manufacturing Company** *n. obs.* The New York City–based motion picture studio created by Carl Laemmle on June 8, 1912. Laemmle merged six established motion picture companies, including his own IMP (established in 1909) and the Hollywood-based Nestor Studio (acquired by Laemmle in 1911), to create the first U.S. motion picture studio under the Universal banner. In March 1914, Universal acquired a 230-acre ranch just north of the Hollywood Hills, which was formally opened on March 15, 1915 as Universal City, the world's first self-contained motion picture production center. The company later came to be known as Universal Pictures and then Universal Studios.

**universal filter; universal camera filter** *n.* A camera lens filter that does not alter the color characteristics of light. *Also* **all-purpose filter.**

**The Universal-International logo.**

**Universal-International** *n. obs.* The Hollywood studio created by the 1946 merger of Universal Pictures with International Pictures. Decca Records purchased Universal-International in 1951 and MCA purchased Decca in 1962. MCA changed the production company's name back to Universal Pictures but the international distribution arm remained Universal International Pictures.

**universal leader; SMPTE ~** *n.* The standard countdown leader developed by the Society of Motion Picture and Television Engineers (SMPTE) as a replacement for Academy leader in both theatrical and televised presentations of motion pictures.

It consists of some length of black film (blank leader) followed by a single frame with the words "Picture Start," a countdown in seconds from eight to three, a single frame of two, and finally black leader. The frame that displays the number two is accompanied by a one kHz tone for exactly one frame. The content portion of the film begins where zero would have appeared (47 frames after the beep for film running at 24 fps).

As with Academy leader, the appearance of the final number and the audible beep are used to time projection reel changeovers (they both appear the same distance in advance of the picture). Universal (or SMPTE) leader has the additional advantage of being useful to time the start of video programs as well. (Academy leader is based on feet of film remaining rather than seconds remaining before the start of picture and so does not translate well to video.) The frames of the leader are counted from zero starting with the "Picture Start" frame (the eight first appears in frame one).

Universal leader, like any countdown leader, serves three purposes: it provides appropriate cue marks to assist with sound synchronization in the lab and reel changeover during projection, it protects the film from damage when it is wound onto a reel, and it gives the projector time to come up to proper running speed before the image appears on screen and the sound is heard by the audience.

With an optical sound track on film, the sound is actually in advance of the matching picture (due to the sound pull up) because the optical sound head cannot operate in the same space as the projection gate. The sync beep is visible on the optical sound track as a short series of sine waves. The position of this can be compared to the start of the black leader following the two in the leader countdown to verify that the sound is in its proper position with respect to the picture. (For a 35mm print, the sound should be 21 frames ahead of the picture.)

*Also* **countdown; SMPTE leader; Society leader.**

**universal media disc** *n. See* **UMD.**

**Universal Pictures** *n. See* **Universal Studios.**

**universal remote; ~ control** *n.* A remote control that can be programmed to control more than one type of device or devices from more than one manufacturer.

**Universal Serial Bus** *n. See* **USB.**

**Universal Studios** *n.* A major Hollywood motion picture studio and part of NBC Universal, one of the world's leading media and entertainment companies in the development, production, and marketing of entertainment, news, and information. Originally established in 1912 by Carl Laemmle as the Universal Film Manufacturing Company, Universal Studios currently encompasses Universal Pictures, Universal Media Studios, Universal Studios theme parks, Focus Features, Rogue Pictures, and Universal Studios Home Entertainment. In 1946, Universal Pictures merged with International Pictures to create Universal-International. In 1951, Decca Records purchased the combined company. Universal then passed through the hands of MCA, Matsushita, Seagram, and Vivendi before being purchased by GE in May 2004 and becoming a part of NBC Universal. Universal Studios is a member of the Motion Picture Association of America. The Universal Web site is www.universalstudios.com.

**An ad touting Universal Studios from the March 20, 1926, issue of *Motion Picture News* (Library of Congress American Memory collection).**

**Universal Studios Hollywood** *n.* A motion picture and television-based theme park and entertainment complex located in Universal City, California. The theme park includes a variety of thrill rides and attractions, but is best known for its signature, behind-the-scenes Studio Tour. The original studio tour was initiated by Universal's founder,

Carl Laemmle, during the Silent Era (c. 1886–1930). The advent of synchronous sound recording in the late 1920s put a halt to the tours, which tended to disrupt the on-set sound recordings. The guided tours were revived in 1964, with visitors passing through the Universal Studios back lot and movie-themed displays on a motorized tram.

**Universum Film Aktien Gesellschaft; Universum Film A.G.** *n. See* **UFA.**

**unknown, an** *n.* **1.** One new to the entertainment business who is unfamiliar to audiences and whose skill is untried. **2.** An industry veteran who has never achieved public recognition or who is known in their home market, but not abroad.

**unlit fiber** *n. See* **dark fiber.**

**unload** *v.* To remove exposed film from something — taking film out of a camera or magazine, taking a magazine off of a camera (un-threading the film from within the camera), etc. *Compare* **load.**

**unscripted hours** *n.* That portion of a broadcast schedule given over to unscripted programming, mainly game shows and reality programs. Newsmagazine format programs (as distinguished from traditional news programs) may also be considered when counting unscripted hours.

**unscripted program** *n.* A television program that does not use a written script for the bulk of its material, such as a game show, talk show, or reality program. Unscripted programs may still contain scripted elements (such as the introductions, voice-over narration, questions in a game show, or stunts/staged situations in a reality program) and are often edited to create a more dramatic effect. *Compare* **scripted program.**

**unscripted situational drama** *n.* [Coined by Mark Burnett, executive producer of *Survivor* (2000–) and *The Apprentice* (2004–).] *See* **reality television.**

**unsolicited submission; unsolicited material** *n.* Written materials (generally a script) sent to a production company that were not requested by the company. Many companies will not accept unsolicited submissions unless the author is represented by a recognized talent agent or lawyer. *Compare* **over the transom.**

**unspecified bit rate; UBR** *n.* A class of data services intended for delay-tolerant or non-real-time applications — those that do not require guaranteed delivery rates and are tolerant of delay variation.

**[1]unspool** *v.* To accidentally fall out of a reel and begin to unwind. Usually refers to film.

**[2]unspool** *v.* To show a film, particularly for the first time: *Three romantic comedies will unspool in the same weekend.* [Industry trade paper jargon.]

**unstudied** *mod.* Natural, unplanned, not created for effect: *Alan's unstudied charm won the crowd over.*

**unterminated** *mod.* A signal-carrying line that does not end in a resistor with the same characteristic impedance as that of the line itself. Such lines may be subject to signal echoes or standing waves. *Compare* **terminated.**

**untethered** *mod.* Relating to a wireless video camera; a video camera that can be used to capture live images without begin physically wired to the broadcast grid, particularly useful when televising live sporting events.

**untimed print** *n. See* **one-light.**

**unused exhibition** LEGAL *n.* The number of exhibition days remaining in a television distribution contract (the total number of exhibition days allowed under the contract less the actual number of exhibition days used so far). *Compare* **exhibition days.**

**unwritten code** *n.* An informal but implied agreement observed amongst competitors. If it is broken, then the violator is often accused of being unethical by all involved parties.

For example, it is an accepted practice for television executives to be informed of "secret" development projects at other networks, but it is considered unscrupulous to make those secrets public. In July 2004, NBC president Jeff Zucker, responding to his network's perceptions that Fox stole one of their reality television show ideas, was harshly criticized by that rival network for revealing the identity of two other reality television projects that Fox was developing.

**up** *v.* To increase the volume or intensity: *Up the dialogue so it plays over the music.* OR *Up the key light.*

**up-conversion** *n.* The change of a signal from a low-resolution format to a high-resolution format, for instance from an SD format (such as NTSC) to an HD format (such as 16:9 interlaced video), or from a lower to higher frame rate. Requires the interpolation of new pixels to accommodate the higher resolution format or to interpolate the new frames. May also require changes in the scanning format. *Compare* **cross-conversion; down-conversion; format converter.**

**up converter; up-converter; upconverter; U/C** *n.* **1.** A device that transforms a low-resolution or standard definition video format into a high-resolution or high definition format. **2.** A device that modulates a lower frequency signal to a microwave-band frequency. *Compare* **down-converter.**

**up-cut** *v.* To re-edit a television program (usually a syndicated rerun) to make room for more commercials.

**up front; up-front; upfront** *mod.* Performed or obtained in advance.

**up-rez; up-res** *v.* To increase the resolution of digital material by interpolating values for new samples, generally by introducing new intermediate samples between existing samples: *The film was up-rezzed from 2K to 4K. Compare* **down-rez.**

**up-sampling** *n.* Increasing the number of samples in a digital signal. For example, when converting a 44.1 kHz sampled audio signal to 48 kHz. *Compare* **down-sampling.**

**up shot** *n. See* **low angle.**

**up stage** *n. See* **upstage.**

**up-stream** *n. See* **upstream.**

**UPA Pictures, Inc.** *n. obs.* A U.S. motion picture production company founded in 1945 as United Productions of America and renamed UPA Pictures, Inc., on January 1, 1956. It was established by Stephen Bosustow and a group of fellow animators that split from Disney following a 1943 labor dispute. UPA was originally formed to produce educational films, but had its

**A poster promoting the theatrical release of a cartoon featuring UPA's Mr. Magoo c. 1955 (courtesy Heritage Auctions, www.ha.com).**

greatest success producing animated shorts. Major UPA creations included Gerald McBoing Boing and Mr. Magoo. *Mr. Magoo's Christmas Carol* (1962) was the first animated made-for-television special. UPA could not compete with Disney's budgets, so they developed a uniquely sparse and economical animation style. In 1948, UPA signed a distribution deal with Columbia for their theatrical works. The company turned down a buy-out offer from Columbia in 1952, but was subsequently sold to a private investor in 1958. In 1986, the assets of the company were offered for sale in an advertisement placed in *Daily Variety*.

**[1]update** *v.* To replace the current image with the next one in sequence. Full-motion video, like motion picture film, is composed of a series of still images that appear in quick succession, giving the illusion of motion thanks to persistence of vision. When a video screen is updated, a new image replaces the old one and the illusion of motion is preserved. When a video screen is not updated fast enough, visible flicker may occur or the motion may appear to strobe. If two images are merged, generally because the image was not updated in time for the next screen refresh, tearing may occur. *Compare* **refresh.**

**[2]update** *n.* A local television news teaser, one that presents part of a story with the promise of more details during the news broadcast.

**upfront buying** *n.* Purchasing network television commercial time before the season has started.

**upfront exposure** *n.* The financial investment made in project development before the project is ready to release for commercial exploitation (the point when the producers first have an opportunity to earn back their investment). Projects that are never completed (or never produced) have nothing but upfront exposure.

**upfront financing** BUSINESS *n.* Funding obtained before the financed activity begins, such as the upfront production financing arranged before a project is green-lit.

**upfront market** *n.* The time and place where networks sell commercial space for the new season to major advertisers. Buying during the upfront market guarantees available airtime in the coming season for major advertisers and earns them a discount compared to the price paid for individual commercial spots purchased during the season. For their part, the networks are guaranteed a certain level of income with which to produce and distribute their programs.

Since sales are well in advance of the actual air dates, the actual audience size and demographics promised by the network may not be realized when the commercials finally air. Networks may offer bonus spots or make-goods to compensate advertisers for any shortfalls.

*Compare* **scatter market.**

**upfronts** *n.* The annual series of meetings, generally held in New York City each May, where the U.S. television networks present their upcoming fall schedules (featuring both new and returning programs) to potential advertisers. The presentations are traditionally moderated by the network president and often include clips from the programs, appearances by cast members, and comedic skits.

**USAGE:** The term generally appears in the plural, whether referring to the week-long series of meetings or to a single presentation.

**uplink facility** *n.* The location from which content is transmitted to a satellite for distribution to network affiliates, cable headends, individual consumers, etc. Television networks may have separate facilities that production houses use to uplink their programs. *Compare* **satellite uplink.**

**UPM** ABBR. *n. See* **unit production manager.**

**UPN** ABBR. *n.* [An initialism of *United Paramount Network*.] *See* **Paramount Pictures.**

**uprating** *n. See* **overdevelop; push processing.** *Compare* **downrating.**

**upright** *n. See* **upright Moviola.**

**upright Moviola; Moviola upright** *n. obs.* A film editing machine in which the film view screen is in front of the editor while the picture supply and take-up reels are behind the view screen (farthest from the editor) and stacked one atop the other, oriented so that the reel axles run left to right and the reel is viewed edge on. To the left of the picture reels are the synchronized sound reels arranged in a similar configuration. Foot pedals allow the editor to control the film direction and speed. Flatbeds, also manufactured by Moviola but more commonly known as Steenbecks, have replaced upright Moviolas as the film editing machine of choice. More recently, nonlinear video editing has replaced physical film editing as the preferred method for editing a work shot on film. *Also* **upright.**

**upside down shooting** *n. See* **shooting upside down.**

**upside-down slate** *n. See* **tail slate.**

**upstage; up stage; U/S** *n.* **1.** The part of the set that is farthest from the camera. Moving upstage takes one away from the camera. ➢ *v.* **2.** To draw attention away from another actor. Generally when a lesser-known actor (or an actor playing a lesser part) attracts the audience's attention away from the star. **3.** To walk or cross between the camera and another actor. [After the one time practice of building live theater stages with a slope so that the back was higher than the front, giving the audience an improved view of the entire stage.] *Compare* **downstage.**

**upstream; up-stream; U.S.** *n.* **1.** The direction data travels when it is sent from a distant or distributed location to a central location. For example, the request from a cable subscriber's set-top box to the cable headend for access to a pay-per-view program and the video fed from a field reporter to the studio both move upstream. ➢ *mod.* **2.** A relative identification for the equipment, services, locations, etc. that are closer to the starting point than some other referenced item: *We cannot pass the signal on to you until we receive it from our upstream provider.* OR *The upstream keyer seems to have a glitch.* **3.** The relative position of keyers in a mix/effects level or in the overall switcher architecture. ➢ *n.* **4.** The relative priority of the video signals combined by a production switcher. *Also* **reverse path.** *See* **return path.** *Compare* **downstream.**

**upstream channel** *n. See* **reverse channel.**

**upstream path** *n. See* **return path.**

**uptown set** *n.* An extravagant (and presumably expensive) set used for a television game show. *Compare* **downtown set.**

**Urania** *n. See* **muse.**

**urban comedy** *n.* The film genre identifying comedies set in large metropolitan areas and using the characteristics of these areas to comedic ends. The characters and situations unique to city life play an integral part in the comedic moments. Examples include *The Out of Towners* (1969, 1999) and *After Hours* (1985).

**U.S.; U/S** ABBR. *n. See* **upstage; upstream.**

**U.S. Conference of Catholic Bishops; USCCB** *n.* The Washington, DC–based religious organization that sponsors the Office for Film and Broadcasting, which reviews audiovisual works and publishes content guidelines on its Web site and in its *Monthly Movie Guide* newsletter. Ratings range from A-I, appropriate for general patronage, to O, contains material that is morally offensive. The origins of the USCCB date back to the formation of the National Catholic War Council (NCWC) in 1917 to coordinate support for U.S. servicemen during World War I. The organization took its present form on July 1, 2001 with the merger

of the National Conference of Catholic Bishops (NCCB) and the United States Catholic Conference (USCC). The USCCB Web site is www.usccb.org.

**usage data provider** *n.* An entity that collects television broadcast logs (the actual list of programs aired) from different channels and makes them available to third parties for a fee. These data are used to monitor advertising sales and adherence to licensing terms. When combined with other data, such as music cue sheets, rebroadcast rights assertions, etc., the usage data can be used to help allocate royalties and residuals. *Compare* **data aggregator; schedule provider.**

**usage report** *n. See* **broadcast log.**

**USB** ABBR. *n.* A high-performance external serial-bus intended to connect up to 127 computer peripherals (printers, keyboards, mice, digital cameras, flash drives, etc.) through a universal input/output interface. Originally proposed in 1995 by a consortium of hardware and software vendors including Compaq, DEC, IBM, Intel, Microsoft, NEC, and Northern Telecom as an open and freely licensable standard. The design of the bus allows hot-swapping of the devices (disconnection and reconnection without powering the computer off) and automatic configuration. The original version of USB (USB 1.1) supports a data rate of 12Mbps, while the second version (USB 2.0) supports data rates up to 480 Mbps. USB is an external bus in computer parlance because it is outside of the computer's CPU. [An initialism of *Universal Serial Bus*.] *Compare* **IEEE 1394.**

**user-accessible bus** *n.* An electronic data bus to which the end user can connect devices. This includes IEEE 1394, USB, and the expansion card bus found inside most PCs, but does not include internal buses (those inside the CPU), the memory bus (that connects the CPU to random access memory), and similar buses to which the user does not normally have access.

**user bits** *n.* The 32 bits within an 80-bit SMPTE digital time code packet that are available for user-defined data, such as the date, reel numbers, scene and take numbers, etc.

**user generated content** *n. See* **UGC.**

**userette** *n. obs.* A female usher.

**usher** *n.* One who supervises the seating area of a theater, providing seating assistance to audience members as necessary.

**USAGE:** While *usher* is technically male and *usherette* female, usher is most often used without respect to gender.

**utility computing** *n.* A business model where one entity sells access to its computer hardware and software to another entity. Under this arrangement, DreamWorks SKG used Hewlett-Packard's computing resources to reduce production costs for the computer-animated film *Shrek* (2001). *Also* **computing on demand.**

**utility department** *n.* The studio department responsible for routine cleaning and maintenance; a janitorial service.

**utility person; utility man; utility woman** *n.* An unclassified, all-purpose position on a production crew similar in many respects to a production assistant. A utility person will run errands as well as perform manual labor.

**UV** ABBR. *mod. See* **ultraviolet.** *Compare* **IR.**

**UV bonding** *n.* A process used to join the two halves of a DVD using a bonding agent that is activated by exposure to ultraviolet light.

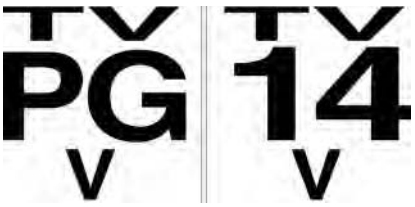
There are two types of UV bonding.

- **Cationic UV Bonding:** An opaque bonding agent that is activated prior to assembly and takes several hours to fully cure. May only be used with single-layer DVD formats.
- **Radical UV Bonding:** A clear bonding agent that is cured after assembly. May be used with all DVD formats.

**UV filter; ultraviolet filter** *n.* A camera lens filter that absorbs ultraviolet (UV) light, cutting through haze to produce a cleaner image. *Also* **haze filter.**

**UV map** *n.* A mathematical transformation between three-dimensional and two-dimensional space, used to associate a flat 2-D bitmap with the surface of a polygon-based 3-D object. Each polygon face is assigned a UV vector, based on the latitude and longitude concept often associated with geography. This contrasts with the common practice of describing the polygons using XYZ coordinates for each polygon vertex. The UV map can be used to "unfold" the surface of the 3-D object into a flat 2-D representation. This 2-D bitmap can then be painted and later re-folded onto the 3-D object. *Compare* **mapping.**

**V** ABBR. *n.* **1.** Violence. Moderate Violence in TV-PG-V, Intense Violence in TV-14-V, Graphic Violence in TV-MA-V. **2.** View, in the context of copy protection or access control. **3.** Vertical, as in the vertical blanking interval. **4.** One of the two color difference channels in the YUV color space used by the PAL system. The V component of the PAL color subcarrier is reversed in phase on alternate lines. *Compare* **U.**




**V (definition 1) for Violence, a U.S. TV classification system rating icon.**

**V blanking width** *n.* The amount of time or number of horizontal lines dedicated to a video signal's vertical blanking interval.

**V-Chip** ABBR. *n.* An electronic chip in a television, VCR, or cable box that can, when activated, block programs with certain content advisory ratings from being viewed. Compliant programs carry a V-Chip content rating in their Line 21 closed caption data. The chip is required by U.S. law to be placed in all new televisions manufactured for sale in the U.S. (according to Section 551 of the 1990 Telecommunications Law), but activating it is optional. [An initialism of *Violence-Chip*.]

**V-ISAN** ABBR. *n. obs.* The ISAN (International Standard Audiovisual Number) version extension. So called during its development, but no longer used. Now, instead of looking at ISAN and V-ISAN as separate standards, there is only ISAN. An ISAN without regard to version references a work in all its forms or developmental stages. An ISAN with a valid version segment references a specific version or instance of an ISAN-registered work. [An acronym of *Version-International Standard Audiovisual Number*.]

**V/O; VO; v.o.** ABBR. *n. See* **voice-over.** *Compare* **OS; script abbreviation.**

**VA** ABBR. *n.* **1.** Voice Actor or Voice Artist. **2.** A class of U.S. copyrights issued to the visual arts, commonly extended to advertisements (if their visual elements are more prominent than their verbal ones), photographs, prints or lithographs, diagrams, etc. Copyright certificate numbers for works of this type all begin with the letters "VA." *Compare* **PA; SR; ²TX.**

**vactor** *n.* [Clipped from *virtual actor*.] *See* **synthespian.**

**vacuum forming** *n.* A process for making a hollow copy of some shape by using a vacuum to suck a sheet of heated plastic over a positive mold.

**vacuum squeegee** *n.* An air squeegee operated in reverse. Instead of blowing a strong blast of air at both sides of a strip of film to remove

excess liquid from the film's surface as it emerges from a chemical bath, vacuums are used on both sides of the film to draw off the liquid. Since the vacuum squeegee does not come in physical contact with the surface of the film, there is no risk of scratching the film. *Compare* **squeegee.**

**vade mecum** ACADEMIC *n.* A book or other thing that a person carries with her as a constant companion; a manual; a handbook. Hopefully, this book. [Latin.]

**valid gamut** *n.* The colors that can be displayed by a set of devices. When a video image contains a valid gamut, all of the colors in its signal are within the defined color space of each device on which it may appear. For example, a picture created on a computer may have a legal gamut for the computer, but may still contain colors that cannot be displayed on a television. If the image is destined for presentation on television, then it does not contain a valid gamut. *Compare* **legal gamut.**

**value** *n.* **1.** The relative lightness or darkness of an area; a shade of gray, ranging anywhere from pure white to pure black; brightness or lightness in the Munsell color system. Low values are dark; high values are light.

**USAGE:** Shades of gray have no color (hue) and are properly called values, not colors.

**2.** Worth that cannot be measured in monetary terms, such as production value, commercial value, etc. *See* **tone.** *Compare* **hue; saturation.**

**value-added entertainment** *n.* A euphemism for a radio or television commercial break. [A regionalism of the U.K.]

**valve** *n.* A vacuum tube. [A regionalism of the U.K.]

**VAM** ABBR. *n. Also* **video assembled master.**

**[1]vamp** *v.* To improvise. [From the Middle English *vampe*, meaning sock; from the Old French *avanpie*, a blend of *avaunt* (meaning before) and *pie* (meaning foot)—the upper portion of a shoe.]

**[2]vamp** *n.* **1.** A femme fatale. **2.** An actress known for playing the part of a vamp.

Theda Bara, who changed her name from Theodosia Goodman to enhance her "aura" (as "sex appeal" was known at the time), was the first actress given this title after she played a vampire in *A Fool There Was* (1915), a William Fox production based on Rudyard Kipling's poem *The Vampire* (pub. 1898).

[Clipped from *vampire*.]

**vampiric tap** *n. See* **in-line tap.**

**The original vamp, Theda Bara, in William Fox's *A Fool There Was* (1915) (courtesy Heritage Auctions, www.ha.com).**

**VANC** ABBR. *n.* **1.** Ancillary data packets carried in the vertical blanking intervals of a digital television signal. Ancillary data packets contain metadata associated with the video or audio of a television data stream. **2.** The data space located in the vertical blanking interval where such packets are carried. [An initialism of *Vertical ANcillary Data*.] *Compare* **HANC.**

**vanity card** *n.* The title card or short filmed segment that appears after the end credits and identifies the various production and distribution companies involved with a work.

Typical vanity cards include the Bad Robot and ABC Studios sequences that follow each episode of *Lost* (2004–2009) or the Heel & Toe, Shore Z Prods., Bad Hat Harry Productions, and Universal Media Studios sequences that follow each episode of *House* (2004–). The Chuck Lorre Productions vanity cards consist of a large block of text that can only be read when in freeze frame or by visiting their Web site at www.chucklorre.com. For example, the vanity card on the pilot episode of *Dharma & Greg* (1997–2002) reads:

Thank you for videotaping "Dharma & Greg" and freeze-framing on my vanity card. I'd like to take this opportunity to share with you some of my personal beliefs. I believe that everyone thinks they can write. That is not true. It is true, however, that everyone can direct. I believe that the Laws of Karma do not apply to show business, where good things happen to bad people on a fairly regular basis. I believe that what doesn't kill us makes us bitter. I believe that the obsessive worship of movie, TV and sports figures is less likely to produce spiritual gain than praying to Thor. I believe that Larry was a vastly underrated Stooge, without whom Moe and Curly could not conform to the comedy law of three (thanks, Lee). I believe my kids are secretly proud of me. I believe that if you can't find anything nice to say about people whom you've helped to make wildly successful and then they stabbed you in the back, then don't say anything at all. I believe I have a great dog, maybe the greatest dog in the whole wide world. Yes, he is! I believe that beer is a gateway drug that leads, inevitably, to vodka and somebody oughta do something about it. I believe that when ABC reads this, I'm gonna be in huge trouble. I believe that Tina Turner's "River Deep, Mountain High" is the greatest rock and roll song ever recorded. Once again, thanks for watching "Dharma & Greg." Please be sure to tune in again to this vanity card for more of my personal beliefs.

**vanity credit** *n.* **1.** A credit given for work that one has not performed, such as a talent manager taking an Executive Producer credit on a film starring her client. **2.** A possessory credit, such as "A film by [director's name]" or "A [director's name] film." This presents the director as the principal creative force behind a work and discounts the importance of the contributions of the many others (often numbering several hundred to over a thousand) who participated in the work's creation. *See* **possessory credit.** *Compare* **Dogme95.**

**vanity deal** BUSINESS *n.* **1.** A housekeeping deal with a creative talent who is not actually expected to produce new projects for the studio, but who wants the prestige and benefits associated with such an agreement. **2.** A loan-out agreement for the services of a creative talent, such as an actor, where the loan-out company (owned by the creative participant) is credited as a production company without actually performing the functions normally associated with a work's production company.

**vanity picture** *n.* A project that one undertakes mostly for the prestige or self-promotion that is expected to result from such a production.

**vanity screening** *n.* A screening of a work arranged for by the work's producer or one of its creative or financial participants, rather than a distributor. Often with the intent to generate positive word-of-mouth and attract a distributor to the project. *Compare* **four-wall.**

**variable area sound track; variable area optical sound track; variable area recording** *n.* An optical sound track that has sound waves encoded on film by varying the sound track image area (width).

This technique is not particularly well suited to 35mm film due to the limited space allocated to the sound track (2mm), but it does work better with color film than variable density recording leading to its general popularity for analog optical sound tracks. The sound is converted to light and recorded as an image on film using a recording galvanometer. It is converted back to sound again by shining a light (the exciter lamp) through the processed film. The varying amount of light that passes through the sound track area of the film is picked up by a photoelectric cell on the far side of the film from the exciter lamp. The photoelectric cell light converts the varying light into varying electric energy, which is then amplified and played back as sound through the speakers. Projectors equipped for

analog optical sound can read either variable area or variable density sound tracks with equal ease.

*Also* **duo-bilateral; variable width optical sound track.** *Compare* **variable density sound track.**

**variable aspect ratio** *n.* More than one image aspect ratio within the same audiovisual work. Most works use the same aspect ratio throughout. Split screens, wipes, etc. do not constitute a change in overall image aspect ratio since they are still contained within the bounding box of the work's image area. Works with a variable aspect ratio include *This Is Cinerama* (1952), *Brother Bear* (2003), and *The Dark Knight: The IMAX Experience* (2008).

*This Is Cinerama* begins with a black-and-white prologue in what was then the standard aspect ratio: Academy aperture or 1.37:1. It then switches to a 2.66:1 widescreen image in full Eastman Color on a 165° curved screen for the balance of the program. *Brother Bear* begins with what is now a standard aspect ratio of 1.85:1 and then switches to a widescreen 2.2:1 aspect ratio 24 minutes into the program.

**variable bit rate; VBR** *n.* **1.** A type of data communications service where the data transfer rate, or bit rate, is dynamically determined by statistical parameters that allow the bit rate to vary within defined limits according to the nature of the data being communicated. **2.** The use of different compression rates based on the complexity of the material as it changes over time. For example, the MPEG-2 standard supports variable bit rates, allowing different video compression rates based on image complexity. Static shots require lower bit rates than shots with a great deal of motion, so they can use higher compression rates — and therefore lower bit rates — than shots that are more visually complex. *Compare* **constant bit rate.**

**variable bit-rate encoding** *n.* **VBR:** A digital compression process that produces an output stream with data rates that vary from one moment to the next instead of using a uniform data rate for the entire work. This process conserves space when compression can be high, and preserves image quality when compression should be low, without having to sacrifice space savings or image quality by selecting a single data rate for the entire work. This requires a two-pass process where the data is first analyzed then compressed to optimal data rates. *Compare* **data rate limiting; data rate spikes.**

**variable click track** *n.* A click track where the steady metronome beat changes to reflect dramatic moments or tempo changes. This is not considered a form of free timing.

**variable data rate video; VDRV** *n.* A digital video system with the ability to vary the amount of data processed per frame to match image quality and transmission bandwidth requirements. *Compare* **uniform data rate video.**

**variable density sound track; variable density optical sound track; variable density recording** *n.* An optical sound track where sound waves are encoded on film using horizontal bars (striations) that are always the same width but that vary in height, separation, and density (from black to light gray).

This technique is well suited to 35mm film prints since it works within the 2mm allocated to the sound track, but it does not work as well with color prints as does variable-area encoding. The sound is converted to light and recorded as an image on film using a recording light valve. It is converted back to sound again by shining a light (the exciter lamp) through the processed film. The varying amount of light that passes through the sound track area of the film is picked up by a photoelectric cell on the far side of the film from the exciter lamp. The photoelectric cell converts the varying light into varying electric energy, which is then amplified and played back as sound through the speakers.

*Compare* **variable area sound track.**

**variable-focal-length lens** *n. See* **zoom lens.** *Compare* **prime lens.**

**variable-focus lens** *n.* **1.** A zoom lens. **2.** A lens where the focus can be changed from one shot to another or within a shot while the camera is running, as opposed to a fixed-focus lens (usually limited to wide-angle lenses with deep depths of field). *Compare* **fixed-focus lens.**

**variable frame length; variable frame rate** *n.* A digital system that allows each frame to play back for a different length of time to conserve file size or bandwidth. For example, instead of having to transmit two identical frames, the system displays one frame twice as long. QuickTime supports variable frame lengths, but AVI does not.

**variable-opening shutter** *n. See* **variable shutter.**

**variable shutter** *n.* A camera shutter with one fixed blade (generally open 180°) and one movable blade that overlaps the opening in the fixed blade and allows one to adjust the angle of the shutter opening from 180–0° (in some cases, from 170–0°).

Variable shutters can be used to reduce the image exposure level (allowing one to use a lower *f*-stop for a reduced depth of field), shorten the image exposure time to reduce image blur, or for in-camera effects such as fades and dissolves.

*Also* **adjustable shutter; variable-opening shutter.** *See* **two-blade shutter.**

**variable shutter control** *n.* The camera setting and internal mechanism that adjust the angle of a variable shutter opening. *Also* **shutter control.**

**variable speed** *mod.* A device that can reliably run at various speeds, typically applies to film cameras used for fast or slow motion photography or video cameras that support multiple formats.

**variable-speed motor** *n. See* **wild motor.**

**variable spot-flood** *n. See* **focal spot.**

**variable width optical sound track** *n. See* **variable area sound track.**

**variac** ABBR. *n.* Variable AC (Alternating Current); an auto-transforming dimmer. A dimmer that reduces AC line voltage (the amount of electricity flowing down a wire), commonly used to control the brightness of lights. *See* **squeezer.**

**VariCam** *n. See* **Panasonic VariCam.**

***Variety*** *n.* The general interest entertainment industry trade publication founded in 1904, now publishing three different editions: *Daily Variety* (general U.S. market news with a Hollywood focus), *Weekly Variety* (with an international industry focus), and *Gotham Variety* (with a New York–based industry focus). The *Variety* Web site is www.variety.com. *See* ***Daily Variety*****;** ***Weekly Variety*****.** *Compare* ***Hollywood Reporter*****.**

**variety program** *n.* **variety show:** A work that consists of several separate performances, typically a mix of sketch comedy and musical numbers but also including dances, acrobatic feats, dramatic sketches, exhibitions of trained animals, or other specialty acts. Such programs may be one time specials, or part of a series.

The longest running television variety program was *The Carol Burnett Show* (1967–1979). Other televised examples include *Toast of the Town* (1948–1971) with Ed Sullivan, *The Sonny and Cher Comedy Hour* (1971–1974), and *The Nick & Jessica Variety Hour* (2004). The genre was spoofed in an episode of the animated series, *The Simpsons* (1989–) in a segment titled "The Simpson Family Smile-Time Variety Hour," appearing within "The Simpson's Spinoff Showcase" episode.

*Compare* **sketch comedy.**

**varifocal lens; varifocal length lens** *n. See* **zoom lens.**

**varispeed** *mod.* Able to run at more than one speed, typically used to create fast or slow motion. Applies to cameras, tape recorders/players, editing equipment, etc.

Varispeed equipment may either have a selection of preset speeds or support various speeds within a specified range. Varispeed equipment may also be crystal synced so that it runs at a guaranteed steady rate at the specified speed.

**vast wasteland** *n.* Television.
According to FCC Chairman Newton *n.* Minow in a May 9, 1961 speech to the (U.S.) National Association of Broadcasters, "When television is good, nothing — not the theater, not the magazines or newspapers — nothing is better. But when television is bad, nothing is worse. I invite you to sit down in front of your television set when your station goes on the air and stay there without a book, magazine, newspaper, profit-and-loss sheet or rating book to distract you — and keep your eyes glued to that set until the station signs off. I can assure you that you will observe a vast wasteland."

**vault** *n.* A climate-controlled, fire-safe storage room for original negatives, edited masters, prints, etc. May be used for temporary or archival storage.

**vault box** *n.* A cardboard box designed to hold a 1,000' 35mm film reel. A vault box can hold two 16mm reels since they are approximately half the width of a 35mm reel.

**vault label** *n.* A special visual identifier applied to a storage container for easy identification when stacked or stored in a vault. For example, Technicolor uses a series of color-coded vault labels to help identify the type of material in storage, including green for internegatives, yellow for original negatives, purple for overlay negatives, and pink for interpositives.

**VBI** ABBR. *n. See* **vertical blanking interval.**

**vblog** *n.* [A blend of *video* and *blog* (clipped from *Web log*).] *See* **video blog.**

**VBR** ABBR. *n. See* **variable bit rate.**

**VC-1; VC1; SMPTE ~** ABBR. *n.* The SMPTE standardized version of Microsoft's Windows Media 9 (WMV9) video encoding format. Used in HD-DVD, IPTV, and digital HD terrestrial and satellite broadcast. [An initialism of *Video Codec-1*.] *Compare* **MPEG-4 AVC.**

**VCD; VideoCD** ABBR. *n. obs.* The standard method of storing MPEG-1 video on a CD-ROM, originally devised by Philips for CD-I. Essentially, a low-capacity, low-quality DVD with an image resolution of 352 × 288 pixels for PAL and 352 × 240 pixels for NTSC.
A VCD allows for approximately 74 minutes of near–VHS quality, highly-compressed video and audio, so feature films require two or more discs. DVDs represent newer technology and can store over two hours of high quality video and audio on one disc. VCDs were designed for cross-platform compatibility; the discs work on most suitably equipped PCs, Macintoshes, dedicated VCD players, CD-I systems, and DVD players. VCDs have not gained significant market share outside of Southeast Asia.
[An initialism of *Video Compact Disc*.] *Compare* **CVD; EVD; SVCD; UMD.**

**VCPS** ABBR. *n. See* **Video Content Protection System.**

**VCR** ABBR. *n.* A machine that plays back and records video content on videotape packaged in a cassette rather than reel-to-reel format. The most common type supported the VHS format. [An initialism of *Video-Cassette Recorder*.] *Also* **video recorder.** *Compare* **ATR; VTR.**

**VDI** ABBR. *n. obs.* A software system developed by Intel to improve video playback quality from compressed data sources by increasing playback frame rates and enhancing motion smoothness and picture sharpness. [An initialism of *Video Device Interface*.]

**VDRV** ABBR. *n. See* **variable data rate video.**

**VEAM; ~ connector** *n.* The trade name for a brand of multi-pin HMI feeder cable connectors manufactured by Litton-Veam. To the casual observer, VEAM connectors all look the same, regardless of rated ballast wattage, so rental houses often paint them different colors so one does not try connecting the wrong ballast to the wrong light.
- Green: 575-watt
- Red: 2,500-watt
- Yellow: 1,200-watt
- Blue 4,000-watt (4K)

*Compare* **Cam-Lok; Tweco.**

**vector graphics; vector image** *n.* A digital image described by a sequence of commands or mathematical statements that place lines and shapes in two-dimensional or three-dimensional space. Vector graphics files tend to be smaller than raster graphics files. Drawing programs, such as Adobe's *Illustrator*, produce vector-based images.
In physics, a vector is a representation of both a quantity and a direction at the same time. In vector graphics, the file that results from a graphic artist's work is created and saved as a sequence of vector statements. For example, instead of containing a bit in the file for each segment of a line drawing, a vector graphic file describes a series of points to be connected. One result is a much smaller file. At some point, a vector image is converted into a raster graphics image, which maps bits directly to a display space (and is sometimes called a bitmap). The vector image can be converted to a raster image file prior to its display so that it can be ported between systems.
A vector file is sometimes called a geometric file. Most images created with tools such as Adobe Illustrator and CorelDraw are in the form of vector image files. Vector image files are easier to modify than raster image files (which can, however, sometimes be reconverted to vector files for further refinement).
*Compare* **bit map; raster graphics.**

**vector quantization; VQ** *n. See* **[1]compression.**

**vectorscope** *n.* An oscilloscope that plots the interaction of two factors on an X–Y coordinate screen. Used to analyze both audio and video signals. A similar visual display may also be presented on a more traditional raster-based monitor.
When using a vectorscope to analyze a color video signal, the vectorscope image displays the color difference information (R-Y and B-Y) in the X and Y directions. The angle of the vectorscope image about the center of the display and the distance from the center correlate to the phase and amplitude of the color signal. A signal with no color information simply appears as a single dot in the center of the vectorscope display.
*Compare* **waveform monitor.**

**Veeder counter** *n.* The trade name for a mechanical film counter that can be calibrated to measure a length of film in either feet or frames. *Compare* **counter.**

**veep; veepee; VP** *n.* Vice president: *The new advertising veep is reviewing all of the ad campaigns. Compare* **prez.**

**vehicle** *n.* **1.** A work designed to showcase a particular talent (usually an actor); a star vehicle. **2.** The medium (film, television, radio, print, etc.) used to convey a message.

**vehicle prop** *n.* A motor vehicle that appears in a production, but is not driven while on screen. *See* **prop.**

**veiling glare** *n.* A lens aberration resulting in an overall fogging of the image. Generally caused by a strong light source striking the lens and then scattering off of the internal components (the surfaces of the front lens elements, the lens iris or diaphragm, the interior surfaces of the lens barrel, etc.) to create a diffuse light inside the lens that fogs the image.

**velocity of propagation** *n.* The speed with which a signal moves through a medium, commonly expressed as a percentage of the maximum possible speed. For example, in a vacuum, electromagnetic

waves travel at the speed of light, but in coaxial cables, this speed is reduced.

***Velvet Light Trap, The*; VLT** *n.* A semiannual scholarly journal with each issue dedicated to a single topic within filmic criticism, theory, or history. Published by the University of Texas Press.

**Venetian blind effect** *n. See* **hum bars.**

**Venetian blinds** *n. See* **high-vertical frequency banding.**

**Venom FlashPack** *n.* A dockable solid-state digital video recorder for use with the Thompson Viper and LDK-6000mkII Worldcam cameras. Each Flashpack can hold up to 10 minutes of 4:4:4 or 18 minutes of 4:2:2 HD video.

**vented enclosure** *n. See* **bass reflex enclosure.**

**venturi air squeegee** *n.* A process that uses a strong blast of air directed at both sides of a strip of film to remove excess liquid from the film's surface as it emerges from a chemical bath.

The venturi squeegee differs from the standard air squeegee in that the air chambers are placed closer to the surface of the film, resulting in better performance. At the point where two rolls are joined together, a splice must pass through the air squeegee. The venturi air chambers are spring loaded so the thickness of the splice pushes them apart, allowing the film to progress through unimpeded. After the splice passes, the springs draw the air chambers back into position. Since the air squeegee does not come in physical contact with the surface of the film (except at a splice), there is no risk of scratching the film in the image area.

*Compare* **squeegee.**

**venue** *n.* A location where a public presentation takes place. Each auditorium in a multiplex theater is a separate venue.

**VERA** ABBR. *n. obs.* The trade name for an early magnetic tape-based video recording system developed by the BBC in the mid–1950s and first demonstrated on April 8, 1958. It used a 5' open reel of tape running at 200 inches/second (ips) to record 30 minutes of black-and-white television programming. [An initialism of *Vision Electronic Recording Apparatus*.]

**Vera Cruz Studio** *n. obs.* A Brazilian film studio established in 1949 to produce commercial features films. The company went bankrupt in 1954. Critics blamed the company's adoption of the traditional Hollywood studio system and its dependence on Columbian distributors for its financial downfall.

**verism** *n.* A fictitious story that is a realistic depiction of life. [From the French *verite*, meaning truth.] *Compare* **cinéma vérité.**

**verklempt** *n.* Choked up, emotional: *Give me a moment, I'm all verklempt.* [Yiddish. From the German *verklemmt*, meaning emotionally inhibited in a convulsive way or overcome with emotion.] *Also* **farklempt.**

**vernier control; vernier trim** *n.* A control that is capable of very small, precise adjustments. [An eponym, after French mathematician *Paul Vernier*.]

**version** *n.* A unique variation of a single work (the first variation being the original work).

Since audiovisual works go through many stages and iterations during their creation and later exploitation, it is often difficult to identify a single original version of a work. For convenience, the original version is often declared to be the first released version. Further complicating the issue is the fact that two instances of a work may differ in some way that is immaterial for a particular use, and therefore both will be considered to be the same version, while from another perspective, those same instances are considered different versions. For example, a television electronic program guide (EPG) will not normally distinguish between a motion picture presented without commercial interruption from one that contains commercial breaks, or one instance of a work with fast roll credits from another instance with the original credits in place. From the perspective of the EPG, these all represent the same version of the work. However, from the perspective of the broadcaster, these are remarkably different versions and each one is clearly identified as such.

**vertical blanking interval; VBI** *n.* The time period between either each video field (in interlaced video) or each frame (in progressive video), visible as a black bar if the vertical hold setting allows the picture to roll on the screen. For CRT–based displays, during the vertical blanking interval the electron beam is shut off while it is repositioned from the bottom right to the top left of the screen.

The VBI generally consists of the first 20 or 21 horizontal lines in each video field (for interlaced video) or frame (for progressive scan video). This equates to about 8 percent of the time allocated to each field or frame. These lines contain no video information, but are used by the receiver to help keep the picture stable on the screen and to give the scanning electron gun in a CRT monitor time to move from the bottom of the screen back to the top of the screen.

Since the VBI represents otherwise unused space in a television signal (only 9 of the lines in the VBI are used for the vertical equalization pulse), various schemes have developed to fill this void. The VBI may be used to transmit teletext to the receiver, such as closed-captioning; color reference signals; test, cue and control signals; time code numbers; copy protection data; etc. The vertical blanking interval is presumed to occur at the beginning of each field or frame, so any information that it carries is in reference to the field or frame that follows.

*Also* **retrace; vertical interval.** *See* **blanking.** *Compare* **horizontal blanking interval.**

**vertical drive** *n.* The synchronizing pulse at the start of the vertical blanking interval. Used to trigger the start of the vertical retrace.

**vertical edge blanking** *n. See* **edge blanking.**

**vertical frequency** *n. See* **refresh rate.**

**vertical interval** *n. See* **refresh rate; vertical blanking interval.**

**vertical interval data** *n.* The additional data that are transmitted in a video stream during the vertical blanking interval, such as closed-captioning in a broadcast stream or video switcher control data within a facility.

**vertical interval reference; VIR** *n.* A color reference signal transmitted on line 19 of the vertical blanking interval of a television signal to help synchronize the luminance and chrominance levels and maintain proper color reproduction in a display device.

**vertical interval switching** *n.* A technique that produces glitch-free edits in video by switching from one video source to another during the vertical blanking interval that separates one frame from the next. Used both during post-production editing and live broadcasting.

**vertical interval test signal** *n. See* **VITS.**

**vertical interval time code; SMPTE ~** *n. See* **VITC.** *Compare* **LTC.**

**vertical movement** *n.* The film camera or projector design where the film moves through the device vertically (from top to bottom) rather than horizontally (from one side to the other). The film image is longest along the width of the film strip. This is the most common arrangement in contemporary film equipment. *Compare* **continuous movement; horizontal movement; intermittent movement.**

**vertical pan** *n. See* **[1]tilt.**

**vertical period** *n.* The amount of time taken by one full trace from top to bottom of a video image, including the blanking interval. For interlaced video, this is the duration of one field (1/59.94 second for NTSC, 1/50 for PAL). For progressive video, this is the duration of one frame.

**vertical resolution** *n.* A measure of the resolvable detail in the vertical direction in a picture, usually expressed as the number of distinct horizontal lines that can be seen in a black-and-white test pattern. For example, VHS has 240 lines of vertical resolution, while S-VHS has 400 and an NTSC broadcast signal has 480.

Vertical resolution is primarily fixed by the number of horizontal scanning lines per frame. Beyond this, vertical resolution depends on the size and shape of the scanning spots of the pickup equipment and picture monitor and does not depend upon the high-frequency response or bandwidth of the transmission medium or picture monitor.

*Compare* **horizontal resolution.**

**vertical retrace** *n.* The process of moving the electron beam from the bottom right to the top left of a CRT during the vertical blanking interval at the start of each field or frame. Also, the time taken by this process.

**vertical scanning frequency** *n.* The number of separate images displayed each second in a video system, after the time it takes a sequential display to trace an image vertically from the top to the bottom of the screen. For an interlaced system, this is equal to the number of fields per second. For a progressive system, this is equal to the number of frames per second. For example, the original NTSC black-and-white system displayed 30 interlaced frames — or 60 fields — per second for a vertical scanning frequency of 60 Hz. Contemporary color NTSC operates at 59.94 Hz (often described as a nominal 60 Hz), while PAL operates at a true 50 Hz. *See* **refresh rate.**

**vertical serrations** *n.* A series of small, regular pulses during the vertical blanking interval used to maintain horizontal synchronization.

**vertical sync; ~ pulse** *n.* The portion of a video signal that marks the end of an image field (in interlaced video) or frame (in progressive video) and the beginning of the vertical blanking interval that begins each new field or frame. The sync pulse is used to maintain field/frame synchronization between the receiving device and the incoming signal. *Compare* **horizontal sync.**

**vertical tracking shot** *n. See* **elevator shot.**

**vertical wipe** *n. See* **wipe.**

**very-high frequency; VHF** *mod.* Describing radio wave signals in the range of 30 to 300 MHz, including television channels 2 through 13; the FM broadcast band; and some marine, aviation, and land mobile services. Television channels 2–4 extend from 54–72 MHz, 5 & 6 from 76–88 MHz, and 7–13 from 174–216 MHz. VHF television signals are generally stronger than UHF signals. As a result, VHF television has enjoyed greater commercial success than UHF. *Compare* **channel one; super-high frequency; ultra-high frequency.**

**very small aperture terminal** *n. See* **VSAT.**

**VES** ABBR. *n. See* **Visual Effects Society.**

**VESA** ABBR. *n.* A professional association that recommends standards and practices for the personal computer, workstation, and consumer electronics industries. The VESA Web site is www.vesa.org. [An acronym of *Video Electronics Standards Association*.]

**VFX** ABBR. *n. See* **visual effects.** *Compare* **SFX.**

**VHF** ABBR. *n. See* **very-high frequency.** *Compare* **SHF; UHF.**

**VHF drop-ins** *n.* A full-power VHF television station broadcasting in the U.S. with a coverage area that is closer to the coverage area of one or more pre-existing stations than is normally allowed by the FCC's standard station spacing requirements for the physical separation of licensed broadcast frequencies.

**VHM** ABBR. *n. obs.* The trade name for Sony's ½" Betamax (Beta) consumer-grade analog video system developed for the consumer market. VHM eventually lost out to VHS as the standard home videotape format. [An initialism of *Video Home Market*.]

**VHS** ABBR. *n.* The trade name for JVC's ½" consumer-grade analog videocassette system introduced in 1976 to compete with Sony's technically superior Betamax system. Capable of recording two channels of standard audio and two channels of high fidelity audio.

JVC actively licensed other manufacturers to produce VHS equipment and tapes. The resulting lower cost and greater product availability, along with VHS's longer recording time, won the consumer market in spite of Beta's admittedly superior image quality.

[An initialism of *Video Home System*.] *Compare* **M; MII; S-VHS.**

**VHS-C** ABBR. *n. obs.* A videotape format used in consumer-grade camcorders. Based on the ½-inch VHS tape, but using a much smaller cassette, allowing for smaller camcorders but limiting record time to 20 minutes. VHS-C tapes can be used in standard VHS equipment by placing them in a special adapter. [An initialism of *VHS-Compact*.] *Compare* **S-VHS-C.**

**VI meter** ABBR. *n.* [An initialism of V*olume Indicator meter*.] *See* **VU meter.**

**Viacom International, Inc.** *n.* A U.S.–based media conglomerate with holdings in motion picture production/distribution, broadcast and cable television, radio, outdoor advertising, and online services. The Viacom Web site is www.viacom.com.

Viacom was created in 1971 as a spin-off from CBS when the FCC required the U.S. broadcast networks to divest their holdings in program syndication and cable television. (Similar to the breakup of the motion picture studio system in 1948 as a result of the *Paramount* consent decree.) The FCC later relaxed its ownership rules and, in 1994, Viacom purchased Paramount Pictures, giving it control of Paramount's broadcast network, UPN (now CW). In 2000, Viacom purchased CBS, rejoining the corporate family separated by the FCC in 1971. Then, in 2006, Viacom spun-off CBS as a separate corporate entity. In addition to Paramount, Viacom's current holdings include: Black Entertainment Television (BET), Blockbuster, Country Music Television (CMT), Comedy Central, Famous Players motion picture theaters, Infinity (radio) Broadcasting, MTV (Music Television), Nickelodeon, Paramount Home Entertainment, Showtime, Simon & Schuster, Spike TV, TV Land, VH1, and Viacom Outdoor.

**vibrato** *n.* A slow pitch oscillation; a periodic change in frequency of less than 20 Hz — most commonly about 5 Hz–8 Hz. *Compare* **tremolo.**

**vicarious infringement** LEGAL *n.* A type of copyright infringement where legal liability arises when an individual or organization has the right or ability to supervise or control the infringing actions of others and has a financial interest in their actions. Knowledge of and/or direct participation in the infringements is not a required element. *Compare* **contributory infringement; direct infringement; secondary infringement.**

**vicarious liability** LEGAL *n.* When one is legally liable for the actions of another, generally when an employer is liable for the actions of its employees or when a vendor is liable for the actions of its customers (as when Napster was found liable for the copyright infringing actions of its users). The two most common defenses against a charge of vicarious liability is that the third party was acting properly (thus there is nothing to be liable for) or that the third party was acting independently (and therefore one cannot be held accountable for their actions). The latter defense was used by Sony in the Betamax Case since it neither profited from the infringing actions of its customers nor had an ongoing relationship with its customers that could have allowed it to block the infringement.

**vice prexy; vice prez** *n. See* **veep.**

**vid** *n. See* **video.** *Compare* **kidvid.**

**vid kid** *n.* One who seems addicted to watching television. May be applied equally to children or adults. [Coined through rhyming reduplication.]

**video** *n.* **1.** The visual portion of an audiovisual work (excluding the audio portion); the picture. **2.** An electronic transmission of visual material, often including an audio component (one or more audio tracks). **3.** Any audiovisual material recorded in an electronic format — analog or digital; tape, disc, or solid state; etc. **4.** A physical home video product, such as a videotape or DVD. [From the Latin *video*; from *videre*, meaning to see.] *Also* **vid.** *Compare* **commercial video; home entertainment.**

**video analyzer** *n. See* **video color analyzer.**

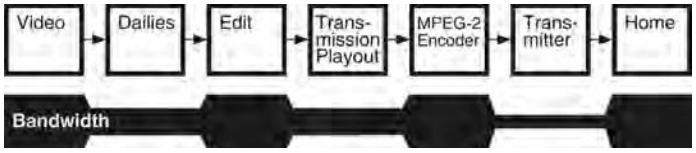
**video assembled master; VAM** *n. See* **edit master.**

**video assessment** *n. See* **objective video assessment; subjective video assessment.**

**video assist** *n.* The system that records video through a film camera's lens without interrupting its ability to record on film by using an in-camera video tap. The resulting video signal appears live on a television monitor and can be recorded to tape for immediate playback and review on the set. *See* **video tap.**

**video band** *n.* The radio frequency range used to transmit a video signal.

**video bandwidth** *n.* The signal space (low frequency to high frequency) or channel capacity (bits per second) consumed by a video stream. For example, NTSC has a video bandwidth of 4.2 MHz, PAL has a video bandwidth of 5 MHz, and videoconferencing has a practical minimum video bandwidth of 384 Kbps.




**The required video bandwidth for the same content varies depending on the application. In general, it is highest at its source and diminishes as it nears its point of consumption (© 2008 Quantel Ltd., All Rights Reserved, www.quantel.com).**

**video bit-rate** *n. See* **bit rate.**

**video black** *n. See* **black burst.**

**video blanking** *n.* A rare video artifact caused when the borders of a video image (the overscan area) have been blocked off, but the blocked area extends into the visible display area, appearing as a black border along one or more edges of the screen.

**video blog; vblog; vlog** *n.* A series of short video segments made available for viewing on the Internet on a recurring basis, such as a video diary. Third parties can view vlog installments individually or subscribe to and receive them automatically. [A blend of *video* and *blog* (clipped from *Web log*).] *Compare* **podcast.**

**video camera** *n. See* **camera.** *Compare* **analog video camera; digital video camera.**

**video capture** *n.* The process of digitizing full-motion video from a video deck, camera, or other analog video source in real time to produce a digital video equivalent. The digital video is generally compressed and stored in an electronic format, usually on a computer hard disk. Once captured, the video can be manipulated using digital editing and compositing tools without further image quality generational losses.

**video cassette** *n. See* **videocassette.**

**video color analyzer** *n.* An electronic device used when color timing film. The device creates a positive video image with high color fidelity directly from a film negative, allowing the colorist to review and adjust the image density and color composition more efficiently. *Also* **color analyzer; video analyzer.** *See* **Hazeltine.** *Compare* **digital intermediate.**

**video commercial** *n. See* **advertising on home video.**

**video compact disc** *n. See* **VCD.**

**video compression** *n. See* [1]**compression.**

**video compressor; compressor; digital ~** *n.* An electronic device or software module that compresses digital video files or data streams. Most digital cameras contain an integrated video compressor to reduce the digital data stream down to a manageable size while still maintaining a level of image quality appropriate to the type of camera and recording device.

**Video Content Protection System; VCPS** *n.* The trade name for a system that encrypts protected video recordings on DVD+R and DVD+RW discs. Originally developed by Philips Electronics and Hewlett-Packard to enforce copy encryption for U.S. terrestrial digital broadcasts marked with a broadcast flag and later extended to respond to copy once flags in other digital rights management systems include cable and satellite broadcasts.

**video controller** *n.* A crew member as designated by Local 600, IATSE. Responsible for color timing including but not limited to; adjusting, balancing, registering and setting timing, matching electronic contrast, brightness, quality and edge definition. Matching of cameras, color consistency (RGB), exposure (iris), density (master black), electronic color balance (chroma, hue and saturation), of each camera and its monitor and totally matching camera inputs to the VCU and checking the waveform monitor and the vectorscope. Generally limited to operating within an already functioning, fully operational system. Supervised by the DIT. *Compare* **camera utility; digital imaging technician; digital utility.**

**video corridor** BUSINESS *n.* Home entertainment revenues, profit/loss, participation calculations as separate from all other distribution channels; a home entertainment revenue corridor. *Compare* **revenue corridor.**

**video department** *n.* The people in a film lab responsible for telecine operations. The video departments in labs that process dailies are typically most active over-night and early in the morning, transferring the previous day's footage onto video for delivery to clients the next morning.

**video description** *n.* An audio narration for television viewers who are blind or visually disabled, consisting of verbal descriptions of key visual elements in a television program, such as settings and actions not reflected in the dialog. Narration is inserted into the program's natural pauses, and is typically provided through the secondary audio programming (SAP) channel.

**video disc** *n. See* **videodisc.**

**video distribution amplifier** *n. See* **distribution amplifier.**

**video dub; dub** *n.* A duplicate copy of a video program. *Also* **duplication.**

**video editing** *n. See* **editing.** *Compare* **assembly edit; insert edit.**

**video-editing system** *n.* An electronic system used to edit video or digital media.

Film can be transferred to video and then edited on a video editing system. If a film finish is required, the video can be rendered out to film if it is of high enough quality (particularly in the case of digital intermediates) or the edit decision list from the video editing system can be given to the negative cutter who will then conform the original film negative to match.

*Compare* **non-linear editing.**

**Video8** *n. See* **8mm.**

**Video Electronics Standards Association** *n. See* **VESA.**

**video feedback** *n.* The visual effect or artifacts created when a video camera records its own live output image from a monitor, generally appearing as a kaleidoscopic repetition of the same image disappearing into infinity. Adding to the effect are the facts that the image on the monitor is reversed left-for-right from what the camera sees and is slightly behind in time from what the camera is recording due to electronic delays inherent in the process. Any relative movement between the camera and monitor will exacerbate these effects. *Compare* **audio feedback; electronic feedback.**

**video field** *n. See* **field.**

**video fill** *n.* The video signal that fills the hole created by the application of a key or matte.

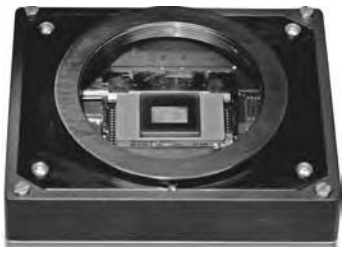
**video finish** *n.* A work that will be distributed only on video. The original work may have been shot on film or video, but it will not be distributed on film. If the work was shot on film, the original negative need not be conformed to match the final edit since a finished film print is not required. Even with a video finish of a filmed work, one may still conform the negative to future-proof the project. *Compare* **film finish.**

**video format** *n.* The unique collection of characteristics that allow interoperability between video recorders, players, and media, including the physical properties of the media and the way that the audiovisual information is represented electronically. Popular video formats have included quadruplex, one-inch Type C, U-matic, Betacam, VHS, S-VHS, D-1, D-2, and DVD.

**USAGE:** Video *format* (such as VHS) should not be confused with video *standard* (such as NTSC or PAL). A particular video standard may be represented in any number of different video formats.

**video gain** *n. See* **gain.**

**Video Home System** *n. See* **VHS.**



**A Grass Valley Xensium high-definition CMOS video image sensor (courtesy Thomson, www.thomsongrassvalley.com).**

**video imaging device; imaging device; imaging grid** *n.* The electronic grid within a video camera that converts the light focused by the lens into an electronic signal representing a raster version of the original image (rows and columns of individual pixels). Older cameras used imaging vacuum tubes. Newer cameras use solid-state electronics. *Compare* **CCD.**

**video interpolation** *n.* A process that estimates the characteristics of missing information based on the available surrounding information. Generally used in conjunction with video scaling, when a lower resolution image is converted to a higher resolution image. By interpolation, the additional pixels necessary to fill the increased resolution can be created. *Compare* **video scaling.**

**video jockey** *n. See* **veejay.**

**video logging** *n.* The process of reviewing raw video footage and making note of the start and end points of each take or other sequence of interest, generally by noting the appropriate time codes and recording additional information such as shot/take number, tape number, shot description, etc. One may produce a written log or an electronic log using either an NLE (nonlinear editor) or one of the special purpose video logging tools built just for this function. The log can be used to sort the available footage and select those shots needed for a particular purpose. For example, reality programs produce a staggering amount of footage. It would prove impossible to edit such programs in a reasonable amount of time were the footage not logged in advance, making note of what happened and where it can be found within the vast library of available footage. *See* **shot logging.**

**video master** *n.* Original, full-resolution video source material, such as the original recording made by a video camera, the first generation copy of an edited work, or the original material produced by a film-to-video transfer. *Compare* **camera-original; submaster.**

**video matchback** *n.* The process using the edit decision list from a video editing system to conform the camera-original negative for a work originally shot on film that also requires a film finish. Essentially the same result (a film finish following a video edit) can be achieved by performing an off-line edit of a digital intermediate followed by an on-line edit and a film out (digital images rendered directly to film). *Compare* **conforming; digital intermediate; on-line editing.**

**video matting** *n. See* **electronic compositing.**

**video mixer** *n.* [A regionalism of European English.] *Also* **vision mixer.** *See* **mixer; production switcher; switcher.**

**video monitor; monitor** *n.* A video display device similar to a television but without a broadcast tuner. A monitor must be connected to an external device that provides a baseband signal for display on the monitor (while a television is a self-contained unit that can both receive and display an RF signal). In general, monitors deliver a higher quality image than televisions. *See* **display.**

**video nasty** *n.* A work on home entertainment media that has very strong violent or sexual content. The U.K. home entertainment market originally attracted these works because the market lacked the content controls placed on theatrical exhibition and broadcast television. The U.K.'s *Video Recordings Act of 1984*, passed in response to the video nasties, now requires that all home entertainment media released in the U.K. be certified by the British Board of Film Classification. [A regionalism of the U.K. Coined c. 1980. First appeared in print in 1983.]

**video news release; VNR** *n.* An audiovisual press release; material provided to a television news organization by a third party and intended for use in a news broadcast, ranging from a complete news segment to B-roll footage. When broadcast, VNRs blend in with the rest of the newscast and are not identified as promotional works provided to the broadcaster by the party featured in the material.

In 2004, the Radio-Television News Directors Association (RTNDA) issued a statement saying that the "RTNDA does not endorse the use of so-called video news releases, but neither do we reject their use, as long as that use conforms to the association's Code of Ethics. The RTNDA Code of Ethics calls on radio and television journalists to guard against using audio or video material in a way that deceives the audience. Accordingly, RTNDA believes that sound journalistic practice calls for clear identifi-

cation of all material received from outside sources, including material distributed in the form of video or audio news releases."
*Compare* **documercial.**

**video-on-demand; video on demand; VOD** *n.* Audiovisual programming that is not broadcast according to a fixed schedule, but is made available for viewing upon request, often as a pay-per-view cable television or computer broadband service. Home entertainment formats such as VHS, VCD, and DVD also can be viewed when desired rather than on a preset schedule. However, since they are not broadcast formats they do not fit within the scope of video-on-demand. *Also* **demand view; on-demand.** *Compare* **impulse video-on-demand; movies-on-demand; multicast; near-video-on-demand; subscription video-on-demand; unicast.**

**video path** *n.* The route taken by a video signal through a circuit, network, or electronic device.

**video path length** *n.* The amount of time it takes a video signal to travel from an input to an output through a circuit, network, or electronic device.

**video podcast** *n. See* **podcast.**

**video press kit; VPK** *n. obs.* A package of program clips, B roll, behind the scenes featurettes, trailers, and interviews presented on videotape and sent to broadcasters to publicize an audiovisual work. *Compare* **electronic press kit; interactive press kit.**

**video processing amplifier** *n.* An electronic device that boosts the level of a composite video signal, regenerates its synchronizing signals, and allows other adjustments to stabilize the video signal.

**video projector; projector** *n.* A device that casts a magnified image onto a screen by converting an electronic signal into a focused beam of light. Video projectors for home and business uses generally include an integrated sound reproduction system, while higher-end video projectors generally rely on a separate sound system when presenting material with sync sound.

Video projectors use a variety of technologies to create the image they project, including tubes, LCDs, and DLP. There can be one imaging device to create a full color image, or three separate imaging devices (one each for red, green, and blue) that combine to create a single composite full color image. Video projectors may be based on analog technology, but most are now digital. Video projectors and monitors have largely replaced small gauge film projectors (16mm and below) for home, school, and business uses, though film still dominates the theatrical market. Film projectors create their image by shining light through a strip of photographic film and generally include an integrated sound system.

**video recorder** *n. See* **VCR; VTR.**

**video release date** *n. See* **street date.**

**video scaling** *n.* A process that increases the resolution of an existing video image by replicating pixels to create additional rows and columns. At a certain point, the resulting image becomes pixilated, and seems to be composed of large blocks of color. *Compare* **video interpolation.**

**video scaling and interpolation** *n.* A process that improves the appearance of low-resolution video when it is played back on a high resolution device. When resolution is scaled upwards, video tends to become pixilated, resulting in blocky images. Scaling and interpolation routines smooth out these pixilated images to create a more realistic picture. The better interpolation routines work on both the X and Y-axis to prevent aliasing on curved and diagonal elements. A similar process is employed when converting half-horizontal resolution (HHR) MPEG to a full resolution image.

**video server** *n.* An electronic device with sufficient storage and bandwidth to deliver multiple streams of video in real time, generally a computer with a large amount of attached hard disk storage. Often used to provide content for video on demand (VOD) and digital video post-production systems.

**video signal** *n.* An electronic data stream that contains the picture information and synchronizing signals necessary to reproduce a video image on a television monitor.

**video snack** *n.* A short video segment produced specifically for playback on a mobile telephone or other wireless personal digital device. Video snacks range in length, but rarely exceed ten minutes in total running time. [First appeared in print in 2005.] *See* **mobisode.**

**video snacking** *n.* Watching a short video segment on a mobile telephone or similar wireless device. [First appeared in print in 2005.]

**video standard** *n.* The unique way in which audiovisual material is represented in an electronic form. Popular video standards have included NTSC, PAL, and HDTV.

**USAGE:** Video *standard* (such as PAL) should not be confused with video

**Screen shots of a VOD order system (courtesy Thomson, www.thomsongrassvalley.com).**

*format* (such as VHS or Blu-ray). A particular video standard may be represented in any number of different video formats.

**video switcher** *n. See* **production switcher.**

**video sync** *n.* A video black burst signal that does not necessarily contain color burst information. It uses horizontal sync or vertical sync to provide a very stable video reference source. Like black burst, a video sync signal can be used to control the operating speed of video machines and digital audio machines or as a timing reference to ensure accurate synchronization. *See* **blacking.** *Compare* **black burst.**

**video tap** *n.* A video camera mounted inside a film camera. The video imaging grid records an image that is similar to the one recorded on the film plane and routes this video signal via wire or wireless transmitter to video monitors for instant viewing or recorders for off-line viewing or editing. *See* **video assist.** *Compare* **monitor.**

**An on-set video monitor for viewing the signal generated by a video tap in a film camera, and a direct feed from a video camera and a video tap in use on the set of *In/Significant Others* (2008) (courtesy Matthews Studio Equipment, www.msegrip.com, photography by Lee Roberts, © Fourth Ward Productions).**

**video tape** *n. See* **videotape.**

**video test pattern** *n. See* **test pattern.**

**video theater** *n.* A commercial public performance venue, typically a storefront or small theater, that presents programming recorded on home entertainment media (videocassettes, laser discs, DVDs, etc.), generally in a territory where the work being presented has not been released on a home entertainment format or where more traditional forms of theatrical exhibition are not available (for example, a traveling show playing in isolated rural areas). *Also* **mini-theater.** *Compare* **public video; theater television.**

**video title set** *n. See* **VTS.**

**Video Toaster; VT** *n.* The trade name for a digital video effects system developed by NewTek in 1990 for the Amiga computer. The Video Toaster is largely credited as the first practical desktop video product. In 1993, NewTek received an Emmy Award for the development of the Video Toaster. In 2001, NewTek introduced a version of the Video Toaster for the Microsoft Windows platform. Video Toaster is now marketed as VT[5] Integrated Production Suite and includes editing, switching, keying, titling, and 2D/3D animation. The NewTek Web site is www.newtek.com.

**video tone** *n. See* **videotone.**

**video transmission** *n.* A video signal in its original form before it is modulated and converted to radio-frequency for broadcast or cablecast. A home television set reconverts radio-frequencies to a video signal.

**video vertical blanking interval** *n. See* **vertical blanking interval.**

**video viewfinder** *n. See* **video assist.**

**video village** *n.* The area on a production set dedicated to video monitors, recorders, etc. where the director, DP, and script supervisor can view or review what is being recorded.

**video wall** *n.* A large display system comprised of a number of video monitors arranged in a grid. Each monitor can display a separate image or one portion of a larger image spread across two or more monitors.

**VIDEO_TS** *n.* The directory on a DVD that contains the audiovisual materials (either the VOB file or the IFO/VRO file pair).

**videocassette; video cassette** *n.* The physical package (cartridge) used to contain videotape, consisting of a plastic case that contains and protects the enclosed videotape, generally wound onto two reels. The video software (the program content) is recorded on the videotape, so a videocassette is often thought of as a software product. The most common form of videocassette is the ½" VHS format, but other forms exist as well, ranging from 8mm to 2" wide, supporting both analog and digital recording technologies.

**videocassette recorder** *n. See* **VCR.**

**VideoCD** ABBR. *n. See* **VCD.**

**videoconference** *n.* A live, closed circuit television connection between two (or more) points, used to allow face-to-face communication between parties separated by a great distance. Videoconference programs may be delivered via satellite, hard wired connections, the Internet, etc. *Compare* **sit down; teleconferencing.**

**videodisc; video disc** *n.* An analog video format that delivered prerecorded programs on a 12" disc that could be played back on a specialized videodisc player, similar in function to a DVD player.

**A NewTek VT[5] Live Production screen, showing a waveform monitor, live camera feeds, a keyer, and a switcher (courtesy NewTek, www.newtek.com).**

The first videodisc system, based on wax coated phonograph discs, was demonstrated in 1927 by John Logie Baird, one of the developers of mechanical television. However, resolution was unacceptably low. The first viable videodiscs were introduced in 1977, shortly after the introduction of consumer videotape systems. The RCA and TeD formats read grooves in the disc with a stylus, much like a traditional vinyl record player, while the Philips/MCA format read the data on the disc with a laser, something like an analog DVD. The laser videodiscs were also known as *laserdiscs*. Even though it was an analog format, the image quality of a laserdisc was far superior to that of videotape, its major competitor at the time. Unlike videotapes, videodiscs can not be used by consumers to record programming. Further, videotape generally has a longer playing time than videodiscs of the same technological generation. As a result, videodiscs never enjoyed the popularity of videotape, particularly the VHS format. However, like VHS, videodiscs eventually gave way to the DVD as the primary home entertainment format.
*Compare* **DVD; laserdisc.**

**videogram** LEGAL *n.* An audiovisual program presented in video form on physical media such as a videocassette, CD, DVD, videodisc, etc.

**videographer** *n.* A video cameraman who works as both cinematographer and camera operator. Videographers typically own their own equipment and work for hire as industrial, commercial, or wedding photographers. *Compare* **cinematographer; photographer.**

[1]**videography** *n.* The art or process of recording moving images with a video camera, whether analog or digital. [Coined by Bob Kiger. First appeared in print in October 1972. A blend of the Latin *video* (meaning to see) and *-graphia* (from the Greek *graphien*, meaning to write). Literally, *to write with images*.] *Compare* **cinematography; photography.**

[2]***Videography*** *n.* A monthly trade journal catering to video production professionals. The *Videography* Web site is www.videography.com.

**videomaker** *n.* One who exercises significant control over the production of a video work, such as a producer or director but not an actor or crew member; someone who expresses a distinctive personal vision or style through video works.
**USAGE:** The term *videomaker* is rarely used. Instead, the term *filmmaker* is used generically to describe the creative force behind an audiovisual work regardless of medium.

**videomatic** *n.* A visual preview of the appearance, action, and timing of a finished shot, scene, or sequence. Produced by filming the material using low resolution video prior to shooting the material using film or high definition video. *Compare* **animatic; previz; proxy.**

**videotape; video tape; tape; VT** *n.* **1.** A strip of thin, flexible material with a magnetic coating that can be used to record image and sound signals (both analog and digital) for later playback. Often packaged in a cassette for ease of handling.
On November 30, 1956, CBS's *Douglas Edwards with the News* (1948–1962) became the first television program in the U.S. broadcast from a videotape recording when the West Coast feed was recorded from the live East Coast broadcast and broadcast three hours later on a time delay. Over the years, videotape has come in a variety of formats, including open reel and cassette-based and widths including 8mm, ½", ¾", 1", and 2". Unlike most optical formats, magnetic videotape can be erased and re-recorded at will.
**2.** A pre-recorded program or program segment. ➢ *v.* **3.** To record audiovisual material on videotape: *This program was videotaped before a live studio audience.* [Coined c. 1953.] *Compare* **videocassette.**

**videotape delay** *n. See* **tape delay.**

**videotape editor** *n. See* **off-line videotape editor; on-line videotape editor.**

**videotape operator** *n.* The assistant video editor responsible for the preparation and operation of the video editing equipment and materials. *Compare* **assistant editor.**

**videotape recorder** *n. See* **VTR.**

**videotext** *n.* A system that broadcasts text-based material for presentation on a television or computer, often as part of wideband two-way teletext system implemented over a two-way cable television system. In addition, hybrid communication systems and other transmission technologies, such as satellite, could be used for delivery of videotext services on a national scale.
Videotext comes in many forms, including:
- **Teletext:** A one-way (broadcast only) system that encodes text and other material in the broadcast stream, generally in the vertical blanking interval.
- **Videotex or Videotext:** A two-way system where the receiver can communicate with the sender, generally delivered via phone or cable television lines.
- **Viewdata:** A telephone-based, narrowband interactive system.
- **Wideband Broadcast or Cabletext:** A system utilizing a full video channel for information transmission.
- **Wideband Two-Way Teletext:** An implementation based on a two-way cable television system.

*Also* **viewdata.** *Compare* **Ceefax; closed-captioning; ORACLE.**

**videotone; video tone** *n.* A short video clip that plays on a mobile telephone equipped with video playback capability to accompany an incoming call or message. Videotones can be captured using the video camera built into many mobile telephones or downloaded from a third party (usually an Internet site). Short clips from motion pictures and television programs make popular videotones. *Compare* **ringtone.**

**Vidicon; ~ tube** *n. obs.* The trade name for a common video camera tube introduced in 1950, primarily used to convert film to video.

**Vidifont** *n. obs.* The trade name of an electronic character generator used in broadcast television based on technology originally developed by CBS Labs. *Compare* **Chyron.**

**vidoc; vidox** *n.* A made-for-TV documentary. [Industry trade paper jargon.]

**viewdata** *n.* [A regionalism of the U.K.] *See* **videotext.**

**viewer** *n.* **1.** A self-contained device used to view film that incorporates a light source, focusing lens, and rear-projection screen. Viewers are included as part of a film edit bench. When by themselves, they may be used with manual or powered rewinds to advance the film. **2.** One who watches an audiovisual program.

**viewer drop-off** *n.* When television viewers change channels or turn off their television, leaving a program before it has concluded. Often the result of viewers channel surfing during commercial breaks. *Compare* **1MM; audience flow.**

***Viewers in Profile*** *n. See* ***ViP.***

**viewers per viewing household; VPVH** *n.* A television rating that indicates how many people are watching television for every 100 or 1,000 households with at least one person watching television at that time. For example, a VPVH of 80 K2-11 means that for every 100 households viewing television, there are an estimated 80 children ages 2 to 11. In theory, there could be more viewers than viewing households, leading to VPVH numbers greater than 100 (or 1,000, depending on the base factor).

**viewfinder** *n.* **1.** The eyepiece on a camera that allows the operator to see what will be filmed.
The viewfinder image is not an exact duplicate of what will be recorded.

For instance, viewfinders often have a wider field of view with markings showing the portion of the image that will be exposed on film or recorded to video.

In film cameras with a mirrored shutter system (whether rotating, reciprocating, or oscillating), the image in the viewfinder flickers because the image only appears in the viewfinder when it is not being recorded to film. Therefore, the operator sees the moments between frames rather than the moments actually captured on film. Cameras with partial reflectors (whether glass membrane or prism) split the incoming light between viewfinder and film. The image in the viewfinder will still flicker if the light is split after the shutter (in this case, the operator sees the same moments being recorded to film). If the light is split before the shutter, the operator sees a flicker-free image. In either case, the partial reflector reduces the light reaching the film, requiring more light to achieve the same exposure as a mirrored shutter system, all else being equal. Cameras equipped with video taps may direct a portion of the light from the viewfinder to the video tap (thus, avoiding any change in film exposure) or may split the light in front of the shutter (reducing the light that reaches the film, but delivering a flicker-free video image).

Viewfinders on video cameras are actually small television screens. Consumer-grade cameras may have color screens, but professional cameras often have black-and-white screens because they provide greater picture fidelity than color monitors of the same size and image resolution.

**2.** A director's viewfinder.

**viewfinder mismatch** *n. See* **parallax.**

**viewfinder objective lens** *n. See* **ground glass.**

**viewing angle** *n.* The horizontal angle from one side of an image to another as measured from the viewer's perspective, measured in degrees.

All else being equal, the greater the viewing angle, the more immersive the viewing experience. However, if one simply sits closer to a television in order to increase the viewing angle, the individual pixels in the image may become apparent. Normal 20/20 human vision can perceive details as small ⅑ of 1° (0.017 degrees), so if one wants to view a 16:9 television image with a 100° field of view, there must be more than 6,000 pixels in each scan line. If possible, the viewing angle from the seat farthest from the screen should not be less than 36°.

*Also* **image angle.** *Compare* **field of view.**

**viewing copy** *n.* A copy of a work produced by an archive or library to protect the original copy from the wear of repeated use. *Compare* **circulation copy; reference copy.**

**viewing filter** *n. See* **contrast viewing filter.**

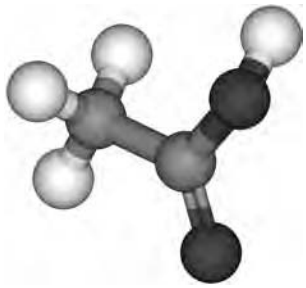
**vignette** *n.* **1.** A picture that vanishes or blurs gradually at the edges, often within a generally oval frame. More common during the Silent Era (c. 1890–1930) than today. **2.** A short, descriptive literary passage; a short sequence or incident from an audiovisual work.

**vignetting** *n. See* **optical vignetting.**

**villain** *n.* A particularly evil character; the antagonist. *See* **heavy.** *Compare* **hero; primary opposition character.**

**Prof. Fate, the villain in Warner Bros.'s *The Great Race* (1965), played by Jack Lemmon, about to pop a child's balloon (courtesy Heritage Auctions, www.ha.com).**

**vinegar syndrome** *n.* The chemical decay process that attacks improperly stored acetate base film (cellulose acetate — so called "safety base"). Once it takes hold, the rate of deterioration accelerates, causing the base to shrink and become brittle while the emulsion buckles. Acetic acid gas is generated as a byproduct of the decay process, resulting in a strong smell and encouraging the corrosion of metal film containers. Storing acetate film in a cool, humidity-controlled environment can defend against the degradation process.



**Acetic acid (illustration by Bryan Theis).**

One can test for the presence of vinegar syndrome deterioration before the telltale smell of vinegar is noticeable using A-D Strips from the Image Permanence Institute (IPI). An A-D Strip is placed along with the suspect film in a storage case for a short period of time (typically overnight). The Strip changes color according to the level of acetic acid gas present to indicate the level of deterioration.

[After the vinegar-like smell given off by the acetic acid gas generated as the film decays.] *Also* **acetate film base degradation.** *See* **acetate decay.** *Compare* **color dye fading; nitrate decay.**

**violence chip** *n. See* **V-Chip.**

***ViP*** ABBR. *n.* The trade name for Nielsen Media Research's periodic report on the size and composition of the television audience in a particular market, produced following each ratings sweeps. The Nielsen Web site is www.nielsenmedia.com. [An initialism of *Viewers in Profile*.] *Compare* ***Pocketpiece.***

**Viper FilmStream** *n. See* **Grass Valley Viper FilmStream.**

**VIR** ABBR. *n. See* **vertical interval reference.**

**viral marketing** *n.* A word-of-mouth marketing strategy involving promotional materials designed to gain wide public awareness of the product being advertised by encouraging the public to discuss and distribute the materials among their acquaintances.

Viral marketing tools include short, humorous videos published on the Internet and mobile devices that people then exchange with one another (the videos are generally not directly related to the product being advertised, but either carry an embedded advertising message or encourage people to visit the promotional Web site that hosts the videos) and works of fiction presented as fact to inspire public discussions and thus generate word-of-mouth advertising for the advertised product (such works include fictitious documentaries, Web pages, rumors, etc.). Viral marketing is quite attractive because it can be very inexpensive to produce and, when positioned correctly, delivers more advertising impressions per dollar than the more traditional marketing techniques.

*The Blair Witch Project* (1999), a horror film disguised as a student documentary, is credited as being the first film to benefit from the fiction-presented-as-fact viral marketing strategy. More recently, the Sci-Fi Channel admitted that a documentary on the life of writer/director M. Night Shyamalan produced to promote *The Village* (2004) was largely a work of fiction.

*Compare* **Trojan horse.**

**virgin looping** *n. See* **wild line.**

**virgin stock** *n.* Magnetic tape that has never been used.

**virtual actor** *n. See* **synthespian.**

**virtual dolly shot** *n. See* **frozen time.**

**virtual photography** *n. See* **CGI.**

**virtual reality; VR** *n.* A computer simulation usually experienced through headgear (such as goggles) and sensory gloves that allow the user to experience being present in a computer-generated environment and to interact with the images being displayed.

**virtual set** *n.* A set created by a computer into which live action elements may be introduced electronically, as opposed to a set that exists in the physical world and can be photographed along with the live action elements. *Compare* **hard set.**

**virtual track** *n.* A musical part produced by a synthesizer, as opposed to a recording of an acoustical instrument.

**vis** *n. Also* **visualization.** *See* **previz.**

**visa général** *n.* G for general audiences; the French Canadian theatrical, television, and home entertainment content rating symbol of the Régie du Cinéma du Québec. Such a rating may be qualified with "for children" to indicate a program particularly suitable for young children or "not suitable for young children" to indicate a program that may be disturbing to children under eight years of age. The Régie du Cinéma du Québec Web site is www.rcq.gouv.qc.ca.

**Vise grip, top, and chain vise pliers, each with two ⅝-inch (baby) mounting pins (courtesy Matthews Studio Equipment, www.msegrip.com).**

**vise grip** *n.* **1.** A pair of locking pliers that can be securely attached to a solid object and an equipment stand, allowing irregular items to be affixed to a standard equipment stand. Male ⅝" (baby) mounting pins are affixed to the head and tightening knob of the pliers, providing a choice of mounting points and angles. **2. Vise-Grip:** The trade name for a brand of locking pliers and adjustable wrenches manufactured by the Irwin Industrial Tool Company. The Irwin Web site is www.irwin.com. *Also* **locking pliers.** *Compare* **chain vise.**

**visible light** *n.* The portion of the electromagnetic spectrum that is visible to the human eye and interpreted by the brain as light. Visible light ranges in color from violet to red with shades of blue, green, yellow, and orange in between. Electromagnetic energy outside the visible spectrum includes radio waves, microwaves, gamma rays, ultraviolet (black light), and infrared (heat). *See* **visible spectrum.**

**visible spectrum** *n.* The range of the electromagnetic spectrum that can be detected by the average human eye and is interpreted by the brain as light. This covers red to violet and all the colors in between including orange, yellow, green, blue, and indigo. These colors correspond to wavelengths ranging from approximately 700 nanometers (red) to 400 nanometers (violet). A nanometer (abbreviated nm) is one billionth of a meter. *See* **visible light.** *Compare* **audible spectrum.**

**visible time code; viz code** *n. See* **BITC.**

**Vision Electronic Recording Apparatus** *n. See* **VERA.**

**vision mixer** *n.* [A regionalism of European English.] *Also* **video mixer.** *See* **mixer; production switcher; switcher.**

**Visqueen** *n.* **1.** The trade name for a variety of heavy duty, damp proof, generally clear, plastic sheeting materials manufactured by Visqueen Building Products. Commonly 20' wide but folded to dispense from 5' rolls. Used to protect equipment from wet and dirt. **2. visqueen:** The generic name for a large sheet of clear, damp proof plastic (much the same as using Hoover for vacuum cleaner, Kleenex for facial tissue, or Xerox for photocopier).

**VistaVision** *n.* The trade name for a widescreen process developed by Paramount Studios in 1953 to compete with Fox's CinemaScope.

VistaVision images are recorded horizontally along the length of 35mm film instead of across its width. Each 1.85:1 frame is eight perforations wide — twice the size of a standard 35mm film frame. VistaVision negatives have significantly better image quality than a standard spherical lens 35mm system or an anamorphic process such as CinemaScope or Panavision, but they use twice as much film in the camera, and is therefore more expensive to use than most other widescreen systems. For release prints, VistaVision is reduced and reoriented so that it produces a standard 35mm film frame and can run through a standard projector. Since VistaVision starts with a much larger negative, the release print image is of unusually high quality and therefore retains its fidelity even when blown up to larger proportions than a standard 35mm image.

VistaVision was first used in 1954 for *White Christmas*. It has not been used for regular production photography since 1961. More recently, its use has been limited to visual effects plate photography in films such as *Pearl Harbor* (2001) and *Men in Black II* (2002). VistaVision's additional negative image area provides a better starting point for optical and digital visual effects than does a traditional 35mm film frame or anamorphic image.

VistaVision may have largely faded from the scene, but it is memorialized by its aspect ratio. Cinerama and the original anamorphic widescreen processes had much wider aspect ratios, up to 2.66:1. This required theater operators to install much wider screens. (The screen height had to remain approximately the same when a theater converted from Academy ratio to widescreen to ensure that people in the back of the auditorium could still see the image clearly.) VistaVision's 1.85:1 ratio represented a middle ground in image aspect ratio and was eventually adopted as the standard theatrical aspect ratio in the U.S.

*Also* **lazy-8.** *See* **8-perf.** *Compare* **Fearless Super Pictures; Magnascope; Super Panavision; Todd-AO; Ultra Panavision.**

**visual anthropology** *n.* The use of recorded images for the study of human behavior. The Society for Visual Anthropology (SVA) publishes *Visual Anthropology Review*, an academic journal dedicated to the topic. The SVA Web site is www.societyforvisualanthropology.org. *Compare* **ethnographic film.**

**visual artifact** *n. See* **artifact.**

**visual balance** *n. See* **balance.**

**visual composition** *n. See* **composition.**

**visual density** *n.* Transmission density when measured with a device whose sensitivity to light approximates that of human vision. *See* **transmission density.**

**visual development director** *n. See* **art director.**

**A submarine travels through the human body thanks to the Academy Award-winning visual effects in *Fantastic Voyage* (1966) (courtesy Heritage Auctions, www.ha.com).**

**visual effects; VFX; special ~** *n.* The alterations made to the visual component of a work through special photographic techniques, optical printing, or post-production digital effects.

Generally, these are effects that are too expensive, too dangerous, or physically impossible to achieve by conventional photography using traditional mechanical effects. This includes pre-visualization, concept design, data acquisition (motion capture, cyberscans, lidar scanning, set surveys, photogrametry shoots), computer generated images (CGI), character/creature animation, color correction, 2D compositing, 3D animation, 3D

modeling, digital intermediates, virtual sets/studios, and digital matte painting, lighting and rendering. However, it does not include film editing.

The first Academy Award for visual effects was a special achievement award for the film *The Poseidon Adventure* (1972). Prior to that, the award category was known as Special Visual Effects (1964–1971).

**USAGE:** Computer-generated and other post-production image manipulations are often called *special effects* when, in fact, they are more properly *visual effects*. That being said, the two terms are often used interchangeably.

*Also* **photographic effects; post-production special effects; trick photography.** *See* **optical effect.** *Compare* **special effects.**

**Visual Effects Society; VES** *n.* A professional association of visual effects professionals, including artists, educators, model makers, supervisors, and producers working in film, television, commercials, music videos, and games. VES has more than 1,600 members in 17 countries and produces the annual VES Awards Gala and Festival of Visual Effects. The VES Web site is www.visualeffectssociety.com.

**visual-effects supervisor** *n.* One who is responsible for the creation of a work's visual effects. *Compare* **digital-effects supervisor; special-effects supervisor.**

**visual-effects technician** *n.* One who plans and produces visual effects.

**visual gag** *n. See* **sight gag.**

**visual image photography** *n. See* **aerial image photography.**

**visual inspection department** *n.* The people in a film lab responsible for visual quality assurance. Rather than screen every bit of film processed by the lab, the visual inspection department selects representative samples of the production runs and reviews those in detail to ensure compliance with the lab's quality standards.

**visual literacy** *n.* The ability to look at visual information with perception. A visually literate person understands how visual elements contribute to the meaning of the whole work. *Compare* **media literacy.**

**visual perspective** *n. See* **perspective.**

**visual vocals** *n.* Singing originating (or that appears to originate) from an on-screen performer. *Compare* **source music.**

**visualization** *n. Also* **vis.** *See* **previz.**

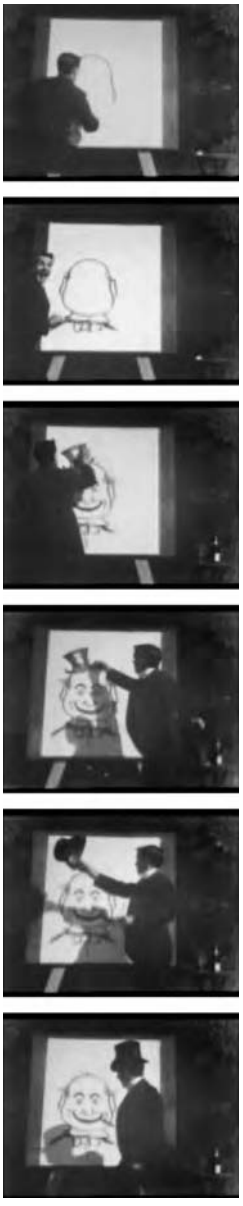
**visuals** *n.* The picture portion of an audiovisual work.

**Vitagraph Company** *n. obs.* The U.S. motion picture production company founded in 1896 by J. Stuart Blackton and Albert E. Smith.

Vitagraph produced its own projector in 1896, incorporating an intermittent movement and a setting device that maintained consistent image framing during projection. The setting device was patented by Smith (U.S. Patent No. 673,329 filed March 15, 1900 and issued April 30, 1901) and became standard on all projectors. In 1898, Vitagraph added a non-flicker shutter, also developed by Smith, to its projector. Vitagraph shot its first fiction film, *The Burglar on the Roof* (1897) on the roof of the Morton Building in New York City. The entire film was no longer than 45 feet in length. Most Vitagraph pictures of the day measured between 40 and 75 feet.

Vitagraph was an influential company in the early cinema. In the latter part of 1897, Vitagraph purchased the Idoloscope Corporation, gaining the rights to the Idoloscope motion picture camera and projection system. They shot the first film by electric light in 1899 at the Manhattan Theater in New York City. In 1906 they opened a production studio in Brooklyn, New York and produced one of the oldest cartoons still in existence, *Humorous Phases of Funny Faces*. (Smith and Blackton had produced animated shorts as early as 1903, but none survive.) One of the first film stars worked under contract to Vitagraph and was known simply as "The Vitagraph Girl." (Her actual name was Florence Turner, but at the time, actors were not commonly credited.) Vitagraph was also one of Edison's major competitors before joining with Edison in the Motion Picture Patents Company (MPPC) in 1909. It then became the only MPPC member to survive the MPPC's dissolution in 1915.

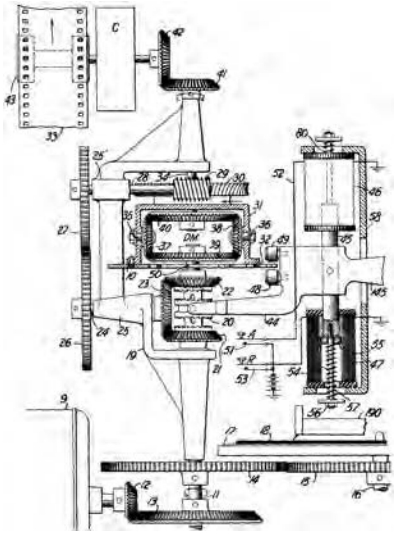
In 1925, Warner Bros. purchased Vitagraph to gain studio space and an established distribution system.



**Vitagraph's *The Enchanted Drawing* (1900). A lightning sketch and trick photography short (a precursor to the traditional animated cartoon) filmed by Albert E. Smith and featuring J. Stuart Blackton (Library of Congress American Memory collection).**

**Vitaphone** *n. obs.* The trade name for a sound-on-disc synchronous sound technology and the U.S.–based company founded in 1926 by Western Electric, a division of AT&T, in partnership with Warner Bros. to develop and exploit the sound technology.

Vitaphone was first used in a series of shorts in 1926. The first Vitaphone feature film was *Don Juan* (1926), with synchronized sound effects and a musical score. It was followed on October 6, 1927 by *The Jazz Singer*, which ushered in the era of the "talkie."



**The system developed by Western Electric in 1924 to interlock picture with sound on a phonographic record. From U.S. Patent No. 1,637,161, issued July 26, 1927 (courtesy U.S. Patent and Trademark Office).**

In a Vitaphone recording, picture and sound remained in sync because both the camera and sound recorder were powered by the same motor. During exhibition, the projector and sound turntable were also driven by a shared electric motor. It was still up to the projectionist to start the two in perfect synchronization and to make adjustments during the show for record skips or previous breaks in the film that had been spliced back together, causing the image and sound to go out of sync from that point onward.

The Vitaphone recording process involved recording the production sound on smoothly polished soft wax discs using wax disc cutters that were interlocked to the film camera for precise sound synchronization. The wax discs were then coated with a layer of fine graphite and immersed in an electroplating bath. This caused a thin layer of copper to adhere to the disc, filling in the groves previously cut in the wax. This copper sound negative, also called the master negative or the matrix, was then used to produce a stronger metal sound positive. This positive, also called the mother record or the mother, was electroplated to produce several metal

stampers. Finally, these stampers were used as a die in a hydraulic press with heat and pressure to form traditional vinyl disc records. The ability to edit sound or to re-record sound during post-production was severely limited.

By 1930, analog sound-on-disc was supplanted by optical sound-on-film, particularly Movietone and Photophone, but wax discs were still produced on movie sets. All sound was recorded on the set — even background music. Early musicals were remarkably expensive since an entire orchestra had to be on-set to play for each scene as it was shot. The sound was monitored as it was recorded, either over headphones or loud speakers, but early sound recording techniques were not terribly advanced. The Movietone sound recorders exposed film that had to be developed in a lab along with the picture film. This meant that sound could not be checked on set unless a wax disc was produced at the same time. The disc could be played back if necessary. It could also be used as a backup to the Movietone optical sound recorder should that fail.

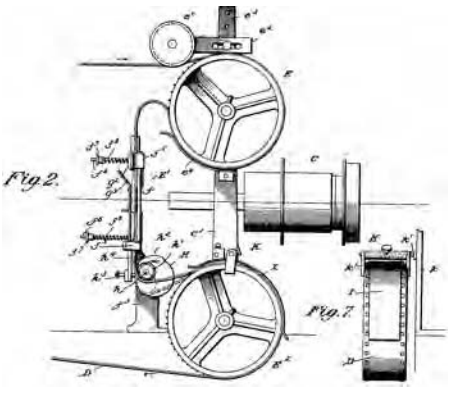
**A scene from the first feature film with Vitaphone synchronous sound, Warner Bros.' *Don Juan* (1926) (courtesy Heritage Auctions, www.ha.com).**

When a Vitaphone film was finally edited, a new wax disc of the matching sound would be produced. This would eventually lead to a traditional black audio record following the process outlined above. This record would be played along with the film in a theater. During the transition from Vitaphone to Movietone, Vitaphone discs could be made for Movietone movies for theaters that only had Vitaphone equipment. A similar process was followed when digital sound was introduced, producing multiple sound format prints to accommodate the variously equipped theaters or using a digital recording technique that preserved the traditional optical sound track as a backup to the new digital one.

**Vitarama** *n. obs.* The trade name for an eleven camera/eleven projector widescreen process developed by Fred Waller in 1939 and demonstrated at the New York World's Fair on a domed screen — technically, a wrap-around screen with a separate dome segment suspended above. Vitarama later evolved into the three-camera/three-projector Cinerama.

**Vitascope** *n. obs.* The trade name for the first motion picture projection system with an intermittent film movement, originally developed as the Phantoscope c. 1895.

The Phantoscope was patented on August 28, 1895 (U.S. Patent No. 586,953 issued to Charles Francis Jenkins and Thomas Armat on July 20, 1897). An improved version of the Phantoscope was patented as the Vitascope by Armat on February 19, 1896 (U.S. Patent No. 673,992 issued to Armat on May 14, 1901). A later Armat Vitascope patent application (filed on September 26, 1896) was actually issued first (U.S. Patent No. 578,185 issued on March 2, 1897). Around this same time, Armat negotiated a deal with the Edison Company's agents at the firm of Raff and Gammon, New York City, to supply films for the Vitascope and to have the Edison Company manufacture the device under license. Following a demonstration of the Vitascope to Edison at his offices in Orange, New Jersey, it was mutually agreed the projector would be sold under the Edison brand name to capitalize on name recognition. On April 23, 1896 the "Edison" Vitascope made its public premiere at Koster and Bial's Music Hall, a New York City vaudeville theater.




**The inner workings of the Vitascope, from U.S. Patent No. 673,992, issued May 14, 1901 (courtesy U.S. Patent and Trademark Office).**

Later, the Edison Company introduced the Projectorscope, which infringed on Armat's Phantoscope and Vitascope patents and led to the patent wars that finally ended in the creation of the Motion Picture Patents Company in December 1908, otherwise known as the Edison Trust.

*Also* **Edison Projecting Kinetoscope; Projecting Kinetoscope.** *Compare* **Armat Moving Pictures Company.**

**Vitasound** *n. obs.* The trade name for a three-track stereo sound system developed by Warner Bros. in the 1950s. It employed left and right speakers for stereophonic music while dialogue and sound effects were directed to the center speaker.

**VITC** ABBR. *n.* A timing and address control signal embedded in a video stream, defined as SMPTE standard 12M and in wide use since 1975.

VITC marks each video frame with a timestamp in hours:minutes:seconds:frames (HH:MM:SS:FF). The time code information is embedded in the video vertical blanking interval preceding the video frame to which the time code number refers, hence the *vertical interval* in vertical interval time code. As a side effect, VITC must be recorded along with the picture, unlike LTC, which can be recorded to tape in advance.

VITC can be used to sync multiple sources during playback — either multiple video sources, or video with separate audio. The same phenomenon of video recording that allows for a visible freeze frame when the tape is paused also allows VITC to be read when a videotape machine is paused. (The video tracks are recorded diagonally on the tape using a helical scan pattern. The read head is set at the same angle so when the head is spinning, it can still read the information on the tape even if the tape itself is not moving.) Consumer-grade video equipment is not normally designed to read or write VITC.

[An acronym of *Vertical Interval Time Code*, pronounced "vit-see."] *Compare* **LTC; time code.**

**VITS** ABBR. *n.* A diagnostics signal added to the vertical blanking interval to permit on-air video circuit function testing and equipment adjustments. [An acronym of *Vertical Interval Test Signal*.]

**Vivendi Universal Entertainment** *n. obs.* The global media conglomerate created in June 2000 when The Seagram Company Ltd., then Universal Studios' parent company, combined Universal with France's Vivendi and Canal+. In 2003, the Universal Studios portion of Vivendi Universal was sold to GE, which later merged it with NBC to create NBC/Universal.

**viz code; visible time code** *n. See* **BITC.**

**vlog** *n.* [A blend of *video* and *blog* (clipped from *Web log*).] *See* **video blog.**

**vlogger** *n.* One who regularly produces, or appears in, an Internet-distributed video diary (vlog). *Compare* **podcaster.**

**vlogging** *n.* Producing a vlog.

***VLT*** ABBR. *n. See* ***Velvet Light Trap, The.***

**VNR** ABBR. *n. See* **video news release.**

**VNSP** *mod.* A very narrow spotlight. For example, a VNSP PAR light is a PAR light with a fixed very narrow spot focus. *Compare* **MF; NSP; WF.**

**VO; V/O; v.o.** ABBR. *n. See* **voice-over.** *Compare* **OS; script abbreviation.**

**VOB file; .vob** ABBR. *n.* A DVD data file that contains the DVD's MPEG-2 video material, AC3 audio, subtitles, menu system, and scene/timing information. Alternatively, a DVD may contain an IFO/VRO file pair in place of the single VOB file. [An initialism of *Video OBject*.]

**VOC** ABBR. *mod.* A shot that includes an actor delivering a line while visible on camera. [An initialism of *Voice-On-Camera*.]

**vocabularian** *n.* One who pays far too much attention to the meaning of words. *Compare* **idioticon.**

**vocals** *n.* Lyrics; music sung by a human voice.

**VoD** ABBR. *n. See* **video-on-demand.** *Compare* **NVoD; SVoD.**

**voice** *n. See* **character's voice; writer's voice.**

**voice artist; voice actor; VA** *n.* One who supplies the voice for an animated character. *Also* **seiyu.** *Compare* **voice-over actor.**

**voice coil** *n.* The transducer within a loudspeaker, consisting of a coil of wire mounted on a frame. Variations in the electrical signal passing through the coil cause it to be repulsed from, or attracted to, a fixed magnet in proportion to the frequency and amplitude of the signal. The resulting motion is mechanically transmitted to an attached cone, whose piston effect excites the surrounding air to reproduce recorded sound.

**voice cue** *n.* An audible cue to begin an action, spoken by the director, AD, an actor as part of the dialogue, etc. *Compare* **hand cue.**

**voice director** *n.* One who is responsible for recording character and other voices for animated works. Often performing the duties of both casting director and ADR editor.

**voice of God** *n.* An announcer with a particularly deep and resonant voice.

**Voice of the Theater** *n. obs.* The trade name for a theatrical speaker system developed in the 1940s by the Altec Lancing Corporation and the industry standard for forty years until they were replaced by direct radiator speakers.

**voice-on-camera** *mod. See* **VOC.**

**voice-over; voiceover** *n.* **1.** Dialogue that originates from a source that is not part of the scene (it does not come from an actor assumed to be in the scene being shown, even if the actor is off-camera), such as narration, a character's thoughts, audio flashbacks, etc.; a non-diegetic sound; a disembodied voice that plays over the picture.

Voice-over is common in documentary works. In fiction, voice-over is often associated with film noir or hardboiled detective stories. Contemporary critics often look down on voice-over narration in fictional works as an unrefined or amateurish storytelling technique (violating the "show, don't tell" rule), though if used properly, it can be quite effective as demonstrated in such critically acclaimed works as *Adaptation.* (2002) and *Seabiscuit* (2003). It has also been used effectively in comedies, such as *A Christmas Story* (1983), *The Wonder Years* (1988–1993), and *Arrested Development* (2003–2006).

**2.** A speaking part where the actor does not appear on screen, including narration, foreign language dubbing, animated character voices, etc. **3.** The delivery of news copy by an off-camera reporter while the visuals relating to a news story are presented on screen. **4. VO; V/O; v.o.:** A script notation indicating voice-over dialogue. *Compare* **non-diegetic; off-screen voice.**

**voice-over actor; voice-over artist** *n.* One who performs voice-over narration. *Compare* **voice artist.**

**voice test** *n.* An audio recording or live audition used to judge the acceptability of the actor's voice for a particular purpose. *Also* **test.**

**voice track** *n.* [A regionalism of the U.K.] *See* **dialogue track.**

**voice wrap** *n.* Spoken material that introduces and closes a previously recorded news story.

**voices in the void** *n.* A lengthy character monologue that is not broken up by stage directions and/or reactions from other characters.

**voltage drop** *n.* The voltage loss along a wire or through a circuit due to electrical resistance.

**voltage gain** *n. See* **gain.**

**voltage regulator** *n.* An electronic device used to maintain a signal voltage at a constant level.

**volume** *n.* Amount, magnitude, or quantity of voice or tone; loudness; signal amplitude.

**volume compressor; compressor** *n.* An electronic device or software program that decreases the dynamic range of a signal, reducing the sound wave amplitudes and diminishing peak volume levels without necessarily affecting the signal size (storage or transmission bandwidth requirements); the first half of a compander. *Compare* **volume expander.**

**A dbx 160A compressor/limiter (courtesy dbx Professional Products, www.dbxpro.com).**

**volume control** *n. See* **fader; gain control.**

**volume expander; expander** *n.* An electronic device or software program that increases the dynamic range of a signal, reducing the apparent noise without necessarily affecting the signal size (storage or transmission bandwidth requirements); the second half of a compander.

A volume expander decreases the system gain as the signal level decreases, making soft signals softer still. This results in an apparent noise decrease because the relative level between the softest and loudest sounds is greater. If the noise level is already low enough that the signal masks it in the loud passages, the expansion will put the low end of the dynamic range at a point where the ear has reduced sensitivity, making the noise less audible. *Compare* **volume compressor.**

**volume indicator meter** *n. See* **VU meter.**

**volume units** *n. See* **VU.**

**volume units meter** *n. See* **VU meter.**

**volumizer** *n.* A television remote control. [First appeared in print in 2005. After its ability to adjust the audio volume and the frequent need to do so as broadcast audio levels fluctuate.] *See* **buttons; zapper.**

**voodoo accounting** *n. See* **creative accounting.**

**vote with one's feet** *phr.* To express dislike for a motion picture by leaving the theater during the program. *Also* **ankle a show.**

**Vow of Chastity** *n. See* **Dogme95**.

**vox pop** *n.* Comments appearing within a television program or advertisement made by someone who is presented as representative of the populace at large, a "man-on-the-street," or a public opinion poll that purports to be a survey of the general populace. [Clipped from the Latin *vox populi*, meaning voice of the people.]

**voxel** *n.* A three-dimensional pixel; the smallest addressable space in a three-dimensional computer model, having height, width, and depth (where a pixel has only height and width). Computer generated images

are generally presented in two dimensions (on a screen or on paper), but are often created and calculated in three dimensions. [Clipped from *volume element* in imitation of *pixel* from *picture element.*] *Compare* **pixel.**

**VPK** ABBR. *n. See* **video press kit.**

**VPVH** ABBR. *n. See* **viewers per viewing household.**

**VQ** ABBR. *n.* [An initialism of *Vector Quantization*.] *See* **[1]compression.**

**VR** ABBR. *n.* **1.** Variable Rate. **2.** Virtual Reality.

**VRO file; .vro** *n.* A DVD data file that contains the DVD's video material. An associated IFO file contains the scene and timing information necessary for the proper playback of the VRO file. Alternatively, a DVD may contain a single VOB file in place of the IFO/VRO pair.

**VSAT** ABBR. *n.* Small satellite earth stations with a dish antenna approximately 4–6 feet (1.2–2.4 meters) in diameter. Commonly used to receive high speed data transmissions. May also be used to transmit slow-speed data. [An initialism of *Very Small Aperture Terminal*.]

**VSB** ABBR. *n.* A method of encoding digital material for transmission. Versions are used for terrestrial transmission of digital television signals and for digital cable television transmission. [An initialism of *Vestigial Sideband Modulation*.] *Compare* **16-VSB; 8-VSB.**

**VT** ABBR. *n. See* **Video Toaster; videotape.**

**VTR** ABBR. *n.* A machine that electronically records and plays back video and audio content on magnetic tape in an open reel-to-reel or cassette-based format. In the 1980s, open tape VTRs gave way to cassette-based systems in most applications.

The first practical VTR was the quadruplex Ampex VRX-1000 (later called the Mark IV), introduced March 14, 1956 at the National Association of Radio and Television Broadcasters meeting in Chicago. In 1957, Ampex received an Emmy award for the Mark IV. CBS used it for the first tape-delayed broadcast, *Douglas Edwards and the News*, on November 30, 1956.

**USAGE:** Professional-grade *VCRs* (videocassette recorders) are most often referred to as *VTRs*, relegating the term VCR for use in reference to consumer-grade equipment.

[An initialism of *Video Tape Recorder*.] *Also* **video recorder.** *Compare* **ATR; digital VTR; VCR.**

**VTS** ABBR. *n.* The collection of VOB files on a DVD that comprise a single audiovisual work. A single DVD may contain multiple title sets. [An initialism of *Video Title Set*.]

**VU** ABBR. *n.* A measure of sound volume. Technically, the term is dB VU (decibel volume unit), but it is rarely referred to as such. Like decibels, VUs are measured on a logarithmic scale with 0 VU as the starting point. Zero VU is generally defined to be equal to 1 milliwatt of power with 600 ohms of resistance. [An initialism of *Volume Units*.] *Compare* **sound level.**

**VU meter; volume units meter** *n.* A device that measures audio signal levels in terms of perceived loudness based on average audio amplitude.

VU originated in the early days of radio broadcasting when 0 VU meant 100 percent of the legal modulation for the particular radio station. Transmitting volume above 0 was "in the red" as that part of the dial was painted red. Anything below 0 was safe. When magnetic tape recorders were invented, the same VU meters were used. Now 0 VU was the manufacturer's recommended maximum recording volume.

The measurements on a VU meter are relative to the equipment employed, so a sound volume that is below 0 VU on one device may be over 0 VU on another. While exceeding 0 VU is not recommended, that does not mean it is not possible. Most analog tape recorders can accept +6 VU for short intervals without significant distortion. Some equipment may accept up to +25 VU. The viable operating area above 0 VU is called *headroom*. Digital devices cannot accept anything above 0 VU. Sounds beyond that point are clipped and will usually result in significant distortion on the recording. Since VU meters tend to present a figure that is averaged over a short period of time, one may also employ a faster-responding peak-reading meter to catch sudden spikes in volume.

The quietest sound that a piece of equipment can accommodate is the *noise floor* and is determined by the amount of system noise. A cassette tape deck may be able to go as low as -40 VU, while a digital recorder may be able to record sounds as low as -100 VU. Digital formats are generally less susceptible to noise than analog formats and digital equipment standards are newer than magnetic analog ones, so this disparity in noise floors is to be expected.

*Compare* **in the black; in the red; peak meter.**

**[1]w** ABBR. *n. See* **writer.**

**[2]W** ABBR. *n.* The first letter of the call sign of a U.S. television or radio broadcast that is approximately east of the Mississippi.

**w/s; wide shot** *n. See* **wide-angle shot.**

**WA** ABBR. *mod. See* **wide-angle; wide-angle shot.** *Compare* **script abbreviation.**

**waff** *v.* To gently blow, as with smoke, or to rustle softly, as with a drape, to simulate the effect of a light breeze.

***Wagner Act*** LEGAL *n. See* ***National Labor Relations Act of 1935.***

**wagon-wheel effect** *n.* A visual artifact that causes fast rotating objects (mostly propellers and wheels) to seem to spin in different directions or speeds. *See* **motion aliasing; strobe effect.**

**waiver of droit moral** LEGAL *n. See* **waiver of moral rights.**

**waiver of moral rights** LEGAL *n.* An agreement wherein an artist gives up his right to prevent changes to his work, generally as part of an employment or sale agreement. For film, the artist in question is generally the director. *Also* **waiver of droit moral.**

**waldo** *n.* **1.** A telemetric puppet control system where the puppeteer wears a special suit covering some part of the body.

The suit measures the puppeteer's movements and those movements are replicated by the puppet. When originally developed, the puppeteer was connected to the puppet by a series of cables that had to be hidden or painted out of the shot. Contemporary devices may still use connected cables or wires or they may be wireless. A waldo may also be used to capture motion for a computer-generated character instead of a puppet.

**2. Waldo:** The trade name for The Character Shop's (TCS) puppet control system.

The term was used generically in the industry before TCS trademarked it. TCS describes a Waldo as an "ergonomic-gonio-kineti-telemetric input device" for controlling puppets and animatronics. "Ergonomic because it is engineered to fit a puppeteer's or performer's body (and/or head and/or face) and comfortably allow a wide range of physical freedom. Gonio- and kineti-metric because it measures the angle and movement of the wearer's joints and limbs. And telemetric because the movement data is measured and sent via remote control. In simpler terms, an electro-mechanical rig you wear that makes a puppet (whether actually three dimensional or a CGI 'electronic puppet') mimic your movements."

[Coined in 1942 by American author Robert A. Heinlein in his novella *Waldo*. Clipped from *Waldo F. Jones Synchronous Reduplicating Pantograph*.] *See* **telefactoring.**

**Waldorf statement** *n.* A press release issued on November 25, 1947 by Eric Johnston, chairman of the Motion Picture Association of America in response to the House Un-American Activities Committee's charges of contempt of Congress against the so-called Hollywood Ten. The names of the 48 industry executives who participated in the drafting of this statement were published in the *Motion Picture Herald* and *Daily Variety* when the statement was released to the public. This began

the blacklisting of suspected communists in the U.S. motion picture industry that lasted until the mid 1960s.

The published text of the Waldorf statement reads:

Members of the Association of Motion Picture Producers deplore the action of the 10 Hollywood men who have been cited for contempt by the House of Representatives. We do not desire to prejudge their legal rights, but their actions have been a disservice to their employers and have impaired their usefulness to the industry.

We will forthwith discharge or suspend without compensation those in our employ, and we will not re-employ any of the 10 until such time as he is acquitted or has purged himself of contempt and declares under oath that he is not a Communist.

On the broader issue of alleged subversive and disloyal elements in Hollywood, our members are likewise prepared to take positive action.

We will not knowingly employ a Communist or a member of any party or group which advocates the overthrow of the government of the United States by force or by any illegal or unconstitutional methods.

In pursuing this policy, we are not going to be swayed by hysteria or intimidation from any source. We are frank to recognize that such a policy involves danger and risks. There is the danger of hurting innocent people. There is the risk of creating an atmosphere of fear. Creative work at its best cannot be carried on in an atmosphere of fear. We will guard against this danger, this risk, this fear.

To this end we will invite the Hollywood talent guilds to work with us to eliminate any subversives: to protect the innocent; and to safeguard free speech and a free screen wherever threatened.

The absence of a national policy, established by Congress, with respect to the employment of Communists in private industry makes our task difficult. Ours is a nation of laws. We request Congress to enact legislation to assist American industry to rid itself of subversive, disloyal elements.

Nothing subversive or un–American has appeared on the screen, nor can any number of Hollywood investigations obscure the patriotic services of the 30,000 loyal Americans employed in Hollywood who have given our government invaluable aid to war and peace.

[A toponym, after the *Waldorf-Astoria Hotel* in New York City where U.S. motion picture industry executives met to draft the statement.] *Compare* **blacklist.**

**walk-and-talk** *n.* **1.** A shot where the actors are walking and talking at the same time and the camera moves to follow them, typically shot with the camera on a dolly or with a Steadicam. **2.** A type of work where the characters mostly "walk and talk"—the work is driven by character, dialogue, and story not action or effects. Such works are less expensive and easier to produce than those that rely more on physical action. Examples include *Entourage* (2004–), *Big Love* (2006–), and *Hannah Montana* (2006–). *Compare* **walking.**

**walk away** *phr.* "Leave it as it is." This phrase is often used in a situation where a light is being adjusted, for instance moved, turned, focused, etc. When the right adjustment is made, the person adjusting the light will be told to "walk away."

**walk cycle** *n. See* **animation cycle.**

**Walk of Fame** *n. See* **Hollywood Walk of Fame.**

**walk-on** *n.* **1.** A small, non-speaking acting part—smaller than a bit part but more involved than that of a background extra. **2.** An actor with a walk-on part. **3.** A performer selected to play a small part at the last minute, such as a background extra, a member of the crew, or a bystander. **4.** An actor's entrance made without delivering a line. **5. ~ pass:** A permit granting one admission to a studio lot. A walk-on pass grants pedestrian access only. A drive-on pass is required to bring a vehicle onto the lot.

**walk-through** *n. See* **camera rehearsal; dry run; run-through.**

**walking** *n.* A shot where an actor is walking and the camera moves to follow, typically shot with the camera on a dolly or with a Steadicam. *Compare* **walk-and-talk.**

**wall bracket; set ~** *n.* A right-angle metal plate with a 1⅛" (junior) female receiver attached to one of the outside faces. Predrilled holes through the faces allow the bracket to be nailed or screwed in place. One may add a special adapter that provides two ⅝" (baby) male mounting pins set at a 90° angle to one another so that one extends above the hanger and the other below. *Compare* **no-nail hanger; wall plate.**

**A junior set wall bracket (courtesy Matthews Studio Equipment, www.msegrip.com).**

**wall flat** *n.* A type of flat constructed to simulate a section of wall. Generally consisting of a 1" × 3" lumber frame covered with a sheet of thin plywood or stretched canvas.

**wall jack** *n.* A two-wheeled dolly (or jack) designed to move large set walls.

**wall plate** *n.* A flat metal plate with a standard ⅝" (baby) male mounting pin or 1⅛" (junior) female receiver affixed to its center. Held in place when in use with nails or screws driven through pre-drilled holes in the plate provided for this purpose. The plate can be mounted horizontally (to the floor or the top of a set wall) or vertically (to the side of a wall). *Also* **baby plate; base plate; junior plate; pidgeon; skid plate.** *Compare* **beaver board; boss plate; hi-hat; pidgeon; right angle wall plate; runway stand; T-bone; turtle; wall bracket.**

**A junior wall plate (courtesy Matthews Studio Equipment, www.msegrip.com).**

**wall rack** *n.* A trim bin that attaches to a wall when in use.

**wall sconce** *n.* A practical light fixture attached to a wall.

**wall sled** *n.* A lighting rig designed to lay flat against a wall with its weight supported by a rope or chain hanging from the ceiling.

The wall sled provides a place to attach a light fixture without physically attaching the rig to the wall. It consists of an open square frame with a reinforced support extending out at a right angle from the bottom. At the end of the support arm is either a double-ended ⅝" male pin (baby wall sled) or a 1⅛" female receiver (junior wall sled). The square frame rests against the flat surface of a wall to hold the rig steady while the combined weight of the rig and attached light(s) is supported from above by the chain or rope.

*Compare* **trapeze; trombone.**

**wall spreader** *n.* A device used to add a horizontal wooden beam between two walls or rafters.

A wall spreader is attached to either end of a length of 2" × 4" or 2" × 6" lumber cut to the approximate length of the gap to be spanned. The end of the wood beam slides into a square cup in the spreader and is generally nailed in place (using pre-drilled holes provided in the sides of the cup for this purpose). The bar between the cup and the flat plate that will rest against the wall is a telescoping unit with a screw gear. By turning a nut, the length of the bar may be expanded to exert outward pressure against the walls, thus holding the rig in place. (Ideally, the support plates should be placed in line with a wall stud. Care should be taken not to over-

extend the rig and either punch a hole through the walls or knock them over.) The wall plates also have pre-drilled holes so they can be nailed or screwed in place.

**A wall spreader (courtesy Matthews Studio Equipment, www.msegrip.com).**

**wall-to-wall** *mod.* Something that runs from beginning to end. For example, a work with wall-to-wall music has music playing either in the foreground or background from opening to closing credits.

**wall-to-wall music** *n.* Near constant background music, often without apparent dramatic function. *See* **over-score.**

**walla; walla-walla** *n.* The background noise, typically human conversation, recorded separately and added to a sound mix to create a more natural sounding environment.

During production, only the voices of the principal actors are recorded, so if there are people in the background their voices must be added in post-production. Walla produced for a radio production generally consists of indistinct mumbling. In most cases, film or television walla uses real words, complete sentences, or entire conversations — often scripted or improvised to fit the specific locale, time period, etc. The difference is motivated by the fact that the audience can see the crowd as well as hear it in an audiovisual work, requiring a more realistic crowd noise.

[An onomatopoeia coined in imitation of the sound of a crowd of people all saying different things.] *Also* **hubba-hubba; peas and carrots; rhubarb.**

**walla group** *n.* A group of actors employed to produce walla, or background conversations for crowd scenes in an audiovisual work.

**Walt Disney Company** *n.* A major Hollywood media conglomerate and parent company of Walt Disney Pictures and Walt Disney Studios. In 1953, Disney established its own distribution company, Buena Vista Distribution. In 1984, Disney launched Touchstone Pictures and in 1993 acquired Miramax. In 1994, Disney purchased Capital Cities/ABC, adding a U.S. broadcast network to its corporate family. The Disney Web site is disney.go.com. *Also* **Mouse, the.** *See* **House of Mouse.**

**Walt Disney Pictures** *n.* A major Hollywood motion picture studio, originally founded in 1923 by brothers Walt and Roy O. Disney. Disney Pictures is a member of the Motion Picture Association and the Motion Picture Association of America. The Disney Pictures Web site is disney.go.com/disneypictures.

**Walt Disney Studios** *n.* The primary production facilities of the Walt Disney Company, established in 1939 and located in Burbank, California. Disney Studios provides production services, post-production services, and support facilities. The Disney Studios Web site is studioservices.go.com/disneystudios.

**Walter Plinge** *n. See* **Alan Smithee.**

**war film** *n.* A work that depicts armed conflict (such as a combat film) or shows how people's lives are impacted by war. War films produced during a particular war tend to be in favor of the war (presumably, as a patriotic response), though many war films also carry an anti-war message.

According to film director and World War II veteran Sam Fuller, "About the closest I can think of making a real war movie is that of a couple of riflemen behind the screen, and during a firefight on the screen, people in the audience are not killed, but are wounded."

*Compare* **anti-war film.**

**warbler** *n.* A singer: *The studio band normally played without a warbler.* [Industry trade paper jargon.] *Compare* **chantoosie; thrush.**

**wardrobe** *n.* **1.** Articles of dress or personal decoration; any clothing or accessories worn by an actor. **2.** The wardrobe department and those who work in it. *See* **costume.** *Compare* **prop.**

**wardrobe attendant** *n.* One who maintains costumes.

**wardrobe box** *n.* Any of the variously sized and shaped containers used on set to hold and transport the wardrobe and accessories that have been selected for use by a production. Generally mounted on wheels for ease of movement. *Compare* **prop box.**

**wardrobe call** *n.* The date and time at which a performer is scheduled to report to the wardrobe department for a fitting or to prepare for that day's shooting. *See* **call time.**

**wardrobe department; wardrobe** *n.* The portion of a production crew responsible for acquiring, making, fitting, maintaining, and storing costumes. Members of the wardrobe department include the costume designer, costumer, and costume supervisor. *Also* **costume department.**

**wardrobe designer** *n. See* **costume designer.**

**wardrobe master; wardrobe man** *n. obs.* A male costumer.

**wardrobe mistress; wardrobe woman** *n. obs.* A female costumer.

**wardrobe plot** *n.* The schedule detailing each costume worn by each actor in each scene, developed as part of the breakdown.

The wardrobe plot notes which costume number appears in which scene numbers. Each costume for each actor is numbered 1, 2, 3, etc. Each scene has already been numbered 1, 2, 3, etc. based on their order in the script.

The wardrobe plot serves several purposes:

- The wardrobe department can identify how many costumes of what type will be required and can budget accordingly.
- By noting which costumes appear together in which scenes, the costumes can be properly coordinated (a bit player will not be wearing the same color dress as the female lead).
- During production, it ensures the proper wardrobe is ready for the next scene on the schedule.
- Since most works are shot out of order, the wardrobe plot documents the costume continuity. If the scene after a fight is shot before the fight, and both use the same costume, then the post-fight costume should show signs of wear and tear not present in the pre-fight costume. Without the wardrobe plot, there would be continuity gaps.

*Also* **costume plot.**

**wardrobe supervisor** *n. See* **costumer.**

**wardrobing** *n.* The practice of purchasing an article of clothing, using it as a wardrobe element during a production shoot, and then returning it to the store for a full refund. A means for no-budget filmmakers to obtain wardrobe without paying to rent it. [A blend of *wardrobe* and *robbing* (meaning to steal).] *Compare* **shopgrifting.**

**warehousing** *n. obs.* A tactic once employed by U.S. television networks to limit the audience appeal of cable television. For a time, the FCC limited the theatrical motion pictures that pay cable stations could play to those within two or three years of their theatrical release. The networks would include exclusivity clauses when they purchased the broadcast rights to a theatrical motion picture, thus preventing pay cable stations from ever airing those films. The U.S. Federal Court of Appeals struck down the FCC's window restrictions on pay cable television in 1977, effectively putting an end to the warehousing practice.

**warez** *n.* Digital copies of pirated motion pictures, music, or software, freely traded in violation of copyright laws. Warez products are generally distributed via the Internet by loosely organized groups. [Originated among the computer hacker community. A back-formation of the made up plural, *softwares* (spelled with a *z*).] *Compare* **moviez; tvrip.**

**warm** *mod.* Relating to colors that give an impression of warmth such as reds and yellows; associated with warm objects such as the sun and fire. *Compare* **cool.**

**warm start** *n.* Resetting or rebooting an electronic device without shutting off the power.

**warm-up** *n.* A performance that precedes the taping of a television program that is recorded before a live audience, such as a sitcom, game show, or talk show. The warm-up gets the audience in the mood to laugh or cheer, as the case may be. Warm-up performers are generally comedians who do not appear in the program being recorded, though some talk show co-hosts/announcers also provide the show's warm-up. It is generally believed that head writer/producer Jess Oppenheimer invented the warm-up when he asked Desi Arnaz to perform for the studio audience before filming episodes of *I Love Lucy* (1951–1957).

**Warner Bros. Entertainment Inc.; Warners; WB** *n.* A major Hollywood motion picture studio and media conglomerate, originally founded in 1923 by the four Warner brothers Albert, Harry, Jack, and Sam. Warner Bros. is a member of the Motion Picture Association and the Motion Picture Association of America. The Warner Bros. Web site is www.warnerbros.com.

In 1967, Jack, the only Warner brother still with the studio, sold the company to Seven Arts Productions. In 1970, the New York–based conglomerate Kinney National Services, Inc. purchased Seven Arts, which changed the name of the company to Warner Communications in 1971. In 1989, Time Incorporated merged with Warner Communications to create Time-Warner, Inc. In 2000, AOL (America OnLine) purchased Time Warner to create AOL Time Warner. In 2003, the company's name was changed to TimeWarner.

*Compare* **Looney Tunes; Merry Melodies; Vitagraph Company.**

**warner brothers** *n.* An extreme close-up of the face, cutting off the top of the head at the hairline either with the film frame or a dark shadow. [After the common use of this type of shot in Warner Bros. films during the early Studio Era c. 1930.] *Also* **cowboy close-up.**

**Warner Communications** *n. obs.* The name of Warner Bros.'s parent company from 1971 (when Kinney National Service changed its name to Warner Communications) to 1989 (when Time Inc. purchased Warner Communications and changed the name of the combined company to Time-Warner)

**Warner/Ivy FLP** *n. See* **FLP.**

**WarnerColor; Warnercolor** *n. obs.* The trade name for Warner Bros.'s color film process adopted in the 1950s that consisted largely of Eastman Color film stock processed by the studio's own lab. First used with *The Lion and the Horse* (1952).

**warning bell** *n.* A loud bell used to signal the start and stop of each filmed take on a studio stage when sound is being recorded. One bell to indicate that all extraneous activity in the vicinity must stop, two bells to indicate that it can resume. *Compare* **on a bell; wigwag.**

**wash** *v.* **1.** To cover with water or any liquid to wet; to remove by washing. ➢ *n.* **2.** A cleaning bath used during film processing. **3. background ~ :** A visual effect where an image background graduates from dark to light or from one color to another.

**washing** *n.* **1.** The stage in film processing where the film is cleaned to remove the chemical residue left behind by the prior processing stage to avoid contaminating the chemicals in the next stage. **2.** The final water bath at the end of processing prior to drying. *Compare* **developing; drying; fixing; stopping.**

**washing aid; hypo neutralizing agent** *n.* The chemical solution used between fixing and washing film. It shortens the washing time by converting residues from the fixer into forms more easily dissolved in water.

**washout** *n. See* **fade to white.**

**waste** *v.* To shine a light full on a subject, then to slowly turn the light so that some of the light misses the subject. *Compare* **slow it down; spill.**

**wasteland** *n. See* **vast wasteland.**

**watch the overlap** *phr.* A warning from the director to the actors to be wary of stepping on each others' lines (the director wishes to avoid overlapping dialogue).

**watch your back** *phr.* Called out to warn others that someone is coming from behind with a piece of equipment and to ask that the way be cleared or to warn the unawares of a possible physical danger. *Compare* **heads up; knee caps; Michael Jackson; [2]points.**

**water bag** *n.* A weight used to stabilize equipment stands, serving the same function as a sandbag except that it is filled with water rather than lead shot or sand. The advantage of a water bag is that it can be emptied when not in use. *Compare* **sandbag.**

**water cooler moment; watercooler moment** *n.* An intentionally unusual or controversial scene in a television program designed to inspire conversations among viewers the next day (in theory, around the office water cooler) and build word-of-mouth publicity for the program. *Compare* **noisy.**

**water-effects tank** *n.* A large enclosure used to film water scenes in a controlled environment.

Outdoor water-effects tanks are often situated at a location where the natural ocean horizon appears behind them and can be incorporated into a shot. Commonly used water tanks include those in Malta and a converted parking lot on the Paramount lot. For *The Abyss* (1989), an unused nuclear power plant cooling tower was converted into an underwater tank. For *Titanic* (1997), the world's largest tank facility was built south of Rosarito in Baja California, Mexico.

*Also* **studio tank; water tank; wave tank.**

**water spot; waterspot** *n.* A stain caused by improper drying during film processing, similar to the spots that may be left on a car's finish after being washed.

While film remains the most certain long-term archival medium for audiovisual works, it is susceptible to various forms of physical defect or damage. The most common include:

- Abrasions
- Buckling (Cockling)
- Channeling
- Cinch Marks (Rain)
- Curling
- Embossing
- Fluting (Edgewaving)
- Frilling
- Microspots (Redox Blemishes)
- Reticulation
- Roping (Run-Off)
- Scratches
- Shrinkage
- Sparkle
- Spoking
- Spotting
- Twisting
- Water Spots

*Compare* **spotting.**

**water tank** *n. See* **water-effects tank.**

**watermark; WM** *n.* **1.** A letter or other device wrought into paper during the process of manufacture. **2.** A permanent mark that identifies a piece of content or its creator or carries embedded content usage information in an unobvious way.

Paper watermarks identify the paper's manufacturer but are generally not visible unless the paper is held up to the light. Video watermarks, whether analog or digital, provide a similar indelible identification mark that cannot normally be seen, but can be detected if one knows how or has the proper equipment. Watermarks may also be encoded directly in an optical disc by varying the width of the pits used to record the digital data.

**USAGE:** Technically speaking, a watermark does not identify the marked object's owner. Ownership of an audiovisual work's intellectual property can change by media type, territory, language, and period of time. At best,

a watermark can be said to identify a work's creator, the manufacturer of the particular copy in question, or the specific legitimate copy of a work from which an illegal copy has been made. Once that is known, ownership can be determined by reviewing the associated chain-of-title.

➢ *v.* **3. watermarking:** To apply a watermark. *Compare* **digital rights management; digital tag.**

**watermark detector and remarker** *n. See* **WMDR.**

**watts per channel** *n. See* **WPC.**

**wave machine; wave generator** *n.* A mechanical device employed in a water-effects tank to create realistic looking waves.

A single large wave can be generated by the sudden release of water from a holding tank, but the most wave machines are employed to produced repeated wave action by repeatedly raising and lowering a large object in the water at one end of the tank.

**wave tank** *n. See* **water-effects tank.**

**waveform; WF** *n.* **1.** A two-dimensional graphical representation of the rise and fall of the electrical potential, or voltage, of an analog signal over time, generally presented with the signal amplitude on the vertical Y-axis and time on the horizontal X-axis. The most common example of a waveform is the spiky line displayed on a cardiograph machine used to analyze the electrical activity created as the heart beats. **2.** The signal generated by an oscillator.

**waveform monitor** *n.* An oscilloscope that plots audio, video, or composite television signal voltage levels (in the Y direction) over time (in the X direction), used to monitor both the white and chroma levels of a television signal. A similar visual display may also be presented on a more traditional raster-based monitor. *Compare* **vectorscope.**

**waveguide** *n.* A physical device that focuses and directs electromagnetic waves in a predefined direction based on its shape.

**wavelength** *n.* The length of one complete wave of an alternating or vibrating phenomenon, generally measured between successive crests, troughs, zero crossing points, or pressure maxima. Sound, light, and radio waves (television, radio, microwaves, etc.) can all be measured according to wavelength, which can be calculated as the speed divided by the frequency.

In a vacuum, the speed of any electromagnetic wave, including light, is 670,616,629.2 mph (1,079,252,848.8 km/h or exactly 299,792,458 meters per second) and a 1 GHz wave is 1' long. Such waves slow down (and stretch out) slightly when they are passed through different media (such as gold, copper, or glass fiber), so the actual speed or wavelength of a particular electromagnetic signal depends on what it is passing through at the time.

As with light, the speed of sound depends on the medium through which it is passing. Even when sound is passing through the air, the pressure and temperature affect the speed. In dry air at sea level with a temperature of 70° (21°), the speed of sound is 770 mph (1,230 km/h).

**Light in a Vacuum**

| *Frequency* | *Wavelength* |
|---|---|
| 20 Hz | 50' / 16.5m |
| 50 Hz | 20' / 6.6m |
| 100 Hz | 10' / 3.3m |
| 250 Hz | 4' / 1.32m |
| 500 Hz | 2' / 66cm |
| 1,000 Hz | 1' / 33cm |
| 2,000 Hz | 6" / 16.5cm |
| 5,000 Hz | 2.4" / 6.6cm |
| 10,000 Hz | 1.2" / 3.3cm |
| 20,0000 Hz | ½" / 1.65cm |

*Compare* **period.**

**wavelength-dependent aberration; wavelength-dependent distortion** *n. See* **chromatic aberration.**

**wavelength division multiplexing** *n. See* **WDM.**

**wavelength-independent aberration; wavelength-independent distortion** *n. See* **monochromatic aberration.**

**wavelength response** *n.* The distance spanned by one complete cycle of a sine wave, or the fundamental frequency of any complex musical tone, as it travels through a medium, such as air, or as it is recorded on film, tape, or disc.

**wavelet** *n.* A mathematical transformation function useful in digital signal processing and image compression. The use of wavelets for these purposes is a recent development, although the theory is not new. The principles are similar to those of Fourier analysis, which was first developed in the early part of the nineteenth century.

Wavelet theory is similar to the Fourier Transform (FT) function. They both take a time-based signal (described by analyzing what the signal is doing at a specific point in time) to a frequency-based signal (described by analyzing what the signal is doing at a specific frequency)—decomposing a signal into its constituent frequencies. Wavelet functions differ by varying the scale at which the component frequencies are analyzed, allowing wavelets to be limited in space. In other words, they have definite stopping points along the axis of a graph and do not repeat to infinity like sine and cosine wave functions. As a result, wavelets produce functions and operators that are relatively sparse, making them well-suited to data compression and noise reduction applications. The ability to vary the scale of the function as it addresses different frequencies also makes wavelets better suited to signals with spikes or discontinuities than traditional transformations such as the FT.

In signal processing, wavelets make it possible to recover weak signals from noise in an efficient manner. This has proven useful especially in the processing of X-ray and magnetic-resonance images in medical applications. Images processed in this way can be cleaned up without blurring or muddling the details. Wavelets can also be used to compress images to a greater extent than is generally possible with other methods. For example, JPEG 2000, using wavelet-based compression, can achieve compression rates in the range of 200:1 with the same apparent image quality as a traditional JPEG with 5:1 compression.

*Compare* **Fast Fourier Transform.**

**wax disc** *n. obs.* A flat disc that is coated with soft wax then polished smooth; a wax-coated phonograph record similar to a vinyl LP.

Vitaphone, the first commercially successful sync sound system, recorded sound on the set by cutting groves in wax discs using equipment that was interlocked to the film camera for precise sound sync. The wax discs were then coated with a layer of fine graphite and immersed in an electroplating bath. This caused a thin layer of copper to adhere to the disc, filling in the groves previously cut in the wax. This copper sound negative (called the master negative or the matrix) was then used to produce a stronger metal positive, again through electroplating. This positive (called the mother record, or simply mother) was electroplated to produce several metal stampers. Finally, these stampers were used as a die in a hydraulic press under heat and pressure to form traditional black "vinyl" disc records.

The ability to edit sound or to re-record sound during post-production was severely limited. The phonograph discs could not be cut apart and reassembled to match the edited film. Instead, the sound had to be transferred from one disc to another, suffering from generational loss in the process.

In spite of their limitations, wax discs were still produced on movie sets even after Vitaphone gave way to Movietone optical sound-on-film as the leading motion picture sound system. Sound was monitored as it was recorded, either over headphones or loud speakers, but the Movietone sound recorders exposed film that had to be developed in a lab along with the picture film. This meant that sound could not be checked on set unless a wax disc was produced at the same time. The disc could be played back if necessary, and could be used as a backup should the optical sound recorder fail.

When a Vitaphone film was finally edited, a new wax disc of the matching sound would be produced. This would eventually lead to a traditional

black audio record following the process outlined above. This record would be played along with the film in a theater. During the transition from Vitaphone to Movietone, Vitaphone discs could be made for Movietone movies for theaters that only had Vitaphone equipment.

**waxing** *n.* Applying wax to the edges of a new film print along the emulsion side so that it will run more smoothly through a projector. *Also* **lubrication.** *Compare* **edgewax; green print.**

**WB** ABBR. *n.* **1.** Warner Bros. Entertainment Inc. **2.** *obs.* **The WB:** The Warner Brothers' television network, launched on January 11, 1995. On January 24, 2006, Warner Bros. announced the merger of the WB with UPN to create the CW network. CW officially launched with the 2006 fall season.

**WBU** ABBR. *n. See* **World Broadcasting Unions.**

**WDM** ABBR. *n.* A method for combining multiple signals for transmission along a fiber optic cable using various wavelengths, or colors, of light. WDM generally supports fewer simultaneous channels than either coarse wavelength division multiplexing or dense wavelength division multiplexing. [An initialism of *Wavelength Division Multiplexing*.] *Compare* **CWDM; DWDM.**

**weak baby** *n.* A standard baby spotlight housing equipped with a 500-watt bulb rather than the normal 1K (1,000-watt) bulb. *Also* **500.** *See* **baby.** *Compare* **light baby.**

**weather effects** *n.* The artificial creation of specific weather conditions on a set or location. Weather may be produced mechanically by wind machines, rain sprinklers, fog machines, overhead hoppers filled with fake snow, etc. Weather may also be produced or enhanced using visual effects to superimpose rain or fog, to add condensing breath clouds to actors when they speak, etc. *Also* **atmospherics.** *See* **atmospheric effects.** *Compare* **physical effects.**

**weather permitting** *mod.* An indication that filming out-of-doors may only be possible if the weather co-operates.

Call sheets for outdoor shoots often carry the caveat "weather permitting" to indicate that alternate plans may be necessary if the weather is not as expected (shooting may be switched to an interior cover set, have a delayed start, canceled outright, etc.). Typically, inclement weather such as rain or fog will prevent shooting. However, bright sunshine on a day when the schedule calls for filming under a dreary overcast could also be a problem.

**weave** *n.* An unintended horizontal movement of the film image — in the projector or on a video transfer — often perceived as a sideways motion in the projected image. More noticeable in titles or other static shots and more common in the lower film gauges. Weave is a particular problem for visual effects, where the lack of a stable image from frame to frame requires significant additional effort. Super-16 is particularly susceptible to weave because it only uses a single set of sprocket holes. *Compare* **breathe; float; flutter.**

**weave job** *n.* A type of musical track where short segments of vocal or instrumental material are interspersed between lines of narration or dialogue. The music weaves in and out of the dialogue, taking the foreground whenever there is no spoken text.

**web** *n.* A broadcast or cable television network: *The webs compete with each other to see who can predict election results first.* [Industry trade paper jargon.] *Also* **[1]net.** *Compare* **Alphabet web; Eye web; Peacock web.**

**Webisode** *n.* A short installment of an audiovisual series produced specifically for distribution on the Internet via the World Wide Web, such as the 5-minute episodes of the series *Red vs. Blue: The Blood Gulch Chronicles* (2003–) from Rooster Teeth Productions. [Clipped from *Web episode*.]

**weblet** *n.* [Industry trade paper jargon.] *See* **netlet.**

**wedge** *n.* **1.** A piece of wood, metal, or other hard material that is thick at one end and tapers to a thin edge at the other. Wooden track wedges, usually a 10" length of 2" × 4" lumber cut at an angle, are commonly used to level something that is sitting on an uneven surface, such as dolly track. Camera wedges are smaller, typically 4" long and ½" at the thickest end. **2.** A short segment of a shot (perhaps only a single frame) printed during color timing. Using wedges saves time and money compared to re-printing an entire shot with each color adjustment, but only works if the color balance need not be changed during a shot. So long as timing settings can remain the same for an entire shot, the short wedge will provide sufficient information to color time the entire shot without actually having to print the complete shot each time. **3. ~ exposure test strip:** A short segment of film where each frame has a different printing exposure level; a sensitometric strip. *Compare* **sensitometric strip.**

**week** *n.* **1.** Commonly: a period of seven consecutive days, usually beginning with Sunday. Some count the week beginning with Monday (the first common work day of the week), leaving Saturday and Sunday as the weekend. **2.** In theatrical distribution: a period of seven consecutive days starting with the first day of the release weekend (the day upon which motion pictures are traditionally released in that territory). This results in two odd facts. First, the theatrical release week begins with the weekend, whereas the traditional calendar week ends with the weekend. Second, while a week is always seven days long, it begins on a different day in each country.

**week of release** *n.* The number of elapsed weeks since a theatrical work's official release in a particular territory, excluding previews and industry screenings. The count begins with one for the release week containing the release date. *Compare* **release week.**

**weekend** *n.* **1.** Commonly: the non-working days at the end of a week; Saturday and Sunday. **2.** In theatrical distribution: the period beginning with the day upon which motion pictures are traditionally released in that territory through the end of the calendar weekend. The release week begins with the weekend. This is the opposite of the calendar week which ends with the weekend. Since the traditional motion picture release date varies by country, the start day (and length) of the weekend varies by country.

For example, in the U.S., major film openings moved from mid-week to Friday in 1973 giving the U.S. a three day weekend. France retained the practice of mid-week openings, so their weekend runs from Wednesday through Sunday — a five-day weekend. Germany releases on Thursday, so they have a four-day weekend. And so on. Additional days may be added to the beginning or end of a weekend to include a proximate holiday, creating a holiday weekend.

If a film is released early, for example on Wednesday in the U.S., those extra days are not added to the weekend. Instead, the release begins with a short week (Wednesday and Thursday) followed by a traditional weekend (Friday through Sunday).

The following countries have theatrical weekends that start on days other than Friday.

| *Country* | *Weekend Start Date* |
|---|---|
| Argentina | Thursday |
| Australia | Thursday |
| Belgium | Wednesday |
| Chile | Thursday |
| Czech Republic | Thursday |
| France | Wednesday |
| Germany | Thursday |
| Hong Kong | Thursday |
| Hungary | Thursday |
| Israel | Thursday |
| Japan | Saturday |
| Lebanon | Thursday |
| Malaysia | Thursday |

| *Country* | *Weekend Start Date* |
|---|---|
| Netherlands | Thursday |
| New Zealand | Thursday |
| Portugal | Thursday |
| Russian Federation | Thursday |
| Singapore | Thursday |
| Taiwan | Saturday |

*Compare* **holiday weekend.**

**weekly** *n. See* **on a weekly.**

**weekly house allowance** BUSINESS *n. See* **house nut.**

**weekly house expense** BUSINESS *n. See* **house expense.**

***Weekly Variety*** *n.* A weekly motion picture industry trade paper covering the worldwide market. The *Variety* Web site is www.variety.com. *See* ***Variety.*** *Compare* ***Hollywood Reporter.***

**weenie** *n. See* **MacGuffin.**

**weeper** *n. See* **tearjerker.**

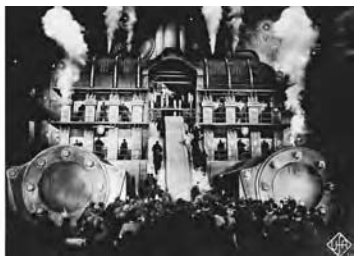
**weepie; woman's ~** *n.* [A regionalism of the U.K.] *See* **tearjerker.**

**weepy** *n. See* **tearjerker.**

**weight** *n.* The subjective impression created by a sound system with good quality low frequency reproduction, giving sounds a sense of fullness and solidity.

**weight map** *n.* A two-dimensional black-and-white image where the shades of gray are used to define an object's mass, movement deformation, and influence on other objects. *Compare* **mapping.**

**Weimar Cinema** *n.* The collective name for styles of motion pictures produced in Germany during the Weimar Republic, from approximately 1919 through 1932. This spans German Expressionism, typified by *Das Cabinet des Dr. Caligari* (*The Cabinet of Dr. Caligari*, 1919); French Impressionism, represented by works such as *Der Letzte Mann* (*The Last Man*, 1924); and Neue Sachlichkeit, seen in the focus on technological concerns in *Metropolis* (1927). The theory is that since these sub-movements blended into one another and are difficult to differentiate, it is better to simply collect them all under one heading, tied to the Weimar era during which they were produced.



**Mephisto tempts Faust, a pawn in God's war with Satan, in UFA's *Faust* (1926), and the machine from UFA's *Metropolis* (1927) (courtesy Heritage Auctions, www.ha.com).**

**Weinstein Company, The** *n.* An independent U.S. motion picture company established by Bob and Harvey Weinstein in 2005 when the pair left Disney-owned Miramax Films, which they had founded in 1979. The Weinstein Company Web site is www.weinsteinco.com.

**west** *n.* The left side of an animation drawing, stand, or setup, while north, south, and east are the top, bottom, and right, respectively.

**western** *n.* An action genre that is deeply rooted in the American experience; westerns are typically set in the post–Civil War U.S. western territories and focus on the conflict of good versus evil. According to director Lindsay Anderson, "The western hero symbolizes the man of honor, the good man, the man of action. And that role is something that will be eternal ... in people wherever they are—whether in America or in the rest of the world."

**Clint Eastwood appeared as the man with no name in a string of spaghetti westerns directed by Sergio Leone, including Arturo González's production of *The Good, the Bad, and the Ugly* (1966) (courtesy Heritage Auctions, www.ha.com).**

Over time, westerns developed a certain formula that could be adapted to other settings or examined with a fresh perspective at different times. Other national cinemas have imitated the American western or have adapted the themes of this uniquely American genre to fit their local situation—Akira Kurosawa's *The Seven Samurai* (1954), for example.

The history of the motion picture western generally begins in New Jersey with Edwin S. Porter's December 1903 short film, *The Great Train Robbery*. In twelve minutes, it established all the elements of a western: a robbery, a chase on galloping horses, a gun battle, and the bad guys paying for their crimes in the end. The western eventually moved west in search of more realistic locations than the rolling grass hills featured in the *eastern westerns*.

Cecil B. DeMille's *The Squaw Man* (1913) was the first major hit film produced in Southern California and it sparked the movie-making gold rush to Hollywood. Westerns were hugely popular during the Silent Era (through 1930) and the biggest western star was Tom Mix. His films lacked character development, but they more than made up for it in non-stop action and amazing stunts.

The sweeping vistas of the silent western clashed with the delicate nature of early sound recording equipment, driving productions from outdoor locations to soundstages and the studio lot and temporarily halting production of westerns. Thanks to improvements in sound recording technology, these limitations were soon overcome and the western *In Old Arizona* (1929) became the first sync sound outdoor adventure film.

Westerns have gone through a number of phases, with each incarnation reflecting the times in which it was made. More than once, the genre was declared dead, or box office poison, only to be revived again. According to Clint Eastwood, "Just when the western seems like it's gone away, someone else comes along with a different twist on it." For example, when Joss Whedon transplanted the traditional western into space with the sci-fi western series *Firefly* (2002–2004).

During the 1930s, the western became a B-movie and serial genre. In the late 1930s, with war looming, the western offered nostalgic relief from the present day. Hollywood began producing A-picture westerns once again such as *Wells Fargo* (1937), *The Texans* (1938), and *Stagecoach* (1939), the film that made a star of John Wayne. When the U.S. entered World War II, the western was dropped in favor of the war movie. Following the war, the western came back in what is considered its golden age that lasted until the 1960s.

Director John Ford is famed for his westerns starring John Wayne. Some of his films include: *Stagecoach*, *Fort Apache* (1948), *She Wore a Yellow Ribbon* (1949) and *The Searchers* (1956). In their golden age, westerns once again targeted an adult audience, as evidenced by *Broken Arrow* (1950), *High Noon* (1952), *Shane* (1953), and *The Far Country* (1955).

The popularity of western-themed television series in the latter 1950s eroded the theatrical market for westerns. The realities of the Vietnam War in the 1960s tarnished the optimism for the image of America's simpler time represented by westerns, leading to their decline on television as well. Perhaps the best-remembered westerns of the 1960s are the violent westerns of Sam Peckinpah such as *The Wild Bunch* (1969) and the Italian spaghetti westerns of Sergio Leone.

Scattered westerns appeared in the 1970s, but were largely shoved aside by the special effects films inspired by the success of *Star Wars* (1977). Since the 1980s, Clint Eastwood and Kevin Costner have done their part to keep the traditional genre alive, appearing in *Pale Rider* (1985), *Silverado* (1985), *Dances with Wolves* (1990), *Unforgiven* (1992), *Wyatt Earp* (1994), and *Open Range* (2003).

**A western dolly (courtesy Matthews Studio Equipment, www.msegrip.com).**

**western dolly** *n.* A dolly with large pneumatic tires to provide a smooth ride in situations where track cannot be laid down. Typically composed of a large, flat platform upon which the camera or other equipment can be loaded when it must be moved. Essentially a larger version of the doorway dolly.

**wet** *mod.* Relating to fully-processed sound. *Compare* **dry; flat.**

**wet-for-dry** *mod.* Relating to a scene that is shot under water but that is supposed to take place in the open air. This is a highly unusual technique that was generally reserved for scenes that simulate flying or weightlessness before the perfection of computerized visual effects and advanced wire removal techniques. For example, this technique was considered for use for the flying sequences in *Superman* (1978) before the producers finally settled on suspending the actors on wires. [After the pattern of *day-for-night*.] *Compare* **dry-for-dry; dry-for-wet; wet-for-wet.**

**wet-for-wet** *mod.* Relating to an underwater scene that is filmed underwater.

With the exception of nature photography, film shot underwater rarely looks like what an audience expects. Most fish hide, visibility is quite limited unless the water is exceptionally clear, at any appreciable depth there is little natural light, etc. This requires some sort of compromise, or cheat, to achieve an acceptable underwater effect. The most common cheat in underwater photography is to shoot at a much shallower depth than the scene calls for to increase the available light, often in a water tank rather than the open sea so the filmmakers can better control the environment. Underwater miniatures are rarely shot wet-for-wet, since it is easier to achieve predictable results while shooting dry-for-wet.

[After the pattern of *day-for-night*.] *Compare* **dry-for-dry; dry-for-wet; wet-for-dry.**

**wet gate; wetgate; ~ printer** *n.* A film printer — generally a contact printer, but also used in optical printing — that bathes the film in a liquid with the same refraction index as the film's base (often distilled water) just before it passes through the gate. The liquid helps fill in surface scratches and abrasions so that they do not show up on the print.

Wet gate printing on an optical printer is usually reserved for film restoration or preservation work when a new negative is produced to replace an aging or damaged original negative (requiring the wet gate and justifying the added cost) and the new negative is a different gauge or has a different amount of anamorphic squeeze (requiring the optical printer and justifying the loss in image fidelity inherent in optical vs. contact printing).

*See* **liquid gate.** *Compare* **dry gate.**

**wet gate print; wetgate print** *n.* A print produced on a wet gate printer. In theory, a wet gate print should have better visual quality than a print produced by more traditional means, offsetting its increased cost.

**wet gate printing; wet printing** *n.* A method of producing high quality, reduced grain prints by soaking both the negative and print stocks in liquid (commonly, distilled water) just before they pass through the gate in the film printer. The liquid helps fill in surface scratches and abrasions so that they do not show up on the print. First developed in 1956. The first full feature film produced on a wet gate printer was *Pal Joey* (1957).

**wetlook print** *n. See* **sandwich print.**

**wetting** *n.* The optional stage in film processing that immediately precedes drying, during which the film is coated with a wetting agent that helps it dry without visible water spots. *Compare* **pre-soaking.**

**wetting agent** *n.* A chemical solution used after washing film. The solution reduces the surface tension of the water remaining on the film, which speeds the drying process and helps prevent water spots.

**WF** ABBR. *n. See* **waveform; wide flood; wild footage.** *Compare* **MF; NSP; VNSP.**

**WGA** ABBR. *n. See* **Writers Guild of America.**

**WGAE** ABBR. *n.* [An initialism of *Writers Guild of America, East*.] *See* **Writers Guild of America.**

**WGAW** ABBR. *n.* [An initialism of *Writers Guild of America, West*.] *See* **Writers Guild of America.**

**WGAW Registry** *n.* An intellectual property rights registration service of the Writers Guild of America, West (WGAW) focused mainly on screenplays for film and television but also covering other materials that can be committed to paper including novels, poems, song lyrics, art work, etc. Registering a work with the WGAW Registry does not confer copyright protection and does not prevent plagiarism, but the Registry will act as a neutral third party to provide evidence of the date an author registered a work to help demonstrate which work was created earlier in time. The Registry was established in 1927 and registers an average of 55,000 pieces of literary material each year. *Compare* **copyright deposit.**

**whammo** *mod.* Extremely good; even better than boffo. [Industry trade paper jargon.] *Also* **slammo.** *Compare* **socko.**

**what's my motivation** *phr.* A stereotypical actor's inquiry, generally to the director, as to the subtext — the character's personal motivation — in a given scene with the intent of using this information to deliver a more realistic or true-to-character performance. More typical of a presentational actor (such as a Method actor) than a representational actor (such as a classically trained actor).

**what's your twenty** *phr.* What is your present location? Used as a shorthand phrase in radio communications. *Compare* **10-20; 10-codes.**

**wheel assembly** *n. See* **truck.**

**Wheel of Life** *n. See* **Phenakistiscope; Zoetrope.**

**wheeled spreader; wheeled tee; wheeled tie-down; wheeled triangle; wheelies** *n.* A tripod spreader with attached wheels. Generally used to move the camera between shots, not during a shot. *Compare* **tripod dolly.**

**whip** *n.* A flexible cable attached to the lens focusing ring that allows the assistant camera operator to change the focus without physically touching the camera. *Compare* **follow focus.**

**whip pan; whip shot** *n.* A pan that is so fast the background details become blurred and generally unrecognizable. A whip pan can be used to move quickly from one subject to another without a cut, to hide a cut between two shots, or as a transition from one scene or location to another. Whip pans are often used to show two scenes that are happening simultaneously, as if the camera were showing one scene then moved

very fast to a second location to show a new scene unfolding at that same time. *Also* **blur pan; flash pan; flick pan; swish pan; whiz; zip pan.** *Compare* **ryu pan; transitional effect.**

**whiparound** *n.* A broadcast news camera technique of showing each in-studio newscaster in successive one-shots while a single reporter introduces each person.

**white** *n.* **1.** The brightest possible color; the opposite of black; the even mixture of all wavelengths of light in additive color; the absence of all pigment in subtractive color. ➢ *mod.* **2.** The color code occasionally used to identify a single scrim or grip net. (Green is used more often.) ➢ *n.* **3.** The color code used to identify the RCA jack/plug for the left stereo audio cable in a set of composite A/V cables. The same cable is used if the device only supports mono sound. The right stereo cable is colored red. **4.** The color assigned to *f*-stops on a lens aperture ring. When the same aperture ring shows both *f*- and T-stops, the T-stops are red. **5.** Something that reflects all or most of the wavelengths of available light; the color of pure snow or table salt.

**white balance** *n.* A video camera function where a white image is photographed under production lighting conditions so that the camera can adjust itself to the particular combination of red, green, and blue light that should be recorded as white. This ensures that the camera will properly reproduce all of the other colors under the current lighting conditions. *Compare* **color balance.**

**white camera tape** *n. See* **camera tape.**

**white clipper** *n.* An electronic device that eliminates any portion of a signal that exceeds a certain threshold. Generally used to prevent a video signal from exceeding the maximum white level. *Compare* **clipped whites.**

**white-coat rule** *n.* The prohibition of the FCC (U.S. Federal Communications Agency) against the practice of presenting a paid spokesman in an advertisement in such a way that it implies the individual is a doctor endorsing the product (usually by having an actor wear a white lab coat).

**white level** *n.* **1.** The top end of the gray scale, opposite black. **2.** The brightest portion of an image, the portion of an image that represents the most even mixture of colored light (generally perceived as white). **3.** The color of an active video display in an area with maximum signal.

The brightest a video display (or projected image) can get is the color of the screen when full power is delivered to the display. Ideally, this should be pure white (an even mixture of all colors of light), but the ideal level of brightness depends on the size of the screen (the larger the screen, the more illumination needed to produce an acceptable image) and the level of ambient light in the room (the more ambient light, the more illumination needed to avoid a washed out image). True full power often causes undesirable visible blooming, so the white level is often defined as the maximum level without blooming. For most video displays, the white level is adjusted using the contrast control.

**4.** The voltage level in a video signal that represents white (maximum picture information). *Compare* **black level; blanking level.**

**white light** *n.* **1.** A mixture of all wavelengths of the visible spectrum. The human eye sees the mixture as white light. **2.** An incandescent lamp. *See* **incandescent lamp.** *Compare* **blue light; white noise.**

**white limbo** *n. See* **limbo.**

**white noise** *n.* An approximately even mixture of all frequencies of the audible spectrum at the same volume. Just as white light is composed of equal amounts of all visible light, white sound is composed of equal amounts of all audible sounds (or at least enough different sound frequencies that none may be perceived individually).

**USAGE:** May be incorrectly referred to as *thermal noise* or *resistance noise.*

*Compare* **noise floor; pink noise.**

**white peak** *n.* The maximum amplitude of a video signal in the white direction during a period of observation. *Compare* **black peak.**

**white point** *n.* White as measured on a color monitor or television. The most neutral shade of white is generally considered to have a color temperature of 6500° K (often referred to as D65).

**white space** *n.* The unused frequencies in the broadcast spectrum, mostly the areas between already allocated frequency bands or broadcast channels.

**white wrap** *n.* Essentially black wrap that is colored white instead of black. Black wrap does not reflect light, while white wrap can act as a custom-shaped bounce card.

**White's Effect** *n.* [An eponym, after *Michael White*, who published a paper in 1979 identifying the phenomenon.] *See* **assimilation.**

**whiz** *n. See* **whip pan.**

**whodunit** *n. See* **mystery.**

**whoofer** *n.* A mechanical device that creates the effect of an explosion using compressed air.

Powder (such as fullers earth) and selected debris (material not likely to cause injury to those nearby) is loaded into a funnel-shaped hopper. The lower spout is attached to a cylinder of compressed air that, when released, blows the contents of the hopper into the air.

[An onomatopoeia coined in imitation of the sound made when the device is fired.] *Compare* **air mortar; woofer.**

**WI/wind** ABBR. *n.* Raw film stock wound so that the emulsion faces inwards (towards the center of the roll). In this orientation, the emulsion will face away from the lens when run through a camera. *Compare* **WO/wind.**

**wicket** *n.* Box office, usually used in reference to non–U.S. box office: *Performance at the wicket is off again this week.* [Industry trade paper jargon.]

**WICT** ABBR. *n. See* **Women in Cable & Telecommunications.**

**wide-angle; wide angle** *mod.* **1.** Relating to a lens with a wider than normal field of view or the image produced by such a lens. ➢ *n.* **2. WA; w/a:** A script notation indicating a change to a wide-angle shot.

**wide-angle converter; wide-angle adapter lens** *n.* A special lens mounted between a standard lens and the camera to reduce the effective focal length of the lens and increase the angle of view. Once used to reduce the focal length of zoom lenses, but now no longer in common use with the possible exception of extreme wide-angle converters used to create fisheye effects. *Compare* **lens extender.**

**wide-angle effect; wide-angle distortion** *n.* A change in perspective caused by a wide-angle lens — particularly evident when subjects are very close to or far from the camera; forelengthening. Objects appear farther apart than they really are; objects in the foreground become disproportionately larger, while those in the background become disproportionately smaller. *Also* **perspective distortion; telescopic effect; wide-angle lens distortion.** *Compare* **telephoto effect.**

**wide-angle lens** *n.* **1.** A lens with a field of view of more than 50°, but generally not more than 90°. **2.** A lens whose focal length is significantly shorter than the diagonal measurement of the full image area on the film (or active video recording area) with which it is used. Such a lens is shorter than a normal lens.

Typically, wide-angle lenses are less than 40mm for 35mm film, 20mm

for 16mm film, or 100mm for 65mm film, with the shortest lengths classified as fisheye lenses due to the extreme visual distortion caused by the lens. The angle of view with such a lens and film combination is much wider than what the human eye would see at the same distance from a subject — a person would have to back up in order to have the same field of view. All things being equal, a wide-angle lens has more depth of field than a telephoto lens.

*Also* **short lens.** *See* **wide-field lens.** *Compare* **fisheye lens; long lens; normal lens; ultrawide-angle lens; wide-angle effect.**

**wide-angle lens distortion** *n. See* **wide-angle effect.**

**A wide angle shot. The inner rectangle indicates a zoom in to a full shot of the lone cowboy standing in the street (illustration by William Mitchell, www.largedarkshape.com).**

**wide-angle shot** *n.* A shot photographed with a wide-angle lens on the camera. This gives a wider (and taller) field of view than would be achieved with a normal or telephoto lens. Depending on the *f*-stop, this also gives a greater depth of field. *Also* **wide shot.** *Compare* **script abbreviation.**

**wide-field lens** *n.* A lens with a wider than normal field of view. Such a lens is also shorter than a normal lens. *See* **wide-angle lens.**

**wide flood; WF** *mod.* A light with a fixed wide flood focus, such as a WF PAR.

**wide gauge** *n.* Any film gauge larger than 35mm. 70mm — generally a 65mm camera negative with 5mm added for the optical sound track — and wider gauges are in limited use, such as IMAX. *Compare* **large format; narrow gauge; standard gauge.**

**wide lens** *n. See* **wide-angle lens.**

**wide open** *mod.* When the lens aperture is opened as far as it can go, allowing the maximum amount of light to pass through the lens; the lowest f-stop (or T-stop) supported by a particular lens. Usually limited to low-light situations. A lens that is wide open will create an image with limited depth of field.

**wide-range curve; wide-range monitoring** *n. See* **X-curve.**

**wide release** *n.* The release of a film simultaneously in many theaters across a territory accompanied by a large advertising campaign. The exact number of simultaneous theatrical engagements necessary to qualify as a wide release varies by time and territory, and is a function of the total number of active screens. Since the 1970s, the wide release has become the dominant release pattern for major studio films.

The first wide release was for the U.S. premiere of David O. Selznick's 1946 big budget production *Dual in the Sun.* Selznick used this approach to counter potentially bad word-of-mouth and to capitalize on pre-release publicity. In his autobiography, *Memo from David O. Selznick* (pub. 2000), he described the release as a revolutionary "multiple-booking plan" with "enormously and unprecedentedly heavy newspaper and radio advertising by territories."

The wide release was not attempted in the U.S. again until it was used with great success on the low budget *Trial of Billy Jack* (1971) and with the big budget and even more successful *Jaws* (1975). The *Jaws* release would probably qualify as a limited release today, but at the time it was the largest and most ambitious theatrical release to date. The later success of *Star Wars* (1977), which moved from a limited release to a wide release, ensured reliance on the wide release as the primary Hollywood studio distribution pattern for the foreseeable future.

*Also* **broad release.** *See* **saturation release.** *Compare* **day and date; theatrical release.**

**wide screen** *mod. See* **widescreen.**

**wide shot; WS; W; w/s** *n. See* **wide-angle shot.**

**wideband** *n.* A communications medium with a data capacity between narrowband and broadband, typically between 64 Kbps and 1.5 Mbps. [Clipped from *wide bandwidth*.] *Compare* **broadband; narrowband.**

**widen** *v.* To increase the filed of view by moving the camera backwards or adjusting the lens (reducing the focal length on a zoom lens or swapping a longer lens for a shorter one).

**wider angle** *n.* A script notation indicating a change in the shot composition to show more of the scene than in the previous shot.

If the camera does not move but simply changes focal length on the lens (using a varifocal (zoom) lens or by switching between long and short lenses), this can result in a jump cut, so a move to a wider angle is often accompanied by a significant change in camera position.

*Compare* **angle on; another angle; wide-angle.**

**Widescope** *n. obs.* The trade name for a widescreen process developed in 1921 that used a single 70mm camera and two split 35mm film prints. The 70mm image was divided between the two standard 35mm film prints, each of which was then projected onto a screen using a standard projector. This avoided the cost of the special projectors required for standard 70mm theatrical prints, but at the cost of image synchronization issues. *See* **Thrillerama.**

**widescreen; wide-screen; wide screen** *mod.* **1.** Relating to a work with an aspect ratio wider than the standard contemporary aspect ratio.

The exact definition of standard varies over time, and therefore so does the definition of widescreen. In the Silent Era (c. 1886–1930), 1.33:1 was standard, so anything with a wider aspect ratio was widescreen. Academy aperture (introduced in 1932) widened the standard aspect ratio slightly to 1.37:1. Following the introduction of new theatrical widescreen processes in the 1950s such as Cinerama and CinemaScope, the standard (non widescreen) aspect ratio widened again to 1.85:1. Academy aperture remains the only official theatrical standard aspect ratio, but 1.85 is in such common use that it is now the de facto standard, making widescreen anything that is significantly wider than 1.85 (1.66:1 in Europe). For television, the contemporary widescreen standard is 16:9 or wider.

**2. theatrical ~ :** In the Silent Era, anything wider than 1.33:1 (more than 1.33 times as wide as it was tall) was widescreen. With the creation of Academy aperture in 1932, anything wider than 1.37 became widescreen. During the 1950s, a number of widescreen systems such as Cinerama (1952) and CinemaScope (1953) were introduced to compete with the 1.33 aspect ratio adopted by television. Over time, what was once widescreen became the industry norm. However, since no new formal standard has replaced Academy aperture, the official standard aspect ratio remains 1.37 while the de facto standard has actually increased to 1.85 in the U.S. and 1.66 in Europe.

What we would recognize today as the widescreen format is as old as cinema. The Eidoloscope, the projector used for the world's first paid theatrical presentation on May 20, 1895, used a 1.85 image aspect ratio. Abel Gance's Napoléon (1927) used three separate cameras and projectors to achieve a 4.00 aspect ratio. The first feature film that was entirely in a single strip wide screen format was 1929's *Happy Days*, filmed in 70mm Fox Grandeur with a 2.13 aspect ratio.

16mm and Dogme95 films aside, very few theatrical motion pictures are produced at less than 1.66/1.85. Even animated films have gone widescreen. (They were long holdouts due to the extra cost involved in filling the wider screen with hand-drawn images.) If one accepts 1.85 as the new standard aspect ratio, then a widescreen film would have to be wider than 1.85, such as CinemaScope's 2.2 or 2.35. Alternatively, if one subscribes

to the view that 1.33 is still the industry standard aspect ratio, then the vast majority of all contemporary films are widescreen at 1.66 or 1.85.

**3. ~ television:** After its initial experimental days, television settled upon 1.33:1 (or 4:3) as its standard aspect ratio. This contrasts with the 16:9 aspect ratio generally considered the standard for widescreen television. ➢ *n.* **4.** A letterboxed video image with black bars filling out part of the screen. Often provided as a viewer option on DVD versions of works originally composed for a format wider than the television standard 1.33 aspect ratio. *Compare* **anamorphic; full screen; large-screen; spherical lens.**

**widescreen aspect ratio** *n. See* **aspect ratio.**

**widescreen process** *n.* A camera and projection system that delivers a widescreen image. Most widescreen processes begin with special camera systems such as Cinerama (a multi-camera system) and CinemaScope (an anamorphic system), though some are as simple as cropping the film frame during projection to the desired aspect ratio. Widescreen images achieved by cropping the frame do not require special editing or projection equipment. Those achieved with a special camera system generally require compatible editing and projection equipment.

**widescreen television** *n.* A television or video image composed with a 16:9 aspect ratio (16 units wide for every 9 units tall).

Early on, television adopted 4:3 as its standard aspect ratio. This was equivalent to the Silent Era's (c. 1886–1930) 1.33 aspect ratio but slightly squarer than the theatrical standard Academy aperture of 1.37. Theatrical motion pictures are often letterboxed to fit within the 4:3 standard television frame (black bars are added above and below the wider theatrical image to fill the television frame), but the overall video image remains 4:3.

The HDTV standard introduced a true widescreen television format, which has since been standardized to 16:9. As before, this is slightly squarer than the standard theatrical release format (16:9 is the equivalent of 1.77 for television versus 1.85 for theatrical). Widescreen theatrical works must still be letterboxed or pan-and-scanned to fit a 16:9 widescreen television, leading high-end home theater systems to adopt a 2.35:1 aspect ratio (often called *Cinemascope for home theater*) for truly widescreen television presentation.

**WIF** ABBR. *n. See* **Women In Film.**

**WIFT** ABBR. *n. See* **Women in Film and Television.**

**wig-wag** *n. See* **wigwag.**

**wiggle opera** *n.* A burlesque show. [Industry trade paper jargon. Coined c. 1920 by *Variety*.]

**wigwag; wig-wag** *n.* A flashing red light indicating that a picture is being shot (or at least that sound is being recorded) on the set, usually placed outside a soundstage near each entrance. [After the *wigwag* method of signaling that uses waving lights or flags.] *See* **red light.** *Compare* **warning bell.**

**wild** *mod.* **1.** Running without precise speed control. **2.** Two devices running without some form of interlock. **3.** Unplanned; unscripted; impromptu. **4.** Sound that is not synchronized with a picture. **5.** Moving images that are not synchronized with sound. **6.** A portion of a set that is not fixed in place and can be moved as needed.

**wild ceiling** *n.* A set ceiling, or section of ceiling, designed for easy removal to allow filming from a variety of angles and locations. *Also* **floating ceiling.** *Compare* **wild wall.**

**wild footage; WF** *n.* Unplanned scenes filmed spontaneously, such as street activity or a natural disaster, that are not specifically identified in the script. Due to their impromptu nature, they are often shot with a hand-held camera. To distinguish wild footage from scripted scenes, they are slated with the abbreviation WF and assigned a scene number well beyond any number actually appearing in the script.

**wild line** *n.* A line of dialogue recorded without synchronous picture, generally recorded on the set or on a dubbing stage to replace a line that was not recorded satisfactorily or to add new dialogue to a scene. Wild lines are generally used in situations where the actor's mouth cannot be seen clearly (the actor who is supposed to be delivering the line is off-camera, has his back to the camera, is small in the frame, etc.) since there will not be an issue with the lips not matching exactly between the picture and the dialogue. *Also* **virgin looping.** *Compare* **ADR.**

**wild mix** *n. See* **blind mix.**

**wild motor** *n.* A camera motor that does not have precise (usually crystal sync) speed control. The camera runs close to its set speed, but may vary slightly during a shot. These mild fluctuations are not generally noticeable, but do make recording sync sound very difficult. Spring wound cameras and MOS cameras (those not intended for sync sound filming) are generally wild. *Also* **variable-speed motor.**

**wild picture** *n.* Moving images shot without synchronous sound. *See* **[1]MOS.**

**wild recording** *n.* **1.** Recording sound without an accompanying visual element. **2.** A method of recording music where the conductor is not watching the picture. The conductor may use the stop watch method to time the music (watching a clock instead of the picture) or the musical cue may be longer than required so that the sound mixer can cut off the music (or fade it out) when necessary. This is not particularly effective dramatically as the music is not usually in time with the picture, but it is relatively inexpensive. Wild recordings are most often used for low budget motion pictures and television productions. *Also* **non-sync recording.** *Compare* **picture cueing; wild track.**

**wild score** *n. See* **scoring wild.**

**wild section** *n.* A portion of a set that can be removed to facilitate filming. Sets, particularly standing television sets, are often constructed as a set of removable (or wild) sections. *Also* **separate section.**

**wild shooting** *n. See* **shooting wild.**

**wild sound** *n.* Sound that is recorded without synchronous moving images. *Also* **non-synchronous sound.** *See* **wild track.** *Compare* **room tone.**

**wild sound effects** *n.* A sound (other than dialogue or music) recorded without synchronous picture. It can be recorded on set or on a dubbing stage.

**wild track** *n.* A sound track containing only wild sound; sound recorded without a synchronous picture. *Also* **floating track.** *Compare* **wild recording.**

**wild wall** *n.* A set wall, or section of wall, designed for easy removal to allow filming from a variety of angles and locations. *Also* **floating wall.** *Compare* **wild ceiling.**

**wildcat strike** LEGAL *n.* A work stoppage conducted by union-represented employees but without official union approval while a valid labor agreement is in place. *Compare* **strike.**

**Wilhelm Scream; Wilhelm, the** *n.* The stereotypical scream of pain, originally recorded for *Distant Drums* (1951) and reused extensively since. It has gained something of a cult following, and certain filmmakers make a point of including it whenever they can.

Technically, there are six different Wilhelm Screams, all recorded in a single recording session. The various Wilhelms can be heard in over 75 motion pictures, including *A Star Is Born* (1954), *The Green Berets* (1968), *Star Wars* (1977), *Willow* (1988), *Aladdin* (1992), *The Lord of the Rings: The Two Towers* (2002), and *The Lord of the Rings: Return of the King* (2003). A recording of Wilhelm No. 4 can be heard at the Hollywood Lost and Found Web site, www.hollywoodlostandfound.net/wilhelm.

[An eponym, after its use when the character *Pvt. Wilhelm* is shot during a battle in *The Charge at Feather River* (1953). Coined by Ben Burtt while researching sound effects for *Star Wars* (1977).] *Compare* **Castle Thunder.**

**William Morris Agency, Inc.; William Morris; WMA** *n.* A U.S.–based talent agency established in New York City in 1898 by William Morris. The William Morris Web site is www.wma.com. *Compare* **CAA; ICM.**

**Williams shot** *n. obs.* An in-camera single-pass, single-film traveling matte process developed in 1918 that uses a white or black background behind the subject to produce a matte that separates the foreground subject from the background. In post-production, high-contrast film is used in a contact printer to extract a matte image from the original live action shot. [An eponym, after its developer, American cinematographer *Frank D. Williams*.]

**willing suspension of disbelief** *n.* The experience of being drawn into an audiovisual work, having an emotional response and being swept away by the story as it unfolds; according to Samuel Coleridge, drama relies on "that willing suspension of disbelief for the moment, which constitutes poetic faith." Suspending disbelief during an audiovisual work requires that viewers forget they are watching recorded images of actors delivering scripted lines. [Attributed to Samuel Taylor Coleridge, author of *Biographia Literaria* (pub 1817).] *Also* **dramatic illusion; poetic faith.** *Compare* **aesthetic distance.**

**wind** *v.* **1.** To roll film or tape onto a core, reel, or spool. ➢ *n.* **2.** The orientation of film on a core, reel, or spool, taking into account the direction of the emulsion (facing outwards or inwards) and the orientation of the image (or sprocket holes in film stocks that have a single row of perforations). *Compare* **A-wind; B-wind; rewind.**

**wind gag** *n.* A protective covering for a microphone that reduces wind sounds while still recording dialogue. *Also* **mic sock.** *Compare* **barney; rain gag.**

**An 18-inch DMX Windmachine (courtesy Mole-Richardson Co., www.mole.com).**

**wind machine** *n.* A large electric fan (a propeller inside a protective metal cage) used to create wind effects on set. Wind machines are generally designed to run quieter than a standard fan moving the same volume of air. *Also* **windhowler.**

**wind up** *v.* **1.** To wind: *Wind up the film and put it back in the can.* **2.** To finish or to wrap: *After this shot we'll wind up for the day.*

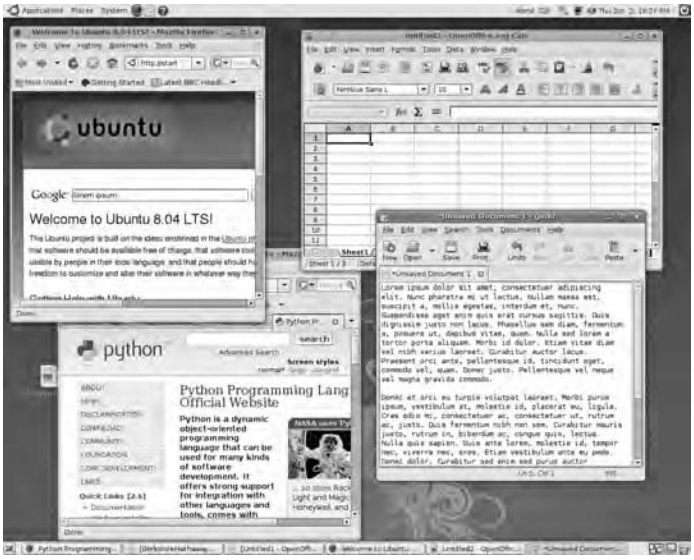
**windhowler** *n. See* **wind machine.**

**window** *n.* **1.** The frequency band in which a device operates, such as the passband of a bandpass filter. **2.** A rectangular region of a display set aside for some particular purpose, such as a time code window. **3.** A presentation metaphor used in graphical user interfaces to isolate one application from another, allowing multiple applications to share the same virtual workspace. A single application may have multiple windows that each serve a different purpose. **4. launch ~ :** A short-lived opportunity; the time allocated for the exploitation of an audiovisual work in a particular combination of media or distribution channel, market or territory, and language.

For example, in a particular territory 6 months may be allocated for theatrical exhibition, followed by 12 months when the film is available only on home entertainment media and pay-per-view television, 18 months when it is available for pay television before it is finally released to free (off-air broadcast) television. Each of these periods of availability for each media type is that media type's window. Similarly, the contractual exclusivity granted to a broadcaster, during which period no other broadcaster in that same market may air the same program, is that broadcaster's window.

- A work will generally have sequential windows of availability.
- If a territory's windows are separated from one another by a gap in time, then the time between the different windows is called clearance.
- Certain windows may overlap; a film may be available for home entertainment at the same time it is available in pay-per-view.
- Windows often vary by territory. For example, the theatrical window in one territory could overlap the home entertainment window in another and the pay TV window in a third.
- Windows may vary by the company distributing the work (if the window is a matter of company policy or market tradition) or by the nature of the work (government regulations may stipulate different windows for imported goods than for domestic productions).
- At a time when greater distinction was made between first- and second-run theaters, each type of theatrical release also occurred within a separate window.

*See* **plan window; release window.** *Compare* **market.**




**The desktop display of a computer running Ubuntu Linux with several different application windows (definition 3) open (courtesy David Braverman).**

**window-box** *n.* A widescreen image presented on a widescreen television inside a black box (black bars to both sides, top, and bottom). This most often results when a widescreen image (1.85:1 or wider) is first letterboxed for presentation on a standard television screen (1.33:1) and then that image is pillar-boxed for presentation on a widescreen television (1.67:1). [After the pattern of *letterbox*, where the black bars surround the image creating the effect of a smaller window within the larger screen.] *Also* **postage stamp effect.** *Compare* **letterbox; pillar-box.**

**window card** *n. obs.* A promotional poster approximately 14" × 22" (35.56 × 55.88 cm) and generally used off the

**The Capitol theater used this window card for MGM's *The Great Meadow* (1931) to promote its mixed program of motion pictures and live vaudeville performances (courtesy Heritage Auctions, www.ha.com).**

theater premises, for instance at a local store, to promote films in current release. A blank space at the top and/or bottom of the window card was set aside for the theater to write showtimes and play dates. Window cards also came in mini (8" × 14") and jumbo (22" × 28") sizes.

**window dub** *n.* **1.** A videotape with visible time code numbers on screen, with each traditionally appearing in separate, overlapping windows. **2.** A copy of the camera-original video with time code numbers burned into the image. *See* **BITC.**

**window gel; window filter** *n.* A color-correcting gel (generally converting daylight into tungsten-balanced 3,200°K light) available in large rolls. Used to cover windows on practical locations when shooting interiors during the day.

**window shot** *n.* [A regionalism of the British Commonwealth. An implication that the next activity the crew will perform is to line up at the pay window to collect that day's wages.] *See* **martini shot.**

**Windows Media 9** *n.* The digital video encoding format developed by Microsoft and later standardized as VC-1 by SMPTE. *Also* **WMV9.**

**winds** *n.* The final actions necessary to complete a task. For example, shooting a series of pick-up shots necessary to complete scenes shot earlier in the schedule: *We'll shoot winds this afternoon.* [Clipped from *wind ups*.]

**windscreen; windshield; windsleeve** *n. See* **pop filter; zeppelin.**

**windshield wiper effect** *n.* A visual artifact common to overloaded multichannel cable television systems caused by cross-modulation of the individual channels where the horizontal sync pulses of one or more TV channels are superimposed on an unrelated channel's carrier wave. Both black and white windshield wiper-type distortions may be observed.

**wing it** *v.* To perform without a script. [Originally a reference to posting copies of the script in the wings just off the stage to help an actor that was not sure of his lines.] *See* **ad lib; improv.** *Compare* **improv.**

**winner** *n.* **1.** A film that earns back its production and distribution costs at the box office, but does not return a large enough profit to constitute a hit. **2.** An award recipient.

In 1989, the Academy of Motion Picture Arts and Sciences (AMPAS) determined that having an award winner (even in a competitive category), implied that there were also losers, and so stopped using the term *winner* to refer to an award recipient. Instead, an Academy Award is now presented with the phrase, "And the Oscar goes to..."

*Compare* **blockbuster; bomb.**

**Winner's Agreement** LEGAL *n.* A contract signed by all Oscar winners stating that the Academy of Motion Picture Arts and Sciences has the first right of purchase for any Oscar offered for sale by their owners or heirs. The pre-set sale price is $1.

The Academy instituted this policy in 1950 when exhibitor Sid Grauman's Irving Thalberg Award was offered for sale as part of his estate. Since then, there has been strong demand from collectors for the pre–1950 Oscars since many of them are not covered by a Winner's Agreement. (Some pre–1950 Oscars are covered by a later signed agreement.) In 1999, pop singer Michael Jackson set the record price for the purchase of an Oscar when he paid $1.5 million for the Best Picture Oscar statuette presented to David O. Selznick for *Gone with the Wind* (1939).

*Compare* **Academy Award; Oscar.**

**wins** *n.* Awards received: *The movie* Peyton Place *(1957) had nine Academy Award nominations, but no wins.*

**wipe** *n.* **1.** The transition from one image to another where the first image (A) is progressively replaced by the next image (B).

Common wipes include:

**Three frames from a page turn wipe (definition 1). This example demonstrates a wipe to black so the page turn can be seen clearly, but the screen revealed behind the wipe is more often another image (photograph by Melanie B. Kroon).**

- **Horizontal left/right:** a vertical divide moves from one side to the other, progressively revealing Image B as it moves;
- **Vertical up/down:** a horizontal divide reveals Image B from the bottom to the top (vertical up) or the top to the bottom (vertical down);
- **Diagonal:** the frame is divided along a diagonal which then moves left or right (or up or down — the effect is much the same);
- **Iris in/out:** the new Image B begins as a pin point in the frame that expands as a growing circle to fill the frame (iris out) or the reverse where the portion of Image A contracts in a circular pattern to a pin point before finally disappearing (iris in); and
- **Page turn:** Image A seems to curl up as if it were the page of a book being turned revealing Image B underneath.

It is important to note that neither image actually moves or changes size during the wipe, there is simply more or less of it visible in the frame.

The division between images in a wipe need not be a straight line, nor does an iris wipe have to be in the shape of a circle. The image division can be hard, a clean break between the images; soft, allowing a slight dissolve between the images along the dividing line; invisible, one image simply ends as the next begins; or visible, commonly a black or white bar separating the two images throughout the wipe. Video wipes and digitally produced film wipes can appear in an infinite variety of shapes and patterns.

Wipes are not as popular as they once were in film, though they are still used on television and were used as the primary transition device for the 6 *Star Wars* movies.

➢ *v.* **2.** To use a wipe during the transition from one image to another. *See* **reveal.** *Compare* **transitional effect; wipe-off; wipe-on.**

**wipe generator** *n.* An electronic device that produces wipes from two or more video sources. May be a standalone device or integrated as part of a switcher. May also be implemented in software and included as part of a non-linear editing system.

**wipe-off** *v.* To use a wipe to remove an image from the screen; the current image is wiped off as the new image (possibly a blank screen) is simultaneously wiped on.

**wipe-off animation** *n. See* **scratch-off animation.**

**wipe-on** *v.* To use a wipe to introduce a new image on the screen; the previous image (possibly a blank screen) is wiped off as the new image is simultaneously wiped on.

**wipe solid** *n.* An electronic representation of a three-dimensional shape used to produce the transition boundaries during a wipe. The X and Y dimensions (width and height) of the shape determine the shape of the wipe pattern on the screen (circle, square, etc.). The Z dimension (depth) of the shape determines how the shape and size of the wipe progress over time. In the simplest example, a circular wipe is represented by a cone. The wipe starts as a point on the screen (the tip of the cone) and then progresses as a growing circle until the entire image has been engulfed.

**wiper blade squeegee** *n.* A process that uses a rubber blade pressed against each side of a strip of film to remove excess liquid from the film's surface as it emerges from a chemical bath. Wiper blades are the simplest form of film squeegee. *Compare* **squeegee.**

**WIPO** ABBR. *n.* An agency of the United Nations established in 1967 and located in Switzerland. It is responsible for the worldwide promotion of the protection of intellectual property and the administration 21 international treaties. The WIPO Web site is www.wipo.int. [An acronym of *World Intellectual Property Organization*.]

**WIPO Treaties** *n.* The treaties that implement the objectives of the World Intellectual Property Organization (WIPO); collectively, the WIPO Copyright Treaty (WCT) and the WIPO Performance and Phonograms Treaty (WPPT).

**wire-fu** *n.* The cinematic technique where wires and pulleys allow actors to appear as if they are flying, running up walls and doing other "kung-fu" type moves that defy gravity. The technique originated on the Chinese stage and was later adapted for use in Hong Kong action films. Wire-fu was introduced to international audiences in Warner Brothers' *The Matrix* (1999).

**wire removal** *n.* The process of obscuring the appearance of supporting wires, rigs, etc. by manipulating an image in post-production. *Also* **rig removal.**

**wire-tripping** *n. obs. See* **running W.**

**wire work** *n.* The use of wires and other supports to assist in the performance of otherwise impossible or dangerous stunts. The wires are specially lit so that they do not register on film or they are painted over frame-by-frame in post-production rotoscoping. *Compare* **wire-fu.**

**wired for sound** *mod.* Used in reference to an extra who is also a member of the appropriate actor's union and therefore can be asked to deliver lines on-camera without any difficulty with the union (so long as the extra is then paid the appropriate fee for his work).

**wired house** *n. obs.* A movie house that was equipped to screen talkies during the early Sound Era (c. 1928); used to differentiate from movie houses that still screened only silent films. *Compare* **talkie.**

**wireframe; ~ animation; ~ graphics** *n.* A simple representation of a three-dimensional object using contour or grid lines to suggest the shape of the final object. Used during the early stages of computer animation or any time when computational speed is more important than visual richness.

**wireless cable** *n.* Subscription television service delivered via microwave transmission to small antennas at each subscriber's home. *See* **[1]MDS; MMDS.**

**wireless communication** *n.* Any broadcast or transmission that can be received through microwave or radio frequencies without the use of a cable connection for reception.

**wireless local loop; WLL** *n.* A wireless communications link used as a last mile connection between a cable television system node and the customer's premises. *Also* **broadband wireless access; fixed wireless access; fixed-radio access; radio in the loop.**

**wireless microphone** *n.* A microphone connected to a recording or amplification device via an FM radio transmitter/receiver rather than a wired connection.

There are two main types of wireless microphones:

- Hand held, where the microphone and transmitter are contained in one unit. Common to live performances.
- Lavalier or pin microphones, where a very small microphone is connected to a battery and transmitter pack by a short cable. The pack can then be concealed in a pocket or strapped behind the performer's back while the microphone is positioned elsewhere on the performer's person.

*Also* **radio microphone.**

**wireless shutter eyewear** *n. See* **active eyewear.**

**wireless use** LEGAL *n.* The exploitation of an audiovisual work via over-the-air broadcast to portable personal media players, including cell phones. Distribution contracts often cover both Internet and wireless use under the same terms.

Distribution terms generally differ based on the type of service offered the customer:

- **Advertiser Supported.** Making a work available for viewing with banners, logos, icons, text, or other identifying information for a product, service, or supplier on the same screen as the work itself or any of its associated elements or identifying information or with trailers, commercials, or other advertising materials before, after, or during the work.
- **Limited Use.** Charging a fee for limited view-only access to a work (no ability to copy or modify the work) for a specified number viewing, viewing within a specified period of time, or some combination of the two (*X* viewings within *Y* days).
- **Permanent Use.** Charging a fee for permission to download a copy of a work that may then be viewed any number of times without any time limit, but that may not be copied.
- **Single Use.** Charging a fee for each single viewing of a work, whether in whole or in part.
- **Subscription Use.** Charging a single fee for permission to view one or more works made available by the same provider over some period of time without limit to the number of individual viewings.

*Compare* **Internet use.**

**wise-old-man archetype** ACADEMIC *n.* An enlightened individual; usually an aged character. Yoda (*The Empire Strikes Back*, 1980) and the Disco Cabbie (*200 Cigarettes*, 1999) are typical examples. Morgan Freeman has played the wise old man a surprising number of times, ranging from *Driving Miss Daisy* (1989) to *Feast of Love* (2007). In *Bruce Almighty* (2003) and *Evan Almighty* (2007), Freeman actually plays God. This archetype may also be represented by a disembodied image, such as the freeway sign in *L.A. Story* (1991).

**WishList** *n.* The TiVo trade name for the electronic service agent that scans the available program guide data and automatically records programs based on stated user preferences, such as a favorite actor, genre, sports team, etc. *Compare* **Season Pass.**

**with** *prep.* The special credit that often precedes the name of a famous actor appearing in a minor role, generally used in advertising materials and a work's opening credits: *With Alan J. Smithee, III. See* **featuring.**

**WLL** ABBR. *n. See* **wireless local loop.**

**WM** ABBR. *n. See* **watermark.**

**WMA** ABBR. *n. See* **William Morris Agency, Inc.**

**WMDR** ABBR. *n.* A device present in a media recording device that reads an input signal, extracts and interprets any embedded watermarks, and introduces an appropriate watermark in the recorded copy. [An initialism of *WaterMark Detector and Remarker*.]

**WMV9** ABBR. *n. See* **Windows Media 9.**

**WO/wind** ABBR. *n.* Raw film stock wound so that the emulsion faces outwards (away from the center of the roll). In this orientation, the emulsion will face the lens when run through a camera. *Compare* **WI/wind.**

**wobble** *v.* To vary between recording or sampling rates.

**woman of a certain age** *phr.* A euphemism for an older woman — one who appears to be in her late 40s through early 60s, when the signs of aging are apparent, but not advanced. A double standard exists where older men continue to work as actors, but as women lose their youthful appearance, parts become harder to get. To skirt around the issue of a woman showing her age, she may be referred to as being "of a certain age," rather than being "mature." *Also* **certain age.**

**woman's picture; woman's film; woman's melodrama; woman's weepy** *n.* Melodramatic works that target the traditional female audience.

Woman's pictures first rose to prominence in the late 1910s as movies began to appeal to a more middle class audience and have remained popular since, particularly during the 1930s and 1940s. Before movies had an ancillary market on television, particularly successful films would simply be remade for a new audience. For example, Writer/director Leo McCarey remade his own *Love Affair* (1939) as *An Affair to Remember* (1957). *Dark Victory* (1939) established the president of the innocent protagonist dying in the end. The same theme was replayed with a more modern sensibility in *Terms of Endearment* (1983). Today, the Lifetime cable television network specializes in woman's pictures with a particular focus on women in jeopardy.

*See* **family melodrama.** *Compare* **chick flick; tearjerker.**

**woman's weepie; weepie** *n.* [A regionalism of the U.K.] *See* **tearjerker.**

**Women in Cable & Telecommunications; WICT** *n.* The oldest and largest professional association serving women in the cable television and telecommunications industries, founded on July 20, 1979 as Women in Cable. Since 1987, WICT has sponsored the Betsy Magness Leadership Institute to foster professional development and promote advancement for women in the industry. The WICT Web site is www.wict.org.

**Women in Film; WIF** *n.* A U.S.–based professional association that seeks to empower, promote, nurture, and mentor women in the motion picture industry. WIF presents the Crystal and Lucy Awards and sponsors the Women In Film Mentor Program, the Public Service Announcement Production Program, and an internship program in association with the Fulfillment Fund. The WIF Web site is www.wif.org.

**Women in Film and Television; WIFT** *n.* The New South Wales, Australia–based professional association dedicated to improving the status of women working in the film, television, and related screen industries. The WIFT Web site is www.wift.org.

**woof** *phr.* Called out to indicate that something has been properly adjusted and that the person performing the adjustment should now stop. Commonly used among video production engineers.

**woofer** *n.* A loudspeaker designed to optimize the reproduction of low-frequency sounds, often incorporated as part of a multi-purpose speaker. *Also* **low-frequency driver.** *Compare* **subwoofer; tweeter; whoofer.**

**word** *n.* **1.** The smallest unit of individually addressable computer memory. **2.** The smallest possible unit of digital audio; a single number (sample word) that represents the instantaneous amplitude of a sampled sound at a particular moment in time. *Compare* **bit depth; [2]bit; byte; nibble.**

**word bomb** *n. See* **bomb.**

**word length** *n. See* **bit depth.**

**word-of-mouth** *n.* Information spread by people talking to each other. Good word-of-mouth is often a more effective promotional tool than paid advertising. To get sufficient good word-of-mouth, a minimum number of people must first see a work, resulting in the initial need for advertising or publicity. For theatrical films, word-of-mouth usually gives a picture legs. Conversely, bad word-of-mouth can be equally powerful and can cause a picture to close quickly. *See* **[1]buzz.**

**word-of-mouth advertising** *n.* The advertising efforts specifically designed to generate positive word-of-mouth. *See* **advertising genre.**

**word-of-mouth screening; word-of-mouth sneak** *n.* A preview screening of a motion picture intended to generate positive word-of-mouth, generally two weeks before a film's official release. *See* **advance screening; sneak preview.** *Compare* **carded preview; pre-screening.**

**wordless choir** *n.* A choir of voices that sings music without text, often just the vowel sound, "ah." According to *The Soul of Cinema: An Appreciation of Film Music* (pub. 2003), "A wordless choir has become a favorite technique among Hollywood film composers for moments involving either religious themes or out-of-this-world fantasy-type scenarios."

**words of art** *n. See* **terms of art.**

**work** *v.* **1.** To be effective, fit in properly, or operate successfully: *That stunt worked.* In the negative: *Alan just doesn't work as her love interest.* ➢ *n.* **2. creative ~ ; audiovisual ~ :** An expression of creative effort in tangible form. Audiovisual works are commonly known as titles (though this can be confused with the title, or name, of the work itself). This includes feature films, television episodes, video games, etc. *See* **[1]title.**

**work cassette** *n.* A low-resolution video copy of a work's source materials used for off-line editing, usually with burned in time code. Originally a copy transferred to a videocassette, but may now be applied to any off-line editing source. The work cassette material has the same time code information as the master, facilitating the creation of an EDL for use in a later on-line editing session. *Also* **editor's off-line.**

**work-for-hire; work for hire** LEGAL *n.* A special consideration of copyright law under which a creative work (screenplays, musical compositions, etc.) is the property of the employer (generally, the producer or studio), not the creator.

Certain countries do not recognize the work-for-hire concept. So, rather than rely solely on the work-for-hire concept to ensure one owns the copyright to works one has commissioned, it is best to have the author sign a copyright assignment agreement, granting all rights in the work to the employer.

*Also* **work made for hire.** *Compare* **right of reversion right.**

**work-in-progress** *n.* An audiovisual work that is not yet finished. *Compare* **assembly edit; rough cut; workprint.**

**work light** *n.* The general illumination on a stage or set used when not shooting a scene.

**work made for hire** LEGAL *n. See* **work-for-hire.**

**work picture; work print; WP** *n. See* **workprint.**

**work track; worktrack** *n.* The physical sound elements (recorded to mag stock and generally excluding background music) synchronized with the picture and used during film editing; a sound workprint.

**work type** *n.* **1.** A descriptive category used to group like products. The set of characteristics that determine a particular product type depends on the specific application. **2.** The highest-level characteristic that distinguishes one group of audiovisual works from another. For example, feature, short, TV series episode, etc. The work type is based upon the intended product when the work was produced (often distinguished by the type of guild or union contract employed during production) and is not altered by later forms of commercial exploitation. *Also* **class; product type; production genre; production type; title kind.** *See* **type.** *Compare* **feature; made for home entertainment; pilot; serial installment; short; TV series episode; TV special.**

**working** *mod.* **1.** Currently being employed. For example, a working light is one that is being used to illuminate a set. **2.** Able to perform its intended function, such as a prop that works; a practical. For example, a working door can be opened and closed.

**working actor** *n.* One who is presently engaged as an actor (paid or not) or who receives regular employment as an actor. Many people who call themselves actors rarely actually work as an actor.

**working buffer** *n.* The area of computer memory within a digital video effects system where the current keyframe effect is held, making it available for further manipulation by the user. *Also* **working register.**

**working distance** *n.* The acceptable pick-up range for a microphone.

**working for scale** BUSINESS *phr. See* **[1]scale.** *Compare* **over scale.**

**working keyframe** *n.* The effect keyframe that is currently active in a digital video effects system.

**working leader** *n.* Blank leader attached to length of film during editing to facilitate threading the editing equipment and projectors.

**working lights** *n. See* **house lights.**

**working register** *n. See* **working buffer.**

***Working Rule 23*** LEGAL *n.* A protectionary Writers Guild of America stipulation in its *Code of Working Rules* pertaining to screenwriter representation by talent agencies; the WGA insists that agencies wanting to represent its members must observe this rule and clearly define minimum terms and conditions (i.e. commission charges); it also expects its members to only deal with agencies that are formally listed as being compliant with this rule. *Compare* **franchised agent.**

**working set** *n.* A set that is being used for filming. *Compare* **hot set.**

**working title** *n.* The name given to a work during the early stages of development and production. May or may not be changed prior to release.

Significant attention is given to a work's title, and the name by which it is first known may not prove to be the best choice for marketing purposes. A film is often given a different title when it is finally released and may have additional titles in different markets. The working title for *E.T. the Extra-Terrestrial* (1982) was *A Boy's Life*. The British film *Dancer* (2000) was re-titled *Billy Elliot* for its U.S. release. Alternate titles considered for *Friends* (1994–2004) included *Six of One* and *Across the Hall*.

**workplace comedy** *n.* A comedy where the principal action is set in a place of business, especially a sitcom such as *Coach* (1989–1997), *Murphy Brown* (1988–1998), or *Scrubs* (2001–). *Compare* **domestic comedy.**

**workprint; work print; WP** *n.* **1.** A positive print struck from the original camera negative with accompanying production sound elements (if any) used during editing. The workprint is cut by the editor into the final film. The negative cutter then conforms the camera-original negative to match the editing of the workprint. **2.** The physical picture elements used during film editing. **3.** The physical sound elements (recorded to mag stock and generally excluding background music) synchronized with the picture and used during film editing; work track. **4.** A video copy of an edited work produced by an off-line editing system. *Also* **cut pix; cutter print; work picture.** *See* **cutting copy.** *Compare* **slop print.**

**World Broadcasting Unions; WBU** *n.* The international association established in 1992 by the North American Broadcasters Association (NABA) to coordinate the activities of regional broadcasting associations. The WBU is divided into three working committees: the International-Union Satellite Operations Group (WBU-ISOG), the Technical Committee, and the Ad-Hoc International-Union Legal Committee. The WBU Web site is www.nabanet.com/wbuArea.

**World Intellectual Property Organization** *n. See* **WIPO.**

**World Trade Organization** *n. See* **WTO.**

**world's oldest screwdriver** *n. See* **[1]hammer.**

**worldwide** BUSINESS *mod.* Encompassing the entire world, including the local domestic territory. *Compare* **domestic; international.**

**wow** *n.* A type of frequency modulation distortion that appears as slow, repetitive fluctuations in audio pitch, usually caused by slow speed variations in a recording or playback device. If the wow cycle is long enough, or if it expands and contracts the playback duration unevenly, then picture and sound may become visibly out of sync since sound and picture are synchronized at the beginning of each shot and are expected to stay in sync throughout the shot's duration. Pitch fluctuations of 1 Hz–2 Hz are classed as *wow*, while faster variations are called *flutter*. *Compare* **drift; flutter.**

**wow and flutter** *n.* Deviations in pitch (sound frequency) caused by imperfections in the recording medium or inconsistent transport speeds during recording or playback. The actual audio artifact could be wow, flutter, or some combination of the two.

**WP** ABBR. *n. See* **workprint.**

**WPC** ABBR. *n.* A measure of the output of a power amplifier, qualified according to the level of impedance, such as 200WPC/4W. [An initialism of *Watts Per Channel*.]

**wrangler** *n.* One who is responsible for the care and control of a group of things, typically animals. A cattle wrangler, a horse wrangler, a spider wrangler, etc. The title may also apply to someone responsible for any group of difficult-to-control objects. *Also* **livestock man.** *See* **animal handler; animal trainer.**

**wrap** *v.* **1.** To end filming for some period of time: wrap for lunch, wrap for the day, wrap a location and move to another, etc. There is still a great deal of work to do after wrapping such as securing equipment, returning wardrobe, etc., so it does not signify the end of work — only of filming. **2.** To mothball a set when shooting is interrupted for an extended period (such as overnight) — to collect all of the props, protect the furniture with dust covers, etc. ➢ *n.* **3.** When a particular actor has finished his work on a film, even though there may be more material shot with other actors. **4.** The length of tape that is actually in contact with the record or read head in an audio or video tape recorder. The correct wrap is different for different head designs. The combination of wrap and tape tension determines whether the tape makes adequate contact at the read/write head itself. **5.** Printed material on the outside of a home entertainment package. Common to clamshell and FLP packages. Such packages have a clear plastic sleeve attached only along the outer edges of the case. The wrap is inserted between the package and the clear plastic sleeve, giving the package the appearance of printing on the outside of the case without the expense of actually printing directly on the case. *Compare* **picture wrap.**

**wrap on; wrap for** *phr. See* **that's a wrap.**

**wrap party** *n.* A social event put on by the producer for the cast and crew to celebrate the completion of principal photography.

**wrap shot** *n. See* **martini shot.**

**wrap time** *n.* The time when filming stops. After the camera stops rolling, there is still a great deal of work to do to clean up the set, prepare for a move to the next location, etc. This is the time when one begins wrapping things up, not when one quits working.

**wraparound** *n.* **1.** The portion of a film or tape transport where the media is in direct contact with a circular mechanical component such as a capstan, drum, or sprocket. Also the affected segment of film or tape. **2. ~ sequence:** An opening and closing story or sequence that brackets the main story; bookends. *Compare* **envelope.**

**wraparound agreement** LEGAL *n.* A written contract between a producer and a loan-out company that turns a standard employment agreement (included as an attachment to the wraparound agreement), normally between the producer and a creative talent, into an agreement between the producer and the loan-out company. The loan-out company agrees to provide the services of the creative talent under the terms of the employment agreement and the creative talent signs an inducement letter promising to perform as agreed.

**J.P. Patches, mayor of the Seattle city dump and star of the *The J.P. Patches Show* (1958–1981), the longest-running local children's television program (courtesy Chris Wedes, www.jppatches.com).**

**wraparound host** *n.* A television program host that provides interstitial banter and introductory remarks for prerecorded material, such as the live host of a clip show like *America's Funniest Home Videos* (1990–) or a children's cartoon show such as *The J.P. Patches Show* (1958–1981).

**Wratten filter** *n.* The trade name for a brand of color-correcting filters manufactured by Kodak. These filters are most often used inside a camera behind the lens or in a film printer. *See* **color-conversion filter.**

**Wratten numbers** *n.* The number system used to identify Wratten filters. Wratten numbers are generally grouped by color but do not have any direct relation to the effect the filter will produce (unlike decamired filter numbers, where combining a 3 and a 6 achieves the same result as using a 9).

Wratten-equivalent numbers are used by various manufacturers but apply specifically to the line of colored filters first developed by Frederick Wratten and sold through Wratten and Wainwright (established 1878). In 1912, the Eastman Kodak company purchased Wratten and Wainwright. Kodak continues to produce filters under the Wratten name.

In general, the Wratten numbers are organized as follows:

- 0–1B: Colorless
- 2A–18A: Yellows
- 21–29: Oranges and Reds
- 30–36: Magentas and Violets
- 38–50: Blues and Blue-greens
- 52–67A: Greens

Numbers 70 and above are assigned to special-purpose filters, including:

- 70–76: Narrow band filters
- 77–77A: Mercury line filters
- 80A–80C: Blue (cooling)—color correct daylight film under tungsten light
- 85–85C: Orange (warming)—color correct tungsten film under daylight

*Compare* **decamired; Kelvin temperature.**

**wrecking crew** *n.* A nickname given to the on-set makeup, hairdressing, and wardrobe people, especially when they are called in to touch up the actors just before filming a scene.

**wringer-sling squeegee** *n.* A process that uses two pairs of rollers to remove excess liquid from the film's surface as it emerges from a chemical bath. The film passes between each of the roller pairs. The first pair is smooth and wrings the liquid from the film's surface. The second pair is covered with flanges that sling the liquid away using centrifugal force. *Compare* **squeegee.**

**wrinkle** *n.* **1.** A new complication added to a plot: *Just when you think you've solved the mystery, a new wrinkle comes along.* **2.** A fold or crease in a magnetic tape. *Compare* **twist.**

**writable media** *n. See* **recordable media.**

**write head** *n.* The head on a magnetic tape recorder or disk drive that applies a varying magnetic force to the magnetic surface of the tape or disk to record data for later playback or retrieval.

In analog tape recordings, a very high-frequency signal is mixed with the program data before it reaches the record head. This bias signal helps to linearize the over-all frequency response of the tape itself, reducing signal distortion.

**USAGE:** The term *write head* is most often used in the context of computer disk drives, while the synonymous *record head* is most often used in the context of magnetic tape recorders.

*Also* **record head; tape head.** *Compare* **read head.**

**write-out** *n.* When a regular character does not appear in one or more episodes of a series, usually due to health reasons or some sort of scheduling or contractual conflict.

**writer** *n.* One who is engaged in literary composition as a profession; an author such as a screenwriter.

**writer approval** LEGAL *n.* The right to accept or reject the individual selected as the script writer — ranging from the first writer hired to develop a project to a writer hired during production to polish or re-write a script. Naturally vested in the producer, but often granted to the director. *Compare* **approvals.**

**writer's block** *n.* The inability to write or to continue writing, generally due to a lack of confidence, creativity, or inspiration. *Compare* **muse.**

**writer's certificate** *n. See* **certificate of authorship.**

**Writers Guild of America; WGA; ~ , East; WGAE; ~ West; WGAW** *n.* The guild that represents the labor interests of motion picture, television, and radio writers in the U.S. The WGA Web sites are www.wga.org and www.wgaeast.org.

The WGA originated in the Authors Guild founded in 1912. Later, when the Dramatists Guild joined in as a branch of the Authors Guild, the name was changed to the Authors League. In 1921 the Screen Writers Guild was created and joined the Authors League. It acted more as a club for screen writers, leaving the Academy of Motion Picture Arts and Sciences to represent labor interests.

With the passage of the National Industrial Recovery Act (NIRA) on June 16, 1933, there was a real possibility that the Academy would be designated as the collective bargaining agent to represent motion picture industry labor. This pending legislation inspired the revival of the Screen Writers Guild as a labor union in April 1933.

In 1937, the U.S. Supreme Court upheld the National Labor Relations Act. Shortly after, screenwriters voted to designate the Screen Writers Guild their collective bargaining agent. Formal contract negotiations with the Hollywood studios began in 1939. The first union contract followed in 1941, but was not signed until 1942.

Over time, additional branches of the Authors League were created for Radio and Television. In 1954, the League was reorganized into the Writers Guild of America with branches for East (WGAE) and West (WGAW), separated by the Mississippi River. Most often, one simply refers to the WGA, without regard to East or West branches. (The creation of the two branches was largely a requirement of California and New York state business statutes, rather than representative of a compelling distinction between the two organizations.)

WGAW represented both radio and television writers. Until 1973, WGAW was separated into Screen and TV-Radio Branches. On January 18, 1973 the separate branches were abolished to unify motion picture, television, and radio writers under the WGAW.

The WGA provides a script registration service, mainly to establish intellectual property rights ownership during a later credits dispute (which the Guild also arbitrates). An average of 40,000 scripts are registered each year, but only about 160 of them are produced as theatrical motion pictures.

**writer's medium** *n.* The written word; print publications. So called because it is the creative form that gives the writer the greatest freedom of expression and the most responsibility for the final result. While audiovisual works begin with the written word, they do not end there. Others, including the producer, director, and editor, ultimately exercise greater control over the final product than the writer. *Compare* **actor's medium; director's medium; producer's medium.**

**writer's production company** *n. See* **loan-out company; production company.**

**writer's voice; writer's identity** *n.* The distinctive writing style of a screenwriter that carries through all of his works (similar to a director's auteur imprint on all of his works). *Also* **identity; voice.** *Compare* **character's voice.**

**writing credit** *n.* **1.** A written acknowledgement, on screen or in print ads, of the author(s) of a work's screenplay. If the screenplay is based on other material, then separate writing credits are generally given for the author(s) of the screenplay and the creator(s) of the original material.

Writing credits are strictly controlled for WGA (Writers Guild of America) productions. That is, works produced by an entity that is a signatory to the WGA contract. Other writers' unions and productions using non-union writers may use different writing credits.

**2.** A writer's resume, generally of produced works: *Alan's writing credits include two feature films and a TV pilot. Compare* **created by; credit arbitration; screenplay by; story by; teleplay by; written by.**

**writing period** *n.* The amount of time granted under a writer's contract for the delivery of a particular version or draft of a screenplay (synopsis, treatment, rewrite, polish, etc.). Generally specified as some number of weeks. *Compare* **reading period.**

**written by** *phr.* A motion picture or television screenwriting credit for someone who has written an original work. *Compare* **created by; dramatized by; screenplay by; story by; teleplay by.**

**wrong-reading** *mod.* When an image is reversed from its normal right/left orientation. *Compare* **right-reading.**

**wrong set** *phr.* Used as a shorthand for "We are finished with this set and now need to move on to the next set on our schedule." *See* **FDR; new deal.**

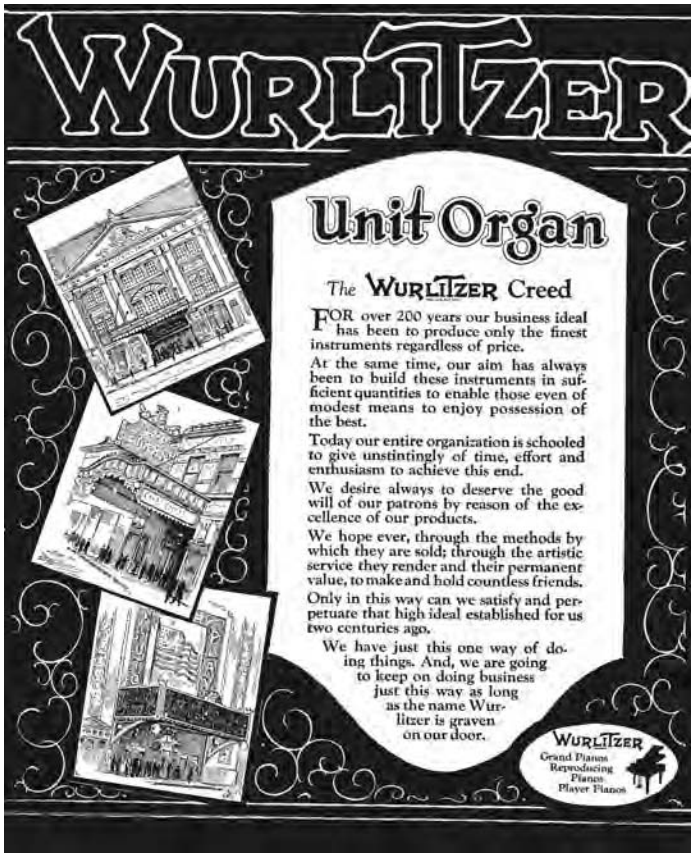
**wryly, a; wrylies** *n.* [After the overuse of the parenthetical *(wryly)* to describe how an actor should deliver a line.] *See* **character direction.**

**WS; W; w/s; wide shot** *n. See* **wide-angle shot.**

**WTO** ABBR. *n.* An international organization based in Geneva, Switzerland, established in 1995 to act as a forum for trade negotiations and to administer international trade agreements, including the *General Agreement on Tariffs and Trade* (GATT), *the Agriculture Agreement*, and the *Trade-Related Aspects of Intellectual Property Rights Agreement* (TRIPS). The primary purpose of the WTO is to open trade for the benefit of all. As of November 2008, the WTO had a membership of 153 countries. The WTO Web site is www.wto.org. [An initialism of *World Trade Organization*.] *Compare* ***TRIPS Agreement.***

**Wurlitzer** *n.* The best known (and most numerous) brand of motion picture theater pipe organs, originally built to provide musical accompaniment to silent films. Also used extensively in the 1930s and 1940s to provide music during intermissions. The stereotypical Wurlitzer in a major theater would rise from beneath the floor for each performance then retreat again when the picture was about to begin.

The Rudolph Wurlitzer Company of North Tonawanda, New York produced over 2,200 theater pipe organs from 1914 to about 1940. Their organs were installed in theaters around the world. Many of these "Mighty Wurlitzers" are still in operation in their original locations, including at Radio City Music Hall in New York City, the Paramount Theater in Seattle, Washington, and the Blackpool Tower Ballroom in the U.K. The restored organ at the El Capitan Theater in Hollywood is still mounted on a lift to rise for each performance.




**A Wurlitzer ad from the March 20, 1926, issue of *Motion Picture News* (Library of Congress American Memory collection).**

*See* **organ.**

**X** *n.* **1.** A mark on workprint and work track that indicates the sync point created by the clapper board on set. **2.** *obs.* An MPAA/CARA parental advisory rating; originally X for persons under 16 not admitted. Created on November 1, 1968. The first film to earn an X rating was the French import *Les Oiseaux vont mourir au Pérou* (*Birds in Peru*, 1968). The age limit was raised to 17 and older in 1970. The CARA classification of X was changed to NC-17 on September 27, 1990. The last film to earn an X rating was *Henry & June* (1990), issued on September 24, 1990. One week later on October 10, 1990, *Henry & June* became the first film to receive an NC-17 rating. The CARA Web site is www.filmratings.com.

**The now obsolete U.S. theatrical X rating.**

Unlike the other CARA ratings, X was not trademarked and could be self-applied. This led to its quick adoption by the adult film industry, eventually leading to XX and XXX as an advertising shorthand to indicate increasingly explicit works. While the X rating is no longer issued by CARA, older works may still carry the designation. NC-17 cannot be

self-applied and so has not followed the same path as X.
**3.** The first letter of a Mexican television or radio broadcast station call sign. ➢ *aff.* **4.** Cross, as in crossfade. Written *X-fade* or *x-fade*. *Compare* **pink permit.**

**X-axis** *n.* The horizontal axis in a two- or three-dimensional coordinate system. *Compare* **Y-axis; Z-axis.**

**X-band** *n.* **1.** Radio waves in the range of 8 to 12 GHz. ➢ *mod.* **2.** A type of communications satellite that uses microwaves in the X-band. For example, X-band satellites are used by some DBS (Direct Broadcast Satellite) services. *Compare* **C-band; DBS; IF-band; Ka-band; Ku-band; L-band.**

**X-curve** ABBR. *n. obs.* A sound re-recording standard means of adjusting for the loss of sound frequency (roll-off) that occurs when a work is presented in a movie theater. Designed to replace the Academy curve and codified in *ISO Bulletin 2969*. The X-curve specification calls for pink noise, when measured at a listening position two-thirds of the way back in a theater, to be flat to 2 kHz, rolling-off at 3 dB per octave after that. The small-room X-curve variation is designed to be used in rooms of less than 150 cubic meters, or 5,300 square feet and specifies 1.5 dB per octave roll-off after 2 kHz instead of the standard 3. A modified small-room curve also existed with 3 dB roll-off starting at 4kHz. [An initialism of *eXtended-curve*.] *Also* **playback equalization curve; wide-range curve.** *Compare* **Academy curve.**

**X-dissolve; XD; cross dissolve** *n. See* **dissolve.**

**An Australian film, video, and computer game rating symbol.**

**X 18+** ABBR. *n.* An Australian film and video rating symbol indicating sexually explicit content. Age restrictions apply. Only available for sale and rental in the Australian Capital Territory and Northern Territory. The Australian Office of Film and Literature Classification Web site is www.oflc.gov.au. *Compare* **NC-17; X.**

**X-factor** *n.* An unpredictable element that could spell disaster for one's plans or endeavors. [Industry trade paper jargon.]

**X-fade** ABBR. *n. See* **cross-fade.**

**X-lighting** *n. See* **double-key lighting.**

**X/O** ABBR. *n. See* **crossover.**

**X-rated; x-rating** *mod. See* **rated-; rated-X.**

**X-rated film; X-rated video** *n. See* **adult film.**

**X-sheet** ABBR. *n. See* **exposure sheet.**

**X-Y** *n.* An addressing scheme common to matrix switchers where inputs (sources) are arranged on the X-axis and outputs (destinations) are arranged on the Y-axis. A specific signal route can then be made by specifying that an X-value (input number) be connected to a Y-value (output number). Any available source can then be connected to any or all available outputs. *Compare* **X-Y panel.**

**X-Y coordinates** *n.* The Cartesian coordinate system used in two-dimensional computer graphics where points within an image and the shapes that make up an image are described by their horizontal (x) and vertical (y) positions within a grid. The point where the X-axis and Y-axis cross (0,0) is generally the lower left or upper left corner of the image space.

**X-Y pair; XY pair** *n. See* **coincident pair.**

**X-Y panel** *n.* A routing matrix switcher that uses the X-Y scheme for specifying crosspoint selections.

**X-Y pattern; XY pattern** *n.* The sound pickup arrangement of a coincident pair of microphones.

**X-Y recording; XY recording** *n.* Sound recording that uses a coincident pair of microphones to record stereo sound. *Compare* **AB recording; Decca tree.**

**X-Y-Z coordinates** *n.* The Cartesian coordinate system used in three-dimensional computer graphics where points within an image and the shapes that make up an image are described by their horizontal (x), vertical (y), and depth (z) positions within space. The point where the X, Y, and Z axes cross (0,0,0) is often in the lower left corner of the image space with positive distances in the Z direction extending away from the viewer into the distance.

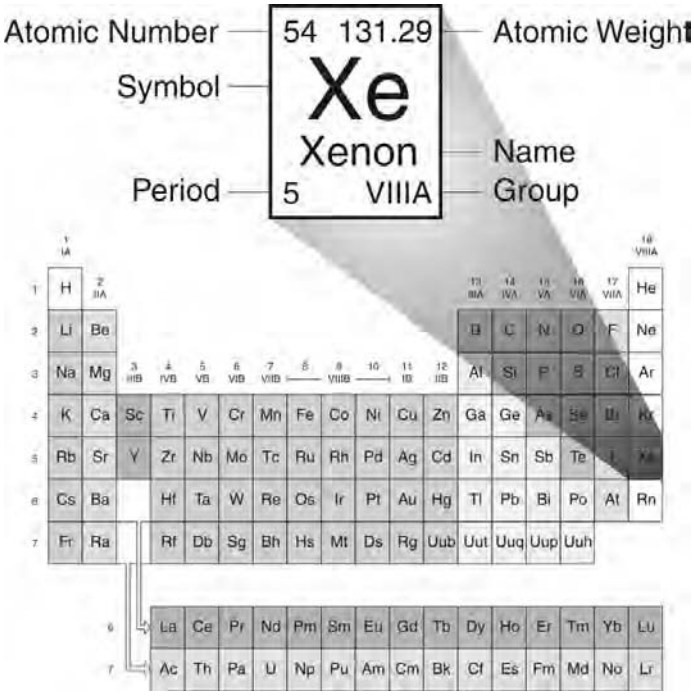
**XCU** ABBR. *n. See* **extreme close-up.** *Compare* **script abbreviation.**

**XD; X-dissolve** ABBR. *n.* [An initialism of *Cross Dissolve*.] *See* **dissolve.**

**XDCAM** ABBR. *n.* The trade name for a line of digital video equipment (camcorders, editing systems, etc.) developed by Sony and based on the Professional Disc recording system in lieu of videotape. XDCAM equipment supports various versions of DVCAM and MPEG IMX data formats; 4:3 and 16:9 aspect ratios; and interlaced and progressive scan video. [An acronym of *X Definition CAMera*, where *X* stands for *High* or *Standard*, indicating that the same equipment supports both Standard Definition and High Definition digital video.]

**XDS** ABBR. *n.* A standardized method for delivering additional data packets along with a television broadcast, such as program rating information/age-appropriateness, the current time, or local weather reports. [An initialism of *eXtended Data Service*.]

**xenon** *n.* One of the noble gasses. The atomic element number 54, found in Group VIIIa on the periodic table of elements (symbol Xe) extracted from liquefied air and used to fill various types of electric lamps.




**Xenon on the periodic table of elements.**

[From the Greek *xenon*, from *xenos*, meaning a stranger.] *Compare* **halogen.**

**xenon arc projector** *n. See* **xenon projector.**

**xenon lamp** *n.* A type of high-intensity, daylight-balanced lamp most commonly used in projectors (in place of carbon arc lamps), but also used for photostrobes and other specialized applications. The lamp is filled with xenon gas.

Xenon, tungsten, and carbon arc lamps require different housings and are not interchangeable in projectors. Xenon is preferred over tungsten because it is daylight balanced. It is preferred over carbon arc because it runs cooler and does not require frequent maintenance to keep it in proper tune. Release prints intended for projection with a xenon lamp should be appropriately color-balanced.

**xenon light** *n.* A type of high-intensity, daylight-balanced light most commonly used in projectors. Release prints intended for projection with a xenon lamp should be appropriately color balanced as a 5,400°K print. *See* **arc light.**

**xenon print** *n.* A film print that has been color timed for proper color reproduction when the print is projected using a projector equipped with a xenon lamp (one with a color temperature of 5,400°K). *See* **5,400°K print; TV print.** *Compare* **tungsten print.**

**xenon projector** *n.* A film projector fitted with a xenon-filled projection lamp. Water-cooled xenon projectors may run with lamps as bright as 4,500–5,000 watts.

**xerography** *n. See* **animation xerography.**

**XFMR** ABBR. *n. See* **transformer.**

**XFR** ABBR. *n. See* **transfer.**

**The back panel of a Grass Valley Infinity digital video camcorder with four XLR connectors: four-pin male (DC power in), two three-pin female (balanced audio in), and five-pin male (audio out) (courtesy Thomson, www.thomsongrassvalley.com).**

**XLR connector** *n.* **1.** A balanced audio connector with three leads, two that carry the signal and a third ground wire. The round barrel of the XLR connector features a threaded jacket that twists to lock the connector in place. Commonly used to connect microphones and speakers to their associated sound equipment. **2.** A connector with two to six pins designed for use with an XLR–type threaded jacket. [After the original part number prefix for this type of connector in the Canon parts catalog.] *Also* **cannon connector; Canon XLR.**

**XLS** ABBR. *n. See* **extreme long shot.** *Compare* **script abbreviation.**

**XMTR** *n. See* **transmitter.**

**-xploitation** *See* **-sploitation.**

**XPT** *n. See* **crosspoint.**

**XTALK** *n. See* **crosstalk.**

**XTVD** ABBR. *n.* The XML schema specification that supports the Tribune Media Services DirectData (TMSDD) electronic program guide data delivery system. [An initialism of *eXtensible TV Data*.]

**XVCD** ABBR. *n.* **1. extended VCD:** A non-standard high bit-rate (low compression) variant of the VCD format, generally capable of storing 30 minutes of video on a standard recordable CD (as opposed to 78 minutes for a standard VCD). This format is not well supported by commercial DVD players. **2. (x)VCD:** Any one of several non-standard variations on the VCD format for recording higher-resolution digital video to a standard recordable CD than on a standard VCD (generally by employing a variable bit-rate as opposed to the VCDs constant bit-rate). For the most part, these formats are not well supported by commercial DVD players and are generally used by individuals for their private consumption. (x)VCD formats are identified by placing one or more letters in front of *VCD*, as with KVCD, SKVCD, and XVCD.

**XviD** *n.* The trade name for an MPEG-4 compliant video codec released to the public under an open source license. Generally delivers superior results compared to DivX. For more information, see the Xvid Web site at www.xvid.org. [A play on words referencing its major competitor, *DivX*.]

**XXX** *n.* A variation on the now obsolete MPAA/CARA X-rating used to indicate an explicit pornographic film.

**Bambi Woods does quite a number of things (but surprisingly, none of them in Dallas) as the title character in VCX's XXX-rated *Debbie Does Dallas* (1979) (courtesy Heritage Auctions, www.ha.com).**

**XYZ; CIE** ~ *n.* A color model (color space) developed by the Commission Internationale de l' clairage (International Commission on Illumination) where *Y* represents luminance (brightness) and *X* and *Z* represent chrominance (color). All visible colors can be defined using positive values for *X*, *Y*, and *Z*. CIE XYZ is one of the few color models based on direct measurements of human vision and perception. There are two versions, one developed in 1931 and a second developed in 1964. The CIE Web site is www.cie.co.at/cie. *Also* **CIE 1931; CIE XYZ.** *Compare* **color space.**

**Y** ABBR. *n.* **1.** Luminance or luminance value, as in Y/C or YUV. The black-and-white portion of a video signal. Luminance can be derived from RGB values using the formula Y = 0.30R + 0.59G + 0.11B. **2.** ~ **connector:** A two-way splitter of some sort (shaped like a "Y") as in Y-cable or Y-joint; a splitter that breaks out one cord into two (or sometimes more) cords, in which case it might be known as a *twofer* or *threefer*. **3.** Yotta-. **4.** Youth, as in TV-Y, TV-Y7, and TV-Y7-FV. **5.** Electrical admittance or the ease with which alternating current flows through a circuit; the reciprocal of impedance.

**Y-axis** *n.* The vertical axis in a two- or three-dimensional coordinate system. *Compare* **X-axis; Z-axis.**

**Y, B-Y, R-Y** *n.* The generic form of a video color difference model where Y is the luminance channel, B-Y (blue minus luminance) is the blue color difference channel, and R-Y (red minus luminance) is the red color difference channel. (The green color difference channel is derived mathematically from the above values.) Common color difference models include YUV, YCbCr, and YPbPr.

**Y/C** ABBR. *n.* The component video standard used in S-video, with separate channels for luminance and chrominance. [An initialism of *Luminance/Chrominance*.]

**Y/C delay** *n. See* **Y to C delay.**

**Y/C-video** *n. See* **S-video.**

**Y-connector; Y-cord** *n.* A Y-shaped length of wire with the same type of connector on two legs of the wire and a connector of the same type but opposite gender on the remaining leg. Used as either a simple means to split a single signal into two outputs or to combine two inputs (generally the two halves of a stereo signal) into a single output. *See* **split feed.**

**Y core** *n.* A plastic film core used with 35mm film over 1,000 feet long. *Compare* **T core; U core; Z core.**

**Y to C delay; Y/C delay** *n.* The relative time difference between the luminance channel and the chrominance channel in a video system, introduced because the signals are sampled, processed, or transmitted in sequence rather than in parallel.

**yak hair** *n.* A favorite source of costume hair, used to create wigs, fake eyebrows, and other makeup effects. Taken from the belly of a yak.

**yakker** *n.* A talk show. [Industry trade paper jargon.]

**yandere** *n.* An archetypal character of anime and manga who is loving and warm or timid and shy but then later brutally violent or highly aggressive. While the term is technically gender neutral, the character appears as exclusively female. Examples include Kotonoha Katsura in the anime series *Sukûru deizu* (*School Days*, 2007) and Yuno Gasai in the manga *Mirai Nikki* (*The Future Diary*, pub. 2006). [Transliterated from the Japanese. A blend of *yanderu* (meaning to be sick) and *deredere* (meaning lovestruck).] *Compare* **tsundere.**

**yaoi** ABBR. *n.* A type of anime that features male homosexual relationships between adults with little or no plot. [Transliterated from the Japanese acronym of *Yama nashi, Ochi nashi, Imi nashi*, meaning no climax, no point, no meaning.] *Compare* **hentai; shounen-ai.**

**yarn** *n.* A story told for the amusement of others; an often improbable or exaggerated story. *Compare* **tale.**

**yaw, pitch, and roll** *n.* The three axis of rotation. More often called pan, tilt, and roll in filmmaking.

**yawner** *n.* A remarkably dull or tedious work that fails to engage the audience. [Industry trade paper jargon coined by *Variety*.]

**YCbCr** ABBR. *n.* A relative color model (color space) used to describe the colors in a component digital color television image using luminance (Y), blue (Cb), and red (Cr) values. Cb corresponds to the B-Y color difference signal while Cr corresponds to the R-Y color difference signal. (The green value can be interpolated from the other values present, reducing the bandwidth necessary to carry the full color signal.) Used in ITU-R 601.

The same YCbCr value will not necessarily render as the same color on all devices since the display color depends on the specific colorants used in a display. A display must use a color profile that describes the behavior of its particular colorants in order to ensure consistent YCbCr color rendition.

*Compare* **color space; YPbPr.**

**YCM masters** ABBR. *n.* A set of archival black-and-white color separation elements produced from a composite color original using an optical printer. Each element of the YCM master represents the saturation levels of one of the three primary colors (yellow, cyan, and magenta). Since the black-and-white elements contain only metallic silver and no color dye, they will not fade over time and can be stored far longer than can a color negative or print. When needed, a composite color copy can be produced from the YCM master by exposing each black-and-white element through a matching color filter. [An initialism of *Yellow, Cyan, Magenta masters*.] *Compare* **future-proof; separation masters.**

**yellow** *n.* **1.** One of the seven major colors into which the rays of pure white light divide themselves when refracted through a prism; a hue resembling the color of saffron or gold. The seven colors of the visible spectrum are red, orange, yellow, green, blue, indigo, and violet (in order of decreasing wavelength). **2.** One of the three subtractive primary colors — the other two being cyan and magenta; the complement of blue. **3.** The color code (along with gold) used to identify a silk and distinguish it from other types of grip net. **4.** The color code used to identify the RCA jack/plug for the video cable in a set of composite A/V cables. **5.** The typical color of a 1,200-watt HMI multi-pin VEAM connector. *Compare* **additive color.**

**yellow band trailer** *n.* A trailer for a theatrical or home entertainment release that has been approved by the Motion Picture Association of America for presentation to selected audiences in the U.S. Yellow band trailers contain content that is not appropriate for younger viewers, but is not so strong that it must be restricted to mature audiences only. Such trailers are preceded by a special title card with a solid yellow background. Yellow band trailers were first authorized for Internet-based delivery beginning in 2007. *Compare* **green band trailer; red band trailer.**

**yellow screen; ~ process** *n.* An in-camera single-pass, dual-film traveling matte process that uses yellow sodium vapor light to produce a matte that separates the foreground subject from the background. Used in the films *Mysterious Island* (1961) and *Mary Poppins* (1964), among others.

**A giant bird attacks the castaways in Columbia Pictures' *Mysterious Island* (1961) thanks to a yellow screen traveling matte (courtesy Heritage Auctions, www.ha.com).**

When using a yellow, or sodium, screen, the actors perform in front of a screen that is illuminated with yellow sodium vapor lamps. A beam-splitter inside the camera divides the incoming light and exposes two strips of film simultaneously. One strip records the full color image of the action. The other records a traveling matte based on the sodium yellow-illuminated background. Since the matte is produced at the same time and with the same camera as the foreground plate, it matches precisely and the result is a very high quality optical matte without the aid of electronic processing.

*Also* **sodium screen; sodium vapor traveling matte.** *See* **chromakey; dual-film traveling matte process.**

**yellowing** *n.* A sign of film degradation visible as an overall yellow cast to the image.

**YIQ; Y'IQ** ABBR. *n.* An analog color model (color space) that describes color information in terms of luminance (Y) and two chrominance, or color difference, channels (I = B-Y; Q = R-Y). The YIQ space is commonly used in NTSC video. Because human vision is more dependent on luminance than chrominance, more bandwidth is given the luminance channel (4.2 MHz) and less to the two color difference channels (1 MHz each). *Compare* **color space; YUV.**

**YMC** ABBR. *n.* Yellow, Magenta, Cyan, used in reference to color timing film. The colors of the individual lights used in the film printing process are actually red, green, and blue (technically, blue-violet), but since modern color negatives use subtractive color based on dyes (rather

than additive color normally associated with light), the timing lights are known by their complementary color values: yellow for the blue light; magenta for the green light; and cyan for the red light.

**yoke** *n.* The U-shaped support that attaches to the sides of a lighting fixture or flag and provides a mounting adapter (either a male pin or a female receiver, depending on the size of the light) so it can be attached to a stand. Rotating the yoke on the stand allows the fixture to be panned. Rotating the fixture at the point it attaches to the yoke allows it to be tilted. (The yoke for a flag is fixed and does not support tilt control.) *Also* **bail; fork; harness.**

**yotta-; Y** *aff.* Ten raised to the 24th power ($10^{24}$) or 2 raised to the 80th power ($2^{80}$). [From the Greek *octo-*, from *okto*, meaning eight. In reference to the value of 1,000 raised to the 8th power.] *Compare* **²bit; byte.**

**Young German Film** *n. obs.* The film movement that began in 1962 when a group of West German filmmakers petitioned the government to subsidize the national film industry. By 1965, the German government had established an agency to provide production loans. In the 1970s, state-controlled German television also began funding feature film development in Germany. During this time, a number of new German directors got their start, including Werner Herzog, Alexander Kluge, and Volker Schlöndorff. In the late 1970s, Young German Cinema evolved into New German Cinema.

**young leading man** *n.* An actor in his early 20s.

**young leading woman** *n.* An actress in her early 20s. *Compare* **starlet; woman of a certain age.**

**YouTube** *n.* An Internet-based, advertiser-supported video-sharing service launched in December 2005. In November 2006, YouTube was purchased by the Internet search company Google for $1.65 billion in stock. The YouTube Web site is www.youtube.com. *Compare* **U-tube.**

**YPbPr** *n.* A relative color model (color space) used to describe the colors in a component analog color television image using luminance (Y), blue (Pb) and red (Pr) values. Pb corresponds to the scaled B-Y color difference signal while Pr corresponds to the scaled R-Y color difference signal. (The green value can be interpolated from the other values present, reducing the bandwidth necessary to carry the full color signal.) *Compare* **color space; YCbCr.**

**yuri** *n.* A type of anime that features adult female homosexual relationships. [Transliterated from the Japanese for *lily*.] *Compare* **hentai; shounen-ai.**

**YUV; Y'UV** *n.* An analog color model (color space) that describes color information in terms of luminance (Y) and two chrominance, or color difference, channels (U = B–Y; V = R–Y). The YUV space is commonly used in PAL video, and easily supports color sub-sampling. *Compare* **color space; YIQ.**

**YUV9** ABBR. *n.* A color format with substantial sub-sampling that is often used with online video technologies, such as the Sorenson Video codec. For every 16 luminance "Y" samples in a 4 × 4 pixel block, there is only one "U" and one "V" chrominance sample. This dramatic color sub-sampling produces smaller files, with correspondingly lower color fidelity. YUV9 sub-sampling often results in noticeable color artifacts around the edges of brightly colored objects, especially red.

**Z** ABBR. *n. See* **zetta-.**

**Z-axis** *n.* The depth axis in a three-dimensional coordinate system, perpendicular to the horizontal X- and vertical Y-axes. When represented in two-dimensions, the Z-axis extends into the surface. *Compare* **X-axis; Y-axis.**

**Z core** *n.* A plastic film core used with 16mm film over 400 feet long. *Compare* **T core; U core; Y core.**

**"Z" picture; Z-picture** *n.* The only type of film with a budget lower than a B-picture — excluding art films and home movies. These low-budget, low-quality films with simple plots often target a young audience. Most of them are now known as direct-to-video. *Also* **grade-Z picture.**

**Zagreb school of animation** *n.* Animation that combines sophisticated techniques with daring subject matter, typical of the more than 600 animated works produced by Zagreb Film of Croatia since it was founded in 1953. Zagreb won an Academy Award for the animated short *Surogat* (1961), but is perhaps best known for its series of 59 Professor Baltazar cartoons. The Zagreb Web site is www.zagrebfilm.hr. [Coined by French film historian Georges Sadoul.]

**zapper** *n.* A television or video player/recorder remote control. [First appeared in print in 1981.] *See* **buttons; volumizer.**

**zapper-box** *n.* A digital television receiver (off-air, cable, or satellite) that is not equipped with interactive capabilities (such as ordering pay-per-view).

**zapping; commercial ~** *n.* Avoiding television commercial breaks by changing channels with the aid of a remote control when commercials come on.

> Commercial zapping has forced advertisers to become more creative in their efforts to attract the attention of television viewers. For example, on February 12, 2007 the teaser scenes for the next week's program at the end of *Heroes* (2006–) were sponsored by Microsoft's Windows Vista computer operating system and were presented on-screen superimposed inside a Vista frame, almost as if the television viewer was watching the program on a Vista-equipped computer.

*Compare* **grazing; zipping.**

**ZB** ABBR. *n.* [An initialism of *Zoom Back*.] *See* **zoom out.**

**zebra stripes; zebras** *n.* A visual indicator on digital video cameras that draws attention to areas of bright illumination (highlights) by overlaying diagonal stripes in the camera viewfinder (this does not affect the recorded image).

> Areas that are too bright can result in crushed whites (highlights with no image detail) or other digital video distortion. (Analog video is more forgiving in this area, similar to how analog sound is more forgiving of excessively loud sounds while digital audio distorts when its maximum thresholds are exceeded.) For example, if one sets the zebra threshold to 100 percent, then only those areas at or above 100 percent of the maximum allowable image brightness will be marked by zebra stripes. At 70 percent, only those areas at or above 70 percent of maximum brightness will be marked.

**Zed card** *n. See* **comp card.**

**Zeiss** *n. See* **Carl Zeiss International.**

**Zeiss lens** *n.* A camera lens manufactured by Carl Zeiss International. The Zeiss Web site is www.zeiss.com. *Compare* **Cooke lens; Mirotar.**

**zeitgeist** *n.* The spirit of the time; the general intellectual and moral state or temper characteristic of any period of time. *Compare* **zitgeist.**

**zeppelin; ~ windscreen** *n.* **1.** A cylindrical cover used with a shotgun microphone to allow clear sound recording while blocking most wind noise. Zeppelins come in two principal forms: a rigid tube with round caps on each end, perforated with holes along its length and a fur or faux fur cover with a similar cylindrical shape. **2. Zeppelin:** The trade name for a large faux fur cover placed over a shotgun microphone to block unwanted wind noise, produced by the M. Klemme Technology Corp. (also known as *K-Tek*). *Also* **windscreen.**

**zero-budget** BUSINESS *mod. See* **no-budget.**

**zero cells** *n.* A phenomenon common to local market cable television ratings where the ratings are too low to report, and are thus reported as zero even though television viewing did take place in that area during the reported time.

**zero-crossing** *n.* The point in an analog sample where the waveform reaches zero amplitude.

**zero-crossing point** *n.* The point in a waveform that crosses the X-axis and is at zero voltage, neither positive nor negative.

**zero cut; zero-cut conforming and printing; zero-cut printing** *n.* The preparation of negative A and B rolls with handles (extra frames) on each shot so that the work can be printed with invisible splices or so that the film is more stable in the optical printer during a blow-up. With a zero cut, the printer's registration pins are never engaged in a splice during the image printing process because the splices are at the far ends of the handles. This makes the source material more stable and produces a cleaner copy. This is mainly used with 16mm film, full frame 35mm film, and source material for optical effects. *Also* **checkerboard cutting.**

**zero dispersion point** *n.* The wavelength that results in the least signal dispersion for a given broadcast medium. For example, with standard fiber optic cable, the zero dispersion point is achieved with a wavelength of 1310 nanometers.

**zero frame** *n.* The first frame of a roll of film or videotape, generally assigned time code number 00:00:00:00.

**zero interaxial** *n.* When the two images recorded by a 3-D camera system exactly overlap — there is no interocular distance separating them. The greater the separation between the images, the more pronounced the 3-D effect. At zero interocular, there is no 3-D effect.

**USAGE:** This is often referred to as *zero interocular*, but technically interocular refers to the distance between the eyes, while interaxial refers to the distance between images or lenses in a 3-D imaging system.

*Compare* **interocular distance.**

**zero-level** *n.* Zero dB VU; the optimal recording or broadcast level in properly calibrated equipment. Higher signal levels may cause overmodulation. Significantly lower signal levels may cause undermodulation. *Compare* **decibel.**

**zero out** *v.* To reset a counter to zero: *Zero out the footage counter when you change rolls.*

**zero suppression** *n.* A data encoding technique used to avoid long strings of consecutive 0's in a data stream. that may be transmitted.

**zero-timing point** *n.* The physical location(s) within a circuit or network where all video and audio signals must be in perfect synchronization, such as at the input to a video switcher.

**zetta-; Z** *aff.* Ten raised to the 21st power ($10^{21}$) or 2 raised to the 70th power ($2^{70}$). [From the Latin *septem*, meaning seven. In reference to the value of 1,000 raised to the 7th power.] *Compare* **²bit; byte.**

**ZI** ABBR. *n. See* **zoom in.**

**zine** *n.* [Clipped from *fanzine* (a blend of *fan* and *magazine*).] *See* **fanzine.**

**zip cord** *n.* Standard 18-gauge household lamp cord. Often used with low-amperage electric appliances, such as small practical lamps. The term may also be applied to similar types of electrical extension cord of other gauges. *Compare* **in-line tap; quick-on plug.**

**zip light** *n. See* **soft light.**

**zip pan** *n. See* **whip pan.**

**zipping** *n.* Fast-forwarding through, or otherwise skipping over, commercial breaks when viewing a self-recorded television broadcast. *Compare* **grazing; zapping.**

**zit** *n.* A visual defect in a digital image.

**zitcom** *n.* A television sitcom targeted at a teenage audience: *The zitcom featured old jokes repackaged for a young audience.* [Industry trade paper jargon. Word play based on *zit*s, or acne, being associated with teenagers, and *sitcom*, a situation comedy.]

**zitgeist** *n.* Youth culture. [Industry trade paper jargon. Word play based on *zit*s, or acne, being associated with teenagers, and *zeitgeist*, the culture of the time.] *Compare* **zeitgeist.**

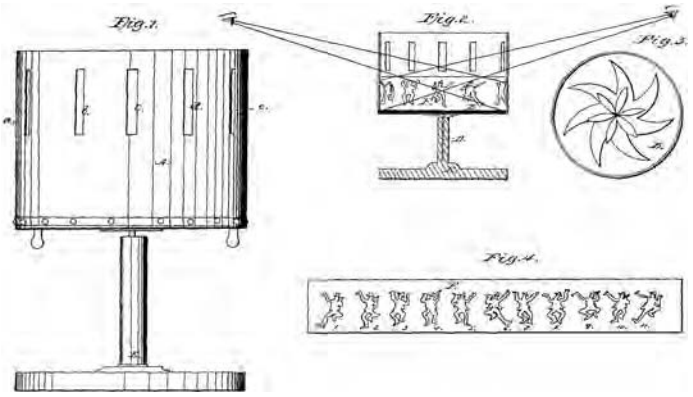
**ZO** ABBR. *n. See* **zoom out.**

**Zoetrope; Zoëtrope; Zoötrope** *n. obs.* The trade name for an optical toy based on the Daedaleum where figures placed on the inside of a spinning cylinder seem to move when viewed through slits in the cylinder's outer edge. The slits in the cylinder act as an aperture, while the cylinder itself acts as a shutter, exposing each still image on the opposite side of the cylinder in its turn. Through persistence of vision, the individual images blend together and seem to move.

The device was originally patented in 1834 by William George Horner and called the Daedaleum (variously known as the "wheel of the devil" or the "wheel of life"). William E. Lincoln obtained a U.S. Patent on the device on April 23, 1867 and began importing them from Europe under the name Zoëtrope.

Zoetropes were commonly made with a vertical axis so they could be held in the hand while spun and with a horizontal axis so they could be table-mounted and operated with a hand crank. This allowed for larger devices with more images and a longer cycle time.

[A blend of the Greek *zoa* (meaning living things) and *-tropos* (meaning turning). Coined 1867 by William E. Lincoln.] *Also* **Magic Wheel; Wheel of Life.** *Compare* **Daedaleum; Phenakistiscope; Praxinoscope; ²Stroboscope; Tachyscope.**

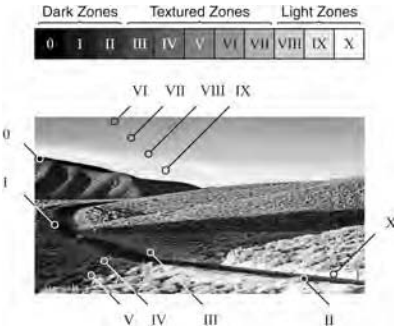



**A Zoetrope, from U.S. Patent No. No. 64,117, issued April 23, 1867 (courtesy U.S. Patent and Trademark Office).**

**zone** *n.* **1.** A geographic market division established by distributors to ensure that two separate theaters playing the same film do not compete for one another's audience; a geographic territory containing a single theater playing a particular film.

Zones first came into common use in the U.S. between 1914 and 1916. Prior to that, distributors would rent a film to as many theaters as would show it until the available prints ran out. As the market matured, it became clear that segmentation could increase profits by focusing exhibition in locally exclusive venues. At the time, there was significant distinction between first run movie palaces and smaller theaters and markets, so zones

were established by theater type. The films playing at the small, independent theater would be a second-run release of a movie that had played at the movie palace weeks or months earlier. These theaters were not in direct competition with one another from the distributor's perspective and so were in a different zone, even if next door to one another.




**The 11 photographic zones (definition 2), ranging from 0 (black) to X (white) (photograph by Joel Kurtz).**

**2.** A system for describing the tones in a black-and-white image developed by Ansel Adams. The total range of possible values is divided into 11 zones, beginning with pure black (Zone 0) and extending to pure white (Zone X). The gap between one zone and the next is equal to one stop of light. The zone system is also applicable to the luminance of a color image.

Zones 0 through II are often called the Dark Zones, while III through VII comprise the Textured Zones and VIII through X make up the Light Zones. Zone V, or middle gray (also called 18% gray because it reflects 18 percent of any incoming light), is the benchmark tone for setting exposure. If one takes a reading of middle gray using an incident light meter, in most cases the exposure reading will properly expose the range of tones in the image.

*Also* **pocket.** *Compare* **clearance.**

**Zone # DVD** *n. See* **Region # DVD.** *Compare* **regional coding.**

**zoom** *v.* **1.** To increase or decrease the magnification of an image using a varifocal lens on the camera. A change in image magnification is the principal visible effect of changing a lens' focal length during a shot. Secondary changes are in perspective and depth of field. In the recorded image it appears as if the stationary camera is moving closer to or farther from the subject.

Zooms were once more popular than they are today. If used improperly, they can be seen as a visual cliché, such as the quick zoom in and out repeated several times to show surprise or to focus attention on a subject, or a sign of lazy filmmaking, where a dolly or tracking shot would have achieved a more aesthetic result according to contemporary tastes.

➢ *n.* **2.** A shot that contains a zoom, whether produced in-camera or during post-production. **3.** A varifocal lens.

**zoom back; ZB** *v. See* **zoom out.**

**zoom drive** *n. See* **zoom motor.**

**zoom-freeze** *n.* A zoom shot that ends in a freeze frame.

**zoom in** *v.* **1.** To increase the focal length of the lens while the camera is running. The subject at the center of the image appears to grow larger within the frame, much as it would were the camera to dolly in, but with a change in perspective and depth of field (telephoto effect) not associated with dolly moves. ➢ *n.* **2. ZI:** A script notation indicating a zoom in. *Compare* **zoom out.**

**zoom lens** *n.* A variable focal length lens that can be adjusted to a variety of different focal lengths while in use.

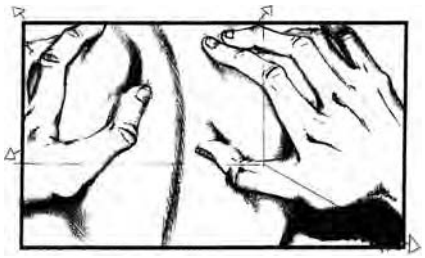
In addition to the normal adjustment rings controlling focus and aperture, varifocal lenses have a third ring that adjusts the focal length. Zoom lenses are generally not as sharp or as fast at a given focal length as would be a prime lens of the same length — they consume from 1 to 1⅓ stops of extra light. They are, however, more convenient, allowing easy adjustments to focal length without changing lenses or moving the camera.

*Also* **variable-focal-length lens; varifocal lens.** *Compare* **long lens; normal lens; prime lens; short lens.**

**zoom motor** *n.* An electric motor attached to a varifocal lens that adjust the focal length of the lens. The zoom motors on consumer-grade cameras tend to run at a single speed in forward (zooming in) or reverse (zooming out). Professional-grade zoom motors support variable speeds and remote controls. In either case, the motor provides smoother operation than possible using manual control. *Also* **zoom drive.**

**zoom out** *v.* **1.** To decrease the focal length of the lens while the camera is running. The subject appears to grow smaller within the frame, much as it would were the camera to dolly out, but with a change in perspective and depth of field (wide-angle effect) not associated with dolly moves. ➢ *n.* **2. ZO; ZB:** A script notation indicating a zoom out. *Also* **zoom back.** *Compare* **zoom in.**

**zoom range** *n.* The range of focal lengths supported by a varifocal (zoom) lens, either expressed as a ratio indicating the maximum amount of magnification possible, such as 11:1 or 20:1, or in millimeters from shortest focal length (widest angle) to longest focal length (most telephoto), such as 24–275mm or 7–2100mm.



**A storyboard illustration indicating a zoom out (illustration by William Mitchell, www.largedarkshape.com).**

**zoom ratio** *n.* The relative range of image magnification provided by a varifocal (zoom) lens, generally presented as a ratio (such as 300:1) or a magnification factor (such as 300x). For example, an 11:1 (24–275mm) zoom lens can produce an image that is 11 times larger at its maximum telephoto setting than it is at its widest angle setting.

**zoom shot** *n.* A shot where the camera is running while the focal length of the lens is adjusted. *See* **zoom in; zoom out.**

**zoom stand** *n. See* **animation stand.**

**Zoöpraxiscope** *n. obs.* The trade name for a zoetrope-based projection system developed in 1879 by Eadweard Muybridge, famed 1877 photographer of a series of still images showing a galloping horse.

Muybridge began experimenting with photography in 1872 and concentrated on capturing the natural motions of animals. The galloping horse series was commissioned by American railroad tycoon Leland Stanford to settle a bet concerning whether or not all four feet of a galloping horse ever left the ground at the same time (they do, and Stanford won the bet). The Zoöpraxiscope used 24 separate images photographed by still cameras. Muybridge toured England and the European continent from 1881 to 1882 with a program showing horses and other animals in motion.

[Named *Zoögyroscope* in 1879. Renamed *Zoöpraxiscope* in 1881.]

**Zoptic system; Zoptic dual-zoom front-projection system** *n.* The trade name for a front-projection system used to produce in-camera composites of live foreground elements with a previously recorded background.

One of the key refinements of the Zoptic system is the ability to independently zoom in and out on the foreground subject or the background element, allowing for the creation of complex effects where the foreground subject seems to be moving in relation to the background. First developed for use in *Superman: The Movie* (1978) by Zoran Perisic, for which Perisic won an Oscar for Outstanding Achievement in Visual Effects. The Zoptic system has also been honored with two Academy Awards for Scientific and Technical Achievement, the first in 1980 and the second in 1988.

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